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Section:

GENERAL THEORETICAL ISSUES OF MODERN LINGUISTICS

NATIONAL STATE VARIATION OF GERMAN PHRASEOLOGY. ANTHROPOCENTRIC, COGNITIVE AND CORPUS-BASED APPROACHE

O.Y. OSTAPOVYCH

Abstract. The article deals with the elaboration of the modern theoretical concept in study of the variation of German phraseology abroad Germany. It is based on the synthesis of the theory of equal-righted pluricentrism and the hypothesis of double linguistic additivity with the new achievements of the cognitive linguistics. As a result the notions of the "non-predominant national state linguistic variant" different from the regional, normatively non-codified and dialectal variation, cluster variant idiomatic thesaurus, national communicative area in the sphere of phraseology have been introduced. The empirical reality of the categories of "national phraseological system/microsystem", "pluricentric archisystem", "correlation hierarchy", "phraseological world picture", "phraseological concept" has also been falsified.

Keywords: language pluricentricity, double linguistic additivity, cognitive linguistics, non-predominant national state linguistic variant, cluster variant idiomatic thesaurus, national communicative area, phraseological system, "pluricentric archisystem", "correlation hierarchy", "phraseological world picture", "phraseological concept".

1. INTRODUCTION

Explanatory and anthropocentric foundations of the contemporary cognitive-oriented linguistics, specifically – of linguoculturology involves not only and not as much a reflection by the linguistic units of specific national realities (which is characteristic for the "pure" linguistic country studies that refers to a respectable literary tradition of the last three decades) [20, 24, 51], but furthermore the interaction of language (mainly its semantic, content side) with mental concepts, cultural stereotypes, the world view of the people-bearers as a whole. German language on the territory of Germany, Austria, Switzerland and other German-speaking countries is not only just "not identical to itself" in a purely diatopic, dialectal-variant sense, but also reflects the different realities, that is an expression of different mentalities and ideologies, and also reveals significant differences in the pragmatic use. To consider variants of German language outside Germany as dialect deviations from the supposedly existing natural common German standard norm, that should also be eliminated, is an entirely false, though quite commonly spread approach by now [27]. More scientifically proved is a concept of pluricentrism and national cultural non-homogeneousness of German and several other European languages, offered

by our linguistics in the 70's [12, 44] and established later in the West [1, 2, 9, 25, 26, 53]. However, this fact has not found the appropriate feedback in the publications of Germanic linguists especially in the field of lexical semantics and phraseology. National variants of the German language have been studied over the past half a century from the almost entirely inventory-distributive, structural and semantic point or even from the usual divergent approach, limited to fixing the differences and their stating description. This state of research can not meet modern requirements of an anthropocentric, culture-bearer, cognitive approach to linguistic problems. So far, the structural differences between the variants of the German language in phonetics, orthography, morphology, syntax, word-building, lexical stock are relatively satisfactorily described. However, the lack of answers to the question - how, why, to what extent and when, with what kind of illocutionary intentions the native variant speakers should make use of the national language variant, i.e. of this particularly different linguistic stock and when they choose standard German correlates, what cultural realities, artifacts, stereotypes, connotations and presupposition are activated then and how it affects the communicative process opens a new perspective of the further research.

Except fundamental, however fragmentary works of Western scholars U. Ammon, M. Clyne, P. Wiesinger, J. Ebner, R. Muhr, H. Burger, Ch. Foldes [4-8, 13-19] and the national school of A.I. Domashnev [12], nowadays there is no comprehensive fundamental research of the phraseology of German outside Germany, its national and cultural specificity, and most importantly - communicative and pragmatic relevance. In Soviet linguistic tradition the theses of V.T. Malygin, V.T. Sulym and O. Ostapovych, individual items of L.I. Kokanina and G.I. Turkovskaya [21-23, 28-43, 46-49] were devoted to this issue. However, they are made in the inventory-distributive, structural and semantic sense and their empirical results still need, according to our data, a significant refinement. In addition, none of the works is devoted to the phraseology of all non-dominant variants of German. The principal theoretical novelty of proposed combination of linguistic and cultural analysis of the semantics of idioms with the theory of national linguistic variation is, in our opinion, the following.

We try to verify not only the author's hypothesis of double linguistic additivity in relations between language variant and culture, worldview and thinking of its bearers as the development of hypotheses of G.A. Brutyan [3], but to claim for its identity with the "soft" version of the Sapir-Whorf hypothesis, recognized in the West [45, 52].

We offer a sociolinguistic concept of not a national but national-state variant of the standard language for its separation from the regional linguistic variations – both, dialects and language variants without any regulatory or codified legal and official status. In order to describe variations of German outside Germany we introduced a pluricentrically correct concept of "non-dominant national-state variant of the standard language."

In determining the role and status of phraseology in non-dominant nation-state variants of the modern German language, from the standpoint of the theory of information field we qualify idioms as belonging to the lexical level and the lexical system, and variant phraseology - to lexical micro systems. We do not share an idea of a pluricentric language as a "system of systems" and "correlation hierarchy" [12], which is quite common in the scientific literature.

Linguistic facts, introduced into scientific circulation, we checked not only by lexicographic sample analysis of fragmentary textual sources and representative statistical surveys of informants, but also by the computer corpora search and quantitative analysis of the results. This allows to claim for the scientific validity of the results.

The lexicographical corpus, formed in that way, will have not only theoretical but entirely practical, applied value in learning foreign languages.

Taking into consideration linguistic situations, language world view and national identity of German-speaking nations we can state that, in today's globalized world the Herder's, positivist formula of "one language - one nation" practically does not work. Today, scientists have almost no doubt of a non-homogeneousness of the national German language, its national-state variation in Germany, Austria and German-speaking Switzerland, Luxemburg, Liechtenstein, Eastern Belgium, South Tyrol at all levels of the language system. According to our premise, we support the pluricentric concept of

standard German language and introduced the category of the non-dominant national-state variant. We understand the Austrian, Swiss German, German in Luxembourg and Liechtenstein German as the codified standard national norm, within the equally-righted system of "full centers" of normalization (Vollzentren, in the terminology of U. Ammon [2]), in contrast to both: the areal-diatopic regional-dialectal variant stratification (which lies outside the object of our study) and regional "half-centers" (Halbzentren) in Eastern Belgium and South Tyrol as well.

Equal pluricentric language standards do not provide any "correlation hierarchy" or "system of systems", as often claimed. German standard literary language outside of Germany are not some regional, deviant, non-normative inclusions and not purely national, but non-dominant national and state variants. The main criterion of their status is not the normative codification (the concept of norm and standard in these variants becomes elastic), not cumulative, but cognitive-reference one - the factor of social prestige.

Linguistic situations in German-speaking countries except Germany are endogenous and exogenous, mono- and polylingual, with differences quantitatively most important in Switzerland and marginalized in the former East Germany (where there was no formation of a separate language variant [33, 35]). Incomplete functional paradigm of standard German in Switzerland confirms a non-dominant nature of the language variant.

All these facts clearly illustrate the axiomatic obvious fact - linguistic boundaries almost never coincide with the state ones. They are manifestations of not only national-state but also a territorial, regional-dialectal variation of language and speech. The factors of the creation and preservation of national identity are precisely those linguistic features which are nationally valid, codified national norms, perceived as alien and even incomprehensible beyond the borders of the country [36].

Double linguistic additivity in the national language world pictures of variants of German correlates with the "soft" version of the linguistic relativism Sapir-Whorf-hypothesis. National and state variations confirm the "double refraction" of reality through the prism of common German language and its variant as well, fractal semiotics and trilateral nature of linguistic signs - "denoting – denoted – sign-maker".

2. RESULTS AND DISCUSSION

2.1. THE CULTURAL SPECIFICITY OF GERMAN PHRASEOLOGY OUTSIDE GERMANY

The priority of a pre-scientific, naive, peculiarly linguistic picture of the world in the psychic reality of speakers – bearers of the language variants, which means the "soft" relativism is confirmed by national characteristics of idiomaticity as a linguocognitive universal - structural irregularity, pragmatic restrictions, folk etymological semantic shifts and derivatives, nationally specific unique components – archisemantica, including dialectisms, borrowings, onymic realia, occasionalisms, not just archaisms, "quotational memory" and eponymic, paremiological minima, interviant "false friends of the interpreter" ethno-cultural stereotypes in the semantic structure of idioms, word-play linguistic mechanisms, above all, literal reading of idioms.

According to our hypothesis, idiomaticity is interpreted as a cognitive universal, based on the mental mechanisms for the creation of linguistic units, reception and interpretation of extra-linguistic knowledge, linguistic categorization of a naive, pre-conceptual world view.

The four-components structure of idiomaticity, according to our hypothesis, has no character of a vertical hierarchy or horizontal level taxonometry. Numerous zones of intersection of its components cause rather a radial cluster structure as the cognitive reality of the thesaurus [37].

Idiomaticity is not related to linguistic and conceptual invariant zone, it is a part of the "naive" world view, a partial manifestation of irregularities in the language system and the complexity of the link to the denotate (even by more simple syntactical structure, contrary to the "principle of iconicity"), in contrast to the traditional point of view, it is a hyperonym related to other components - re-

interpretation, opacity, and pragmatic restrictions with the absence of clear boundaries between the components of the idiomaticity and the presence of between-zones of intersection.

According to our vision of national-cultural specificity of semantics in variant idioms, it has a field, radial prototypical structure. Its "nuclear cluster", a kind of "good samples" are idioms with direct denotative-significative correlation with specific realities - non-equivalent or onymic mono-lexeme and true-situational, framing ones as well. It means, this is the national cultural component of semantics at all three hierarchical levels of the "linguistic country studies-based triad" of E.M. Vereshchagin, V.G. Kostomarov, V.I. Mokienko and D.G. Maltseva [20] (lexeme component marker - a literal reading of the genetic prototype - total idiomatic significate). Peripheral "bad samples", which, however, substantially prevail in number, are idioms with complex background cultural connotation. The set of world-viewing mental structures they are correlated with, may, by a thorough and quantitatively valid check of the contemporary usage of idioms, identify certain culturally specific features.

However, it is clear that this specificity is more implicit, and most importantly - quantitatively less relevant as the common human invariant linguistic and world-viewing features, at least for linguoculturally related areas of Jewish-Christian origin. By this idiomatic fund we also refer to the winged expressions with an unshadowed association with the source of origin, idioms with monocultural lexeme components - symbols par excellence (color, animal, digital etc). Their specificity is identifying, that is, from the viewpoint of native speakers these phraseologisms are unimaginable in language usage of foreigners, even of those who have a strong command of a foreign language and even of Non-Austrians and Non-Swiss [40].

The foreign lexical components (mainly Slavic, Hungarian and Roman) and integral non-assimilated idiomatic borrowings (Latin and French) is an integral feature of the German variant phraseology. Above their cumulative function (fixation of unique linguistic and cultural contacts) the signal identifying one by zero usage outside the area clearly dominates.

2.2. CRITERIA OF CHOICE AND STRUCTURAL CHARACTERISTICS OF THE EMPIRICAL CORPUS

The subject of our investigation was the typological structure of the corpus of empirical linguistic material – the Austrian and Swiss idiomatic fund.

Our research methodology included the consistent implementation of several stages [30, 43].

1. Primary lexicographic selection.
2. Primary structural and typological classification of the obtained "macrocorpus."
3. Primary corpus analysis of printed texts.
4. Primary diatopic classification.
5. The experimental phase was divided into two components
 - 5.1. "Screening" of questionable occasional-archaic "one-day butterflies".
 - 5.2. Diatopic-areal attribution.

In the course of our study we found out the idioms that have not passed the verification of their status: occasionalisms, "pure" dialectisms, archaisms, individual authors' new creations.

Half of these phrases are on the "status crossroads", i.e. the selected taxa are combined into clusters "occasionalism-dialectism", "occasionalism-archaism", "archaism-dialectism", "occasionalism-dialectism archaism". They are a kind of "bad samples" for their categories. Individual authors' new creations have the clear character of "one-day butterflies" par excellence, are more literary or idiolect images, rather than elements of the language. Only two word combinations of them are occasionally used archaisms. Occasional phrases, despite to lexicographic information are used in the common German sense, which is confirmed by informants and the results of the corpus search. Dialect and occasional expressions, according to informants and corpora, are occasionally used in parallel to their common German counterparts, with the obvious quantitative preferences in favor of the latter. So, they obviously can not stand the communicative competition and can not claim the language system status of Austriacisms or Helvetisms, which is evidenced by their absence in the dictionary of U. Ammon.

Drawing a clear boundary between dialectal and common German proverbs in Switzerland in general terms seems almost impossible due to the wide Allemanic dialectal diversity. The study of

Swiss paremiological fund by means of sociolinguistic experimentation is characterized by specific difficulties, which are fundamentally different from similar studies on the language of Germany and Austria.

Our hypothesis that the Swiss proverbs are known by the vast majority of informants exactly in dialectal, not standard-literary form, was fully confirmed by the results of the survey. Furthermore, a significant percentage of archaisms among analyzed proverbs was predicted, especially those containing a single-component divergent lexeme-Helvetism. They do not maintain the communicative competition with the common German proverbs, especially with those of the paremiological minimum (but only in the literary version (!), dialect forms retain an absolutely Allemanic version). Sayings that passed the "primary verification of status", are fixed in corpora in the standard-literary and in lexicographical sources - in the literary and dialectal versions [32].

With respect to system characteristics of the variant phraseology, especially communicatively relevant are the inter-variant "false friends of the interpreter," and the least studied aspects of enantiosemaic phraseology is the inter-variant, intralingual homonymy. A number of phraseologisms implement different meanings in different national and state variants of German. However, their purely lexicographical semantization, according to available sources required verification by interviewing informants and analysis of the wide text corpora. The results of this empirical verification show that phraseological units found in Switzerland are increasingly used in common German sense or are poly-semantic, reveal all meanings listed in dictionaries in different contexts, with a predominance of those that are qualified in dictionaries as Austrian ones. These semantic divergents within one language, according to our hypothesis, with non-equivalent Austriacisms and Helvetisms, "national variant archisemantica", make up in the mental lexicon of Austrians and Swiss a "nuclear cluster" as a kind of "prototype good samples", are the key signal components of national cultural linguistic self-identification [31].

Generally confirmed is the initial hypothesis of structural and typological non-specificity of variant phraseology in relation to the standard literary language of Germany, but with some reservations. However, empirically disproved is the hypothesis of G. Turkovskaya about the quantitative dominance of the structural model Adj + Sub in the Austrian variant, allegedly under the influence of the Slavic languages [50]. Prevalence in Austrian and Swiss phraseological fund of phraseological combinations sensu I.I. Chernysheva or referential (not propositional or structural) phraseology according to H. Burger is, in our opinion, caused on the one hand, by specific thematic areas of variant phraseology (political life, official paperwork, national holidays, national cuisine), and on the other – by its decompositional component specificity (variant idiomatic doublets with divergent lexemes).

2.3. COGNITIVE CHARACTERISTICS OF GERMAN VARIANT PHRASEOLOGY

From the cognitive point of view, the Austrian and Swiss phraseology supports even more than common German the conclusion that in the mental lexicon idioms have no thematic-ideographic, also not hierarchical-gradual, but concentric, radial, "taxa-cluster" structure. Thus on the "basic conceptual level" (the term of D.O. Dobrovolsky [10, 11]), which is confirmed by informants, variant Helvetisms / Austriacisms are closely interrelated and compete with common German and own dialect phraseology without clear boundaries and preferences. No direct correlations: Austriacisms or Helvetisms / Teutonism or dialectism – "good / bad sample" were found. Thus, idioms-Austriacisms / Helvetisms – "good samples" can be considered as those phraseological units which reveal a set of categorical attributes - lexicographical, functional, pragmatic, textual, areal, intersubjective, temporal ones, while the "bad samples" may have a peripheral position and become potential candidates for the Austrian and Swiss common German idiomatic fund.

After analyzing a variety of combinations of areal clusters and the frequency of their use, we came to the conclusion that two groups of phraseology are the most commonly used. The first group consists of the phraseological units, used in Germany and Austria, and the second – of those used in Germany and Switzerland. In general, the part of each group is approximately 20%. Cluster organization of the idiomatic thesaurus is a rather new, but established heuristic of cognitive linguistics. In a nationally

varying phraseology cross-clusters illustrate the axiomatic fact that national borders can not coincide with the linguistic area per definitionem. Areal, diatopic differentiation of language is the more complex matrix compared to the linguistic and political, national and state ones. That quantitatively proved fact that "pure" Austriacisms / Helvetisms "par excellence" are although five times more numerous than the analog-synonymous doublets, but almost as large in number as the cross-cluster ones, caused a serious doubt on traditional notions of center and periphery. The "Swiss-German" and "Austrian-German" clusters actually dominate, but unexpectedly in the "pure" form (sic!), without any regional "fixation" for use in the South-East or South-West of Germany. The factor of national and state variation, national communicative space and pluricentric normative codification in the modern information age is stronger than the classic "Bavarian-Austrian" or "Baden-Schwabian" and Allemanic dialect area. Lexicographical data confirmed a weak correlation of Austrian and Swiss variant phraseology with the Central and East German, Austrian - with the North German and West Austrian - with the West German, for the obvious geographical reasons. The lack of discrete boundaries in areal distributing of German idioms, despite the obvious presence of "pure" Austriacisms and Helvetisms "par excellence", which make up 27% of our empirical corpus, is a proved objective fact. Diffusivity of dialect boundaries and their obvious difference from the state borders quite logically leads to the clusters, in the so-called "contact zones". However, they are not always geographically obvious, at least areal factors are not accounted for the "interstate" clusters and also - for the correlation between the Austrian and Swiss phraseology of the North [39].

Almost every eighth idiom of our lexicographic sample is a terminological word-combination, indicating that the German phraseology in its variants is of partly terminological nature. These quasi-terms contain in their meaning informations of national cultural and historical character. They are a kind of phraseorealia - the single linguistic nomination of certain specific items and life events of nations-bearers of German language and its variants. Most phraseologisms of our lexicographic sample verbalize the concept of human, which consists of subconcepts: food, appearance and character of a person, the emotional and physical well-being, insanity, alcoholic intoxication, fight. Some less phraseologisms are related to concepts WORLD (with subconcepts WORK, Celebration) and the Relationship between the world and human (with subconcepts LOVE, time, money). Figuratively semantic features of the variant phraseology cover all important for human life topical subconcepts, consisting of the triad of Human-WORLD-Relations between them. System of concepts verbalized by elements of the latter group of phraseology is an accumulation of the world-view, related, as exemplified by variant phraseology, to material, social or spiritual culture of nations-bearers of these variants, so they may indicate its cultural and national experience and traditions. These examples are a vivid illustration of national identity, of cultural and historical development of expressive potential of language as a means of reflection of emotional state and of certain concepts in their linguistic picture of the world. The above mentioned phraseological units are the clear accumulation of background knowledge of native German speakers of national language variants in the appropriate cultural area. On the other hand, the group of such phraseologisms is quantitatively marginal and global conclusions on the reflection of linguoculture by nations-bearers of German national language variants in their phraseology from our sample, according to their component composition, does not seem to us as possible [43].

Thus we have not identified any specific (other than common German - typically Austrian or Swiss) animalistic, chromatonymic or digital lexeme symbols. Also non-specific are conceptual metaphors. This proves the hypothesis that the figurative and metaphorical divergency is inherent rather for territorial dialects that preserve a rustic lifestyle and patriarchal worldview. The archaization of dialect vocabulary as components of idiomatics and of variant idioms of dialect origin as a whole, that was stated in our study, eliminates the differences in figurative bases that were inherent in the language of German-speaking countries in previous years of the formation of national state variants.

Some specific features reveal only a few folk etymologically re-motivated phraseologisms and ethno-cultural stereotypes in their semantic structure. The main argument in favor of the folk etymology is the fact that it was not the correct diachronic interpretation that stands for derivational

base and formed the basis for borrowings we have identified [34]. Ethnic and cultural stereotypes in phraseology is a marginal phenomenon, relatively unproductive and potentially peripheral in contextual functioning, especially in the age of "political correctness". The Austrian variant of the German language denotes the specifics of language and cultural contacts of the Habsburg Empire and as a result - a significant amount of actual "Austrian" lexical and phraseological borrowings from the language, whose representatives are negatively stereotyped by linguistic consciousness - Italian, Czech, Serbian, Croatian. An exception are the Hungarians (despite numerous Hungarian borrowings, their pejorative ethnic stereotypes in the Austrian phraseology, according to our data, are absent). The reason is, in our opinion, the actual equality of Hungarian part of the Austro-Hungarian monarchy. The similar antinomy we observe in German-speaking Switzerland phraseology - despite the significant number of borrowings from French, a negative image of the Frenchman is also missing - it is rather a result of many years of traditional tolerant multiethnic coexistence of Swiss society. Another paradox of language consciousness by Austrians and German Swiss, that, however, can be explained, is a negative stereotyping of Germans despite the linguistic community [41].

The experimental results allow us to hypothesize about the need to clarify the regional marking of analog-synonymous and clustered Austrian and Swiss idioms (which most respondents - Germans stubbornly classify as well known and used beyond the hypothetical cluster). The convinced rejection of the other idioms by informants - often with comments - "this is wrong", "it is a mistake" and even their own additions such as "it should be..." (as such additions almost always appear idiomatic Teutonisms) are caused not only by the widespread German-centric attitude to language in Austria and Switzerland as to the deviational phenomenon - deviations from the supposedly existing natural common German literary standard. In our view, this represents an additional argument in favor of our hypothesis of holistic perception of the semantics of idioms by the Germans, and vice versa - their decompositional reception by bearers of non-dominant variants - Austrians and Swiss, for which - sic! - even a small component divergency of a phraseologism is a signal indicator of national and cultural identity. This makes us to review our initial intuitive hypothesis to some extent. Morphosyntactical differences in phraseology really are not the facts of national culture - but, as evidenced by the results of our surveys, even the differences in the rection of verbs or prepositions used in component composition of idioms from the cognitive viewpoint perform a signal recognition function in coordinates "native or foreign" even within the same standard language [43].

2.4. PRAGMATIC CHARACTERISTICS OF THE GERMAN VARIANT PHRASEOLOGY

From the pragmatic and functional point of view idiomatic variant fund is characterized by situational connectedness with official, traditional and domestic contexts, above all, the culinary and ritual ones, by the absence, unlike the German, of a taboo for the use of dialect forms in the semi-official discourse, framing pragmatic restriction of use, the lack outside of these areas of preferential correlations by communicative competition with Bundes-Deutsch, priority of signal identifying functions compared to the nomination of realia [28].

In the text functioning any direct correlation "analog synonym - parallel equal functioning with Teutonisms based on communicative competition" is not found (identified are cases of displacement and occasionalization of an Austriacism or Helvetism as well, and vice versa - a distinct preference of an Austrian or Swiss synonym) [38].

Partially confirmed is another hypothesis of correlation "analog version - communicative preference of an Austriacism or Helvetism".

Idiomatic non-equivalent Austriacisms or Helvetisms can either become completely archaic (as factors of this process, we consider first of all the archaism and regional limitations of the lexeme component composition) or acquire the normative status (on the contrary, due to actuality and absolute preference of lexeme components).

After all, there is no doubt of a special attraction in phraseology of national language variants to the subject-ideographic field "official political life" and the use of idioms - Austriacisms or Helvetisms in respective contexts even with everyday-life and pejorative semantics.

To our knowledge, the national German language variants are marked by a distinct ludic functioning of phraseology. According to our initial hypothesis, homonymy and literally or double actualization is only a part of the playing idiomatic language field, and not the largest one. Among its other components, in our opinion, are the intertextual allusional precedency; occasional individual-author new creations; holistic and semantic parody - Wellerization (as one of its subtypes); political and politically correct euphemy; cliché-based reactualizational modeling. Euphemy of "political correctness," especially in its ironic version, is well illustrated by the phraseology of German in the ex-GDR. On the one hand, these are linguistic monuments of the former age, and secondly – monuments of the "Aesopus language" of the population of the GDR, which ironically treated the officious discourse, modifying it to more adequately reflect the "socialist reality" [35]. Cliché-based modeling according to structural patterns of known idioms is, in our view, a particular manifestation of the language game that combines allusions and reactualization. So most famous Swiss literary quotations, according to our information from electronic corpora, function in numerous German journalistic texts in transformed versions, and their meanings contradict to semantizations listed in the Duden dictionary 12 [29]. As a result of our research, for the Austrian winged expressions is characteristic the "continued" quotational life, especially not by winged expressions from literary classics, but due to the popularity of text "fragments" of a regional entertainment and a daily-trivial literature, including those specifically Austrian genre as operetta libretto [42]. Secondly, if the winged phrase is widely used and became an integral part of the eponymic minimum (which can also be most likely to be defined empirically), then it gets in synchronic current mentality of speakers the integrated connotations with its own national culture as a whole. Finally, such an association with its own source of origin, especially by expressions - internationalism, may be wrong, folk etymological, but still remain an important fact of everyday language consciousness of the people.

The idiom is a radial and prototype category, according to modern concepts, it is a minimized cognitive structure, that in many ways (including in the gaming sense) is developed in the speech use depending of the communicative intentions of the speaker and its socio-cultural background. The modification play as a part of semantics in such phrases, opposed to a free syntagm, is present per definitionem [42].

Quantitative correlations of the text functioning show on the one side - the absolute quantitative marginality of variant phraseology compared to common German, statistically insignificant specific features in phraseology of the "half-centers" but at the same time – the wide regional variation within across the whole centers and already mentioned above the impossibility of areal matches of linguistic and national borders.

Quantitative and functional characteristics of the analyzed linguistic and speech material justify the hypothesis of conversational, informal, occasional status of a statistically significant number of variant phraseologisms, dynamic processes of unification and archaization of variant phraseology in nonfiction texts and the need for correction of lexicographical information.

3. CONCLUSIONS

The research of idioms in national languages occupy a significant niche in different linguistic paradigms. Objective difficulties with the formulation of a common definition of phraseological units and constructing of classification schemes with clear boundaries that representatives of a systemic-structural approach are exposed to, caused, in particular, the attempts to put under this notion the sustainably diverse units within the so-called narrow and broad understanding of phraseology, which are largely successfully overcome by the representatives of the communicative and pragmatic approach and especially – of cognitive linguistics, taking into account the inter-subjective and individual extralinguistic factors relevant to the functioning of various types of phraseological units as well.

The hypothesis of our research was that the phraseology as a result of nation-varying of standard pluricentric German does not create any integrated system, but is characterized by several specific superficial, surface, - explicit, and structural, semantic and image-semantic, cognitive, functional -

implicit features. Besides, these features are fundamentally different from the characteristics of the dialect phraseology.

The national communicative space of the German-speaking peoples outside of Germany provides in the field of phraseology no basis for the formulation of "idiomatic picture of the world" and "phraseological concepts" - through the quantitative marginality and functionally incomplete information "field" coverage. Also as non-existent categories should be regarded on the material of variant phraseology the "phraseological level" ("intermediate" or "vertical hierarchical") - because of the impossibility of re-encoding into units of higher level and the "phraseological system" - despite the existence of fragmental internal and intervariant system relations - synonymy, polysemy, homonymy, antonymy. Thus, the concept of "Austrian / Swiss national phraseological microsystem" used in the literature should be considered as a purely operational simplification. It makes sense to talk about the phraseological component of the Austrian / Swiss national language picture of the world, verbalization of basic concepts by the native phraseology, and – about phraseological units in the lexical subsystems of non-dominant national-state standard language variants.

The central quantitatively dominant constituent of the idiomatic fund of German-speaking countries outside of Germany is the common German phraseology with the nuclear invariant - the experimentally determined idiomatic universals (only in Switzerland, unlike in Austria - in dialect language version). The quantitative but not communicative periphery (as confirmed empirically) is made up by the purely Austrian / Swiss national phraseology.

The national phraseology of Austria and Switzerland confirms the status of not a taxa-hierarchical but radial cluster category with prototypical good samples and peripheral bad samples.

From the contrastive point of view, related to the system of Hochdeutsch (Standarddeutsch, Binnendeutsch, we prefer and consider as optimal the term Bundesdeutsch), this phraseological fund is clearly structured into "pure" Austriacisms / Helvetisms par excellence – core; translated dialectisms – next to core zone and analogue idioms with integral (synonyms) and component (variants, regional structural doublets) divergency - peripherals.

According to the introspective criterion (experimentally determined by interviewing informants – bearers of the language variants and by the corpus textual analysis on a massive sample) the actual Austriacisms / Helvetisms and peripheral occasional archaisms are defined.

In areal-diatopic terms by textual checking of lexicographical information with territorial markings the "pure" Austriacisms / Helvetisms (core), analogs-doublets with territorial reference (next to core zone) and clusters (peripherals), used at the intersection of language areas, partly unexplainable by geographic factors, are found.

The basic primary heuristic for us is the premise that from a cognitive point of view an intersubjectively unused idiom is in the strict sense not an idiom at all [10, 11].

The variant idiomatic thesaurus composed in that way allows to claim the psychic reality in the mental lexicon of speakers and to make significant corrections, and partly a negation of certain previous lexicographical data.

The peripheralism of the image-semantic specificity of the variant German phraseology is also evident in the non-specific character, unlike the dialects, of conceptual metaphors and metaphorical-metonymical models. However ideographic specific features of official, legal, food, everyday-life, and traditional and ritual character provide a cumulative function such as nomination of realia, they are quantitatively marginal (12% of the corpus), but the inadmissibility of their use by German-speaking foreigners makes them to identifiable signal markers. They are represented by the terminological-referential word combinations. It logically leads to the lower grade of traditional idiomaticity and higher degree of propositionality and referentiality of the variant phraseology. Similarly, the non-specific digital, animalistic, vegetable symbols, with partial specificity of extralinguistic colour symbolism is caused by the denotative-referential and cumulative characteristics of the studied corpus. Strongly specific are only some geographically onymic, cooking verbal symbols and ethnic stereotypes (sic!).

The concept of national cultural component of the semantics of German variant phraseology requires also the radical correction.

Ambiguous experimental results show that not only Austrians and Swiss Germans use Standard German and partly common German idiomatic correlates equally and in parallel with the national variant phraseology and find them "native", but also Germans just add to their idiomatic fund variants, doublet Austriacisms and Helvetisms without any unambiguous direct correlations of preferences in favor of one or the other. The proverbs are the least used, but most parodied and modified, at the same time the most "intimate" national sphere, so if they are known and used, then in dialectal form. However the paremiological minimum is built according to common German structural models. In contrast, the eponyms of the known origin from outside Germany are used outside the area of origin in the literary German version and often with modified meanings. "False friends of the interpreter" do not always confirm their status, used by the Austrians and Swiss in common German sense as well.

The error corrections of idiomatic Austriacisms / Helvetisms by informants - Germans are determined not only by a sense of foreignness of an expression, but by its holistic and partly literal perception, strongly associated in the structural pattern with the idioms known and used by Germans.

Generally, the Austrian and Swiss idiomatic thesaurus is a diffuse, radial prototypical structure with the clusters of heterogeneous taxa (of contrastive, introspective and areal-diatopic character) without any vertical hyper-hyponymic hierarchy, discrete boundaries, but with well-defined intersections, mutual transitions, sort of "hyperlinks ". It is realized through the decompositional reception by bearers of the native language variant and holistic, literal, often inadequate perception by foreigners, even the Germans. Abstract mental, conceptual modeling image-semantic features are rather not typical for variant but dialect phraseology due to the non-emancipation of variants to the status of a separate language.

The sources of replenishment of this idiomatic fund in a diachronic aspect were regional dialects, foreign borrowings and extralinguistic factors - in the modern era more significant become global language contacts, not these of a "contact" dimension, including interaction of variants with Bundesdeutsch, but also the reverse effects (sic!): nomination of new specific realities by the standard German vocabulary means.

All this makes up a zero probability of a complete elimination of variant idiomatic features as well as their complete gaining of the independent status of a separate standard literary language, and thus requires a further investigation by specialists on Germanic linguistics.

As prospects for further research of this problem we consider the further analysis of the functioning of variant phraseology in the texts of various genres, their communicative competition with common German correlates, including these outside of the previously defined area of spread.

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Статтю присвячено розробці новітньої теоретичної концепції дослідження варіювання німецької фразеології поза межами ФРН. В її основу покладено синтез теорії рівноправного плюрицентризму та гіпотези подвійної лінгвальної доповняльності із сучасними набутками когнітивної лінгвістики. В результаті запроваджено поняття «недомінуючого національно-державного мовного варіанту» на відміну від регіонального нормативно некодифікованого і діалектного варіювання, кластерного варіантного ідіоматичного тезаурусу, національного комунікативного простору у царині фразеології. Спростовано емпіричну реальність категорій «національна фразеологічна система/мікросистема», «плюрицентрична архісистема», «кореляційна ієрархія», «фразеологічна картина світу», «фразеологічний концепт».

Ключові слова: мовний плюрицентризм, подвійна лінгвальна доповняльність, когнітивна лінгвістика, недомінуючий національно-державний мовний варіант, кластерний варіантний ідіоматичний тезаурус, національний комунікативний простір, фразеологічна система, плюрицентрична архісистема, кореляційна ієрархія, фразеологічна картина світу, фразеологічний концепт.

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MIDDLE ENGLISH: ENGLISH OR FREGLISH?

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Abstract. The article focuses on a general description of Middle English considering the impact of the French language on its development during this period. Despite an extensive number of French borrowings in different layers of the English language, the language remained English and its predominant features were still those of Germanic origin.

Keywords: globalization, cross-cultural communication, Middle English, French borrowings, Norman Conquest.

1. INTRODUCTION

In times of globalization cross-cultural communication is becoming increasingly important. In the world where everything is interconnected and interdependent, people from diverse cultural backgrounds are supposed to interact, i.e. to communicate and cooperate by sharing ideas, values, traditions, and beliefs. Cross-cultural communication is not new, though. It appeared when people from different cultures began to come into contact with one another, and since then different languages have interacted and influenced one another as well as people who speak them. As for the English language, it was affected by many languages throughout its history, but the strongest influence was that of French during the Middle English (ME) period. It might be possible to label ME as “Frenglish”, denoting the mix of English and French as a result of integration and assimilation. Their long-lasting contact at that time is felt to the present day. The importance of historical interlingual contacts nowadays due to multilingualism and cross-cultural communication determines the topicality of our research.

The aim of the article is to give a general description of Middle English taking into consideration the influence of the French language on it during that period.

Traditionally, the Middle English period is dated from the 11th to the 15th century. The opinions about the exact chronological boundaries vary: in some sources, the beginning of Middle English is dated 1066, i.e. the Norman Conquest of England; in others it is circa 1050, when the synthetic character of Old English (OE) starts to change [7, p. 115]. The end of Middle English is not easy to define as well: it is either the year 1476, the introduction of printing, or the year 1485, when Henry VII, the first Tudor Monarch, came to the throne. Some sources point out the year 1500 as the end of ME, when the most radical morphological and syntactic changes are complete [7, p. 115]. It should be mentioned that language changes do not occur so abruptly that we could fit them into a particular chronological

framework. During this period English underwent such an extensive development that at the end it differed considerably from the language of Alfred and Beowulf.

In terms of grammar, for instance, ME gradually developed from a highly synthetic to analytical language, relying more on word order than on inflectional endings to express relations between words. The range of inflections peculiar to OE was drastically reduced, and the ME systems of noun, pronoun and adjective declension were hugely simplified. The vocabulary of Middle English became largely heterogeneous due to the borrowings from Scandinavian, French, or Latin and consequently underwent considerable changes in semantics and derivational morphology. French orthography gave the ME spelling system quite a new look, so that OE words in the ME period were spelled in a totally different way. Some of the changes were a continuation of tendencies that started in Old English; others were the result of external influence, primarily from French, caused by the Norman Conquest.

The Norman Conquest had an irreversible effect on the linguistic situation in Britain. As the Normans emerged victorious after the battle of Hastings on October 14, 1066 and a new French-speaking king, William the Conqueror, came to the throne, French together with Latin became the languages of state, law, army, and church. Intellectual life, teaching and writing were in the hands of French-speakers; that is why, a good deal of the English population were gradually becoming bilingual. English, despite being disregarded by the state, remained alive in the streets as the language of common people. Being almost exclusively a spoken language, English was therefore more open to various kinds of changes as well as external influences and could develop without any constraints. On the whole, we can suppose that during the first centuries after the Conquest, English faced a potential threat of being engulfed by the predominant language, but it was not the case. For over three hundred years, until the time came for it to reemerge as the language of the nation, it continued to evolve and change in the form of different dialects and resist the danger of disappearance.

2. FINDINGS AND DISCUSSION

2.1. MIDDLE ENGLISH VOCABULARY

When two languages exist side by side for a long time, their interaction is inevitable. It is especially observable in a considerable transference of French vocabulary into Middle English. Approximately 10,000 French words were borrowed within three centuries after the Conquest [3]. It is worth noting that during the 11th-13th c. ME was under the influence of Old French (OF) and most of the borrowings during this period came from the northern dialect of OF called Anglo-Norman (or Anglo-French) that differed somewhat from central, Parisian French. Middle French borrowings began to penetrate into ME from the 14th onwards.

French loanwords did not enter the English language immediately; they appeared in ME in two phases with the year 1250 as the dividing line [4, p. 156]. During the first stage, from 1066 till 1250, the influx of French words was not so rapid, obviously because the languages had not come into a close contact yet. Roughly 900 words associated with power, social life, literature and church were borrowed [4, p. 156]. According to information given in the dictionaries [15, 16], the ME words *prisun, castel, werre, croune, stat, tresun, traitour, crime, court, baroun, dame, noble, prynce, duk, per, chapele, celle, clergie, charite, feith, miracle, messenger, ministrel, jogelour, feste, seruaunt, rime, storie* (MoE *prison, castle, war, crown, state, treason, traitor, baron, prince, duke, peer, chapel, cell, clergy, charity, faith, messenger, juggler, feast, servant, rhyme, story*) were recorded during 1100-1250. These words, as we can observe, reflect the speech of aristocracy and that of the middle class who was in contact with the French-speaking nobility.

When Normandy was lost to France in 1204, French speakers in England were cut off from their cultural and linguistic roots. As a result, French- and English-speaking classes mingled and by the middle of the 13th c. those who used to speak French were gradually becoming bilingual while English speakers picked up French words by the thousands [3]. Relying on the data found in the books [2, 4, 11] and in the dictionaries [13, 14, 16]:

–More words dealing with government and administration, such as *gouverne, amynistre, roial, regnen, realme, souereyn, majestee, septre, tyrannie, parlement, assemblée, statut, nacioun, trettee, aliançe, taxen, alegeance, subjecten, publique, liberte, rebellen, pouer*, were introduced as well as words indicating the titles of many offices: *tresorer, mareshal, governour, viscounte, castelain*; titles and ranks of the nobility: *counte, countesse, princesse, duchesse, squier* (except king, queen, lord, lady and earl); titles of respect: *sire, madame, maistresse*; and other words relating to society: *paissaunt* “peasant”, *vassal, homage, maner* “manor”, *demein* “demesne”, *baillif*, etc.

–Many ecclesiastical words are borrowings from French: *preiere* “prayer”, *sanctuarie* “sanctuary”, *merci* “mercy”, *vertu* “virtue”, *theologie, confessioun, saviour, mysterie, prechen, chanten, preien, sacrifice*, and others.

–As the Normans took law in their hands, the English legal vocabulary was replenished with such words, as *acusen, aquiten* “acquit”, *plaiden* “plead”, *sentence, juge* “judge”, *jurie* “jury”, *aresten, warant, justice, bille, petition, compleynte, evidence, profe* “proof”, *bayle* “bail”, *verdit* “verdict”, *punishment, blamen, assignen, asaut* “assault”, *damage, defendaunt, proprete* “property”, *estat* “estate”, *heritage, heir, rente, executour, marien* “marry”, *mariage, moneie* “money”.

–Military terms came from Anglo-Norman: *ayde* “aid”, *armee, navie* “navy”, *garisoun, souldier, garde* “guard”, *spien* “spy”, *archer, enemi, bataille* “battle”, *capitain, defeten* “defeat”, *escapen, vessel, sergant, sege* “siege”, *force, regiment, pees* “peace”, *banere* “banner”.

–Many innovations in domestic life and architecture were introduced by the French together with their names: *celer* “cellar”, *chimenee* “chimney”, *columne, couche, cortin* “curtain”, *cusshin* “cushion”, *lampe, piler* “pillar”, *porche, warderobe, chaire* “chair”, *table, lanterne, towaille* “towel”, *basin* “basin”, *parlur* “parlour”, *mansioun* “mansion”, *tour* “tower”, etc.

–Words that pertain to the domain of fashion: *bote* “boot”, *cote* “coat”, *coler* “collar”, *dressen, furre* “fur”, *garnement* “garment”, *goune* “gown”, *veile* “veil”, *butoun* “button”, *bokel* “buckle”, *broche* “brooch”, *las* “lace”, *embrouderie* “embroidery”, *meteyn* “mitten”, *kerchef, luxurie* (along with the names of colours: *blewe* “blue”, *scarlet, tauny* “tawny” and precious stones: *emeraude* “emerald”, *safir* “sapphire”, *perle, diamant* “diamond”, *cristal*).

–Entertainment: *leisir* “leisure”, *plaisir* “pleasure”, *daunce* “dance”, *tornement* “tournament”, *entertenen* “entertain”.

–Art and literature: *musik, beaute* “beauty”, *colour, image, figure, adornen* “adorn”, *embellisshen* “embellish”, *ornement, chapitre* “chapter”, *romaunce, volume, prologe*.

–Education and learning: *studie* “study”, *gramery* “grammar”, *nowne* “noun”, *clause, copie* “copy”, *penne* “pen”, *gendre* “gender”.

–Medicine: *surgien* “surgeon”, *fisicien* “physician”, *maladie, peyne* “pain”, *puls* “pulse”, *remedie, oynement, basme* “balm”, *poisoun* “poison”, etc. were introduced into English.

–Nearly 500 words dealing with food, cooking and eating are loans from French: *appetit, tast* “taste”, *plate, diner, soper* “supper”, *salad, salmoun, makerel, sardeine, oistre, sausige, bacoun, fruit, orange, letuse* “lettuce”, *peche, pomegarnet* “pomegranate”, *lymon, gely* “jelly”, *sugre* “sugar”, *creme, olive, vinegre, herbe, frien* “fry”, *rosten* “roast”, *boillen, stewen, blanchen*, etc. Some of them reflect the distinction between the life of the upper classes and that of the folk: the names of cattle are native English words, whereas the names of meat are derived from French, cf. *ox, cow, calf, sheep, deer, swine* (< OE *oxa, cu, cealf, sceap, deor, swīn*) and *beef, mutton, veal, venison, pork* (< OF *boef, moton, veel, veneison, porc*) [3].

Thus from the middle of the 13th century as the relationships between French and English speakers were becoming increasingly close, the French language came to penetrate more profoundly into every area of the English society. As a result, the French influence on the Middle English vocabulary turned out to be practically universal.

Furthermore, the process of language intermingling resulted in different kinds of changes in the vocabulary. Some native English words were substituted by French equivalents, e.g. the French loanwords *noble, army, warrior, peace, easy, very, river, mountain, witness, envy, people, crime, guilty, age, praise, air* ousted the OE *æpele, here, cempa, sibb, ēaþe, swīþe, ēa, beorƷ, cýþere, anda, leod, firen, scyldig, ieldu, lof, lyft* [16, 14]. Many of them changed their meaning, e.g. *hærfest* in OE meant “autumn”, and *herveest* in

ME began to denote “the process of gathering crops” [8, p. 85]. The meaning of some words simply narrowed, like that of *apple*: in OE *æppel* meant any kind of fruit; in Middle English it acquired a specific meaning since the word *fruit* (< OF *fruit*) appeared.

Very often a native English word remained in the language whereas its derivative was replaced by a loanword, e.g. OE *þyncan* developed into ME *thenken* “to think” while OE *offþyncan* was substituted for *repenten* “to repent” (<OF *repentir*) [8, p. 85]. But most frequently French words settled down with the existing English words enriching the vocabulary with synonyms and adding to the precision and flexibility of the language. In modern English native and borrowed words still coexist, each with a slightly different shade of meaning: cf. native *hare, swan, axe, bit, wish, might, room, freedom, ask, answer, begin, hide, shun* and French *leveret, cygnet, hatchet, morsel, desire, power, chamber, liberty, demand, respond, commence, conceal, avoid*, etc [15]. It is easy to notice that the difference between them is stylistic: French loans are of a more literary, formal character.

Apart from individual words, the origin of a few prepositions and conjunctions can be tracked to French e.g. *because of, despite, in case*. According to C. M. Millward [11, p.196], they came into the language as separate nouns and verbs and began to perform new functions after they had been completely naturalized. For instance, the preposition *despite* was originally a noun (< OF *despit*), first recorded in the 13th c.; the phrase *in despite of*, a loan-translation of Old French *en despit de* “in contempt of” appeared in the late 13th c., and the preposition itself did not appear until the early 15th c. Obviously, some collocations and expressions, such as *beforehand* (Fr. *avant la main*), *condemn to death* (Fr. *condemner à mort*), *without fail* (Fr. *sans faille*), *the hue and cry* (Fr. *le cri et le hu*) [9, p. 57], were likewise borrowed as separate words and then joined to form phrases on the French model.

When the French loanwords first entered the English language, they retained their original stress on the ultimate or penultimate syllable, e.g. ME *coráge, natúre, vertú, comfórtáble* (MoE *courage, nature, virtue, comfortable*). In the course of time the word stress in most cases was shifted closer to the beginning of the word according to the characteristic features of the native English accentuation [2, p. 189]; but the shift was not immediate. In the works of poetry the French stress was preserved up to the 15th century [1, p. 190].

French words were quickly assimilated into English vocabulary and used for coining new words (merging with English elements as well), e.g. the adjective *gentle* was borrowed from French in 1225 and added to the English noun to make *gentlewoman* (1230), and then *gentleman, gentleness* and *gently* [4, p. 166]. Similarly the noun *faith* (1250) within a century produced the derivatives *faithless, faithful, faithfully*, and *faithfulness* [4, p. 166]. French affixes – prefixes (*dis-, re-, en-*) and suffixes (*-able, -ible, -ance, -ence, -ment, -let, -age, -ee*) that forced their way into the English language, also contributed to the formation of new words, e.g. *peerage, avoidance, grantee* (French root plus French suffix). Later on they came to be used with native Germanic roots, such as the word *hindrance* (1400-1450), formed from the OE verb *hinder* plus the suffix *-ance* that was taken from the words of French origin and used to form similar nouns from native verbs [12, p. 257]. The native affixes were joined to foreign roots as well, e.g. *charming* (1250-1300) (French root plus the native English suffix).

Considering the number of borrowed words and the overall changes in the vocabulary, we cannot deny the enormous influence of French on the Middle English vocabulary. This great influx of French words certainly would never have occurred without the Conquest. But to come to the right conclusions, we have to consider some more points. According to the Russian linguists Tatyana Rastorgueva and Boris Khaimovich, about 80 or 85% of the native OE vocabulary went out of use over the centuries due to the borrowings from French and Latin [2, 8]. They were either lost or replaced as a result of the rivalry of synonyms. However, according to another source, namely *The Cambridge History of the English Language*, the lexicon of Early Middle English still consisted of 91.5% of English origin; in later Middle English this figure had fallen to 78.8% [5, p. 432]. The core of the matter probably lies in the extent of penetration of French words into different semantic areas of the vocabulary. The closer we come to lower social ranks, the fewer French words we have [1, p. 190]. Some aspects of English life remained practically untouched by French loanwords, such as shipping and seafaring, farming and agriculture, e.g. the words *acre, field, hedge, furrow, sow, reap, harvest, plough, shovel, spade, rake, seed, wheat, barley, corn,*

beans, oats, grass, hay duck, sheep, hen, goose, etc. are derived from Old English [11, p. 196]. Besides, a number of French borrowings in ME were words that French originally borrowed from Germanic, e.g. ME *werre* "war" < Gc. *werra*; ME *waiten* "to wait" < Gc. *wahten*; ME *gardin* "garden" < Gc. *garto*, etc [1, p. 189]. French *soup* is a doublet of native English *sop*, and *grape* is a doublet of native *grapple* [11, p. 197]; more doublets include *catch* and *chase*, *warden* and *guardian*, *wage* and *gage*. Similarly, some proper names adopted by the English from French are of Germanic origin, e.g. *Geoffrey* < Gc. *Gaufrid*; *Richard* < Gc. *Rikhard*; *William* < Gc. *Wilihelm*; *Henry* < Gc. *Heinric* [1, p. 190], and others. Finally, it is worth noting that new words coined on the British soil out of native roots and the morphemes of foreign origin should not be treated as borrowings, but as specifically English words [2, p. 298]. Therefore, though transference of French words was very considerable, it does not mean, however, that we should look at the native element in English as insignificant. The views of the Russian linguists should obviously be taken into consideration when we refer to semantic spheres related to the domains of government, law, religion, military service, etc., as probably more than half of the native OE vocabulary was ousted from there. As for the words frequently used by common people, most of them continued to be those of Germanic origin. So taking everything into account, we shall agree with the opinion given in *The Cambridge History of the English Language*.

2.2. MIDDLE ENGLISH SPELLING

Concerning Middle English spelling, it underwent a fair amount of changes as well. Many of them are to be attributed to the activities of Anglo-Norman scribes, trained in France and accustomed to French orthography. When they copied texts in English, they transferred some of French spelling features into an English spelling system. Initially, alterations in spelling did not necessarily mean changes at a spoken level, but the contact between French- and English speakers and later bilingualism obviously led to changes in pronunciation as well [5, p. 10]. According to the sources [1, 5, 11], the changes were as follows:

- the Old English letters *æ*, *þ*, *ð*, *ȝ* were gradually ousted as they were not employed by the French; instead new letters such as *g*, *j*, *k*, *v* and *q* were introduced due to the imitation of French manuscripts, e.g. ME *corage* (< OF *corage*), ME *joye* (< OF *joie*), ME *king* (<OE *cyninȝ*) (MoE *courage*, *joy*, *king*);

- the letter *v* (sometimes *u*) was employed to denote [v] which occurred in Old English only in intervocalic position and was represented in spelling by *f*: ME *over*, *ouer* (OE *ofer*), *love*, *loue* (OE *lufu*);

- the digraphs *ou*, *ie*, and *ch*, which occurred in many French borrowings were adopted to indicate the sounds [u:], [e:], and [tʃ]: ME *double* ['duble] < OF *double*, ME *chief* [tʃe:f] < OF *chef*. Apart from the loanwords such spelling was transferred to the native English words, e.g. ME *hous* [hu:s] (<OE *hūs*), ME *field* [fe:ld] (<OE *feld*), ME *child* (<OE *cild*);

- the *sh* spelling (or sometimes *s*, *ss* and *sch*) for the sound [ʃ] was an innovation of Anglo-Norman scribes: ME *ship*, *schip* (<OE *scip*);

- due to the activities of scribes *qu* replaced Old English *cw* as in *quellen* "to kill" (<OE *cwellan*);

- the digraph *gg* was used for [dʒ] instead of Old English *cg*, as in *brigge*, *egge* "bridge", "edge" (<OE *brycȝ*, *ecȝ*);

- under French influence *g* and *c* gained their twofold usage: they stood for [dʒ] and [s] before front vowels and for [g] and [k] before back vowels, cf. *gentil* [dʒen'til] and *good* [go:d], *mercy* [mer'si] and *cours* [ku:rs];

- the letter *u*, which had denoted the sound [u] in OE, began to signify after the French fashion also the labial front vowel [ü], formerly expressed by *y*, e.g. OE *bysiȝ*, ME *busy*; ME *vertu* [ver'tju:] < OF *vertu* (MoE *virtue*);

- the vowel *o* was employed not only for [o] but also to denote short [u], probably to facilitate the distinction between the resembling letters made up of vertical strokes [1, p. 178], such as *u*, *v*, *n*, *m*, e.g. ME *monk* [munʃk] < OE *munuc* (the letter *o* was similarly used in Anglo-Norman);

–among the new diphthongs that were formed during the Middle English period, it is necessary to mention the diphthong [oi] mostly found in French borrowings and represented by the digraphs *oi* and *oy* in ME, e.g. ME *poynt(e)* < OF *point*, ME *vois* < OF *vois* (MoE *point*, *voice*).

The above examples distinctly show the influence of French on Middle English spelling and pronunciation. Even the only example of how OE *cwæð* (pret. sg. of *cweðan* “to speak”) looked like in ME – *quath* [5, p. 10] – can demonstrate how considerable it was.

2.3. MIDDLE ENGLISH GRAMMAR

French influence on English grammar was not as profound as on vocabulary and pronunciation, yet, some parts of it were remodelled under French fashion. For instance, *qui* was used in French both as an interrogative and a relative pronoun, whereas Old English used *hwa* “who” in interrogative and *þe* in relative clauses. Middle English began to use *who* as a relative pronoun on the model of French *qui*, [9, p. 57] e.g. «... *There myght men se who can best sytte and ryde*» [6].

The OE use of *weorþan* “to become” to form passive constructions became more rare after the 11th century in favour of the verb *to be*, commonly employed by the French [9, p. 57].

At the beginning of the 15th century the second person pronoun *ye*, used to address more than one person, gradually took over the functions of *thou*, used for one person. On the model of French *vous* it came to be used to show respect for people of higher standing and *thou* – to address intimates or people of lower social class, e.g. Margery Kempe, an English Christian mystic and pilgrim, uses *ye* to address the archbishop of York: «*Ser, so I her seyn that ye arn a wikkyd man*» [9, p. 57-58] («*Sir, I also hear it said that you are a wicked man*»).

Other grammatical changes cannot be directly attributed to coexistence of two languages; we can only assume, in support of some views, that the French language could have played a more significant role in the ME grammatical changes than Old Scandinavian for the reason that it had a greater influence on English in general, particularly on the vocabulary [2, p. 292]. For instance, it might have favoured spreading of analytical forms in ME because at that time French had a more analytical grammatical structure than English [2, p. 292]. The question about the role of French influence in simplification of the noun and adjective morphology and the rapid growth of the *-(e)s* plural inflexion also remains controversial. It should be mentioned that in Anglo Norman the oblique plural ending *-s* replaced the nominative plural ending and became dominant in the 12th c. for the reason that the Old French system of declension, derived from Latin, began to decline [1, p. 213-214]. Considering the dominance of Anglo-Norman at that time it might have accelerated the process of similar changes in ME grammar. This view should not be exaggerated, though, if we take into account the fact that the extension of *-s* ending took place most quickly in the north, where French influence was comparatively less strong [1, p. 214]. In terms of syntax, there is an assumption, for instance, that Middle English word order became more rigid due to French influence, as subject-verb-object word order first appears in southern texts [10, p. 185], however, this idea is much argued.

3. CONCLUSIONS

From this brief analysis, we can conclude that the long-term dominance of French affected the structure of Middle English to a certain extent at all its levels. French influence was especially observable on ME vocabulary and spelling, though certain grammatical alternations may be also tracked. The impact of French on Middle English, on the whole, cannot be compared with any other language. In view of this, it might be logical to refer to Middle English as “Frenghish”, pointing out a fair amount of French elements in English. But, in fact, we are not supposed to think that French turned Middle English into something different from English. Although spelling was changed in that period and a great number of words were borrowed, the basic elements of ME grammar and vocabulary remained virtually untouched by French. The French language neither absorbed nor ruined English, but helped to equip and enrich the latter. At the end of the ME period, the language remained English and its predominant features were still those of Germanic origin.

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Ікалюк Л.М., Тацакович У.Т. Середньоанглійська мова: англійська чи франглійська? *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 22–28.

Стаття представляє загальний опис середньоанглійської мови, фокусуючи увагу на вплив французької мови на її розвиток під час цього періоду. Не зважаючи на велику кількість французьких запозичень у різні системи англійської мови, вона залишалася англійською, а її домінантні ознаки були германського походження.

Ключові слова: глобалізація, міжкультурна комунікація, середньоанглійська мова, французькі запозичення, Нормандське завоювання.

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THEORETICAL PRINCIPLES OF RESEARCHING DIMINUTIVE

E.YE. MINTSYS, YU.B. MINTSYS

Abstract. The article presents a survey of the diminutive-related researches and considers diminutive on all the language levels (morphological, lexical and syntactical). It analyzes the principal theories of the development of diminutive's semantics and draws a distinction line between "smallness" and "diminutive". Diminutive is viewed versus augmentative and is presented as a conceptual category, a system of semantic criteria which collectively denote diminution of objective characteristics of an object.

Keywords: diminutive, conceptual category, diminution, smallness, augmentative, suffix.

1. INTRODUCTION

Diminutive-related research has a long history. It started in the 19th – early 20th centuries. In late 20th century there appeared more than a hundred researches which viewed the phenomenon of diminutives from different perspectives (O.M. Dolozova, L.A. Dudnik, M. Haas, A.M. Kvasha, V.O. Kuzmenkova, P. Munro). Diminutives were studied in diachronic or historical aspects, and focused on individual diminutive suffixes (B.V. Makarchev, Taru Nurmi, E. Öhmann, V.N. Pokuts, E.S. Travushkina) or on ways of forming diminutives in a certain language: Ukrainian (T.I. Derkacz-Padiasek, G. Khomechko, A.Yu. Ponomarenko, A.V. Stepanov), Russian (O.V. Kramkova, L.I. Osipova, A.M. Rodimkina), German (A. Polzin, V.P. Shadeko, I. Schatz, Fr. Schirbauer, F. Wrede), English (K.P. Schneider), Spanish (V. Marrero), Slovak and English (A.A. Kačmárová, O.B. Pankiv). The most traditional aspect of investigating diminutives is a stylistic one. It presupposes the analysis of the units in question in a definite literary genre or literary period (Z.I. Bybina, V.A. Chervova, O.D. Fedorenko).

Some linguists studied the functioning of diminutives in different languages in comparison: Russian and German (V.Ya. Myrkin), Russian and Italian (Yu.O. Rulov), Russian and Bulgarian (S.K. Antonov), German and French (M. Fischer), German and Polish (Z. Klimaszevska), Italian, Portuguese and Spanish (S. Ettinger), Latin, German and Romanian (S. Ettinger), English and Ukrainian (L.I. Korunets). Analysis of translating diminutives which are formed in different ways is of interest, too (S.M. Antonyuk, N.V. Menkova, R. Oittinen).

A number of works consider the issues of diminutives' morphology and semantics (C. Goddard, D. Jurafsky, B.S. Pyloyan, R. Pomirko, O.V. Sevastyanova) as well as their pragmatics (W.U. Dressler, T.A. Kozlovska, S.Sh. Nurulova, S.V. Shedogubova, B. Volek).

The in-depth study of diminutives was performed by V. Dressler and L. Merlini Barbasesi who considered diminutivity from the point of view of morphosemantics and morphopragmatics, giving

priority to pragmatics which was extremely progressive because previously diminutives used to be viewed as units with the dominant meaning of objective smallness.

Diminutivity was investigated in more than fifty languages. In English diminutives were examined by A.O. Buryakovska, S.Sh. Isakova, L.K. Krasnogortsev, L.Yu. Reznichenko, V.I. Shakhovski, K. Schneider, R.G. Zyatkovski.

There are three principal theories of the development of diminutive's semantics. The first one [9] confirms the existence of "general Germanic suffixes of subjective evaluation" and admits the historically based tendency towards diminution in all Germanic languages. Another theory [18] points out that diminutivity is not typical of Germanic languages and the existence of this category in English is caused exclusively by the influence of borrowings from other languages. However, A.O. Buryakovska makes a conclusion that the semantics of diminutives in English is of Germanic origin, although it develops under the influence of close contacts with various linguocultures [3].

The diminutive suffixes *-ine*, *-ette*, *-otte* are borrowed from French, *-y*, *-ee*, *-ie*, *-ey* – from Scottish dialect, *-let* – from Middle English, from Middle French *-elet*, from *-el*, diminutive suffix (from Latin *-ellus*) + *-et*. There are also diminutive suffixes of Italian and Spanish origin (*-etto*, *-etti*; *-illa*, *-illo*).

The term "diminutive" comes from the Latin word "*diminutives*", that means "small" or "little". In linguistics diminutive (smallness) is viewed from two angles: semantic (the concept of smallness with various emotive shades) and grammatical (comprising an affix (suffix) with a diminutive meaning).

Diminutivity denotes "generalized meaning small in volume, size, etc., usually expressed with a help of diminutive affixes and accompanied by various emotional colouring – gentleness, humiliation" [1].

The dictionary of linguistic terms edited by O.S. Akhmanova differentiates *diminutive-hypocoristic* and *diminutive-pejorative* meanings. The former is interpreted as the one that "adds to the meaning the shade of small volume, size, etc., accompanied by the expressive colouring of tender feelings for something small and sweet". The latter is understood as the one that "renders the diminutive meaning via pejorative emotive colouring" [1].

Diminutive can be treated as a "result of the word-forming process during which the word form is changed for expressing "smallness", "youthfulness", "friendly attitude", "affection" [16]. K. Shneider considers deminutives to be "words denoting smallness and attitude" [17].

Diminutivity is a generalized meaning of diminished size or degree, expressed via language means of different levels (from lexeme to word combination), which are accompanied either by expressive or emotive/evaluative shades, or by both at a time [14].

The objective meaning of diminutive – smallness – is closely connected with the expression of subjective attitude which varies from gentleness, affection, friendliness to contempt and even humiliation.

2. ANALYSIS AND DISCUSSION

Most linguists associate affixes with the main way of rendering the meaning of diminution. Affixation is considered to be of primary importance in the process of forming diminutives in Russian or Italian, whereas English, being an analytical language, more frequently forms diminutives by means of adding a lexical unit with a diminutive meaning.

In linguistic studies "smallness" and "diminutive" are often considered to be synonymous. In fact, "smallness" is to be understood as an inherent meaning of a lexeme, while "diminutive" is an acquired meaning as a result of word-building processes. So, we should differentiate between semantic and morphological diminutives. Diminutives of the first group render the inherent meaning of smallness: *city* – ^d*town*, *mountain* – ^d*hill*, etc. Diminutives of the second group have acquired their diminutive meaning from "outside", as a result of certain word-building processes: *dog* – ^d*doggie*, *pig* – ^d*piglet*, *pig* – ^d*little pig*.

The meaning of "smallness" presupposes the existence of the prototype which corresponds to the norm. This prototype is viewed as a model in the comparison of two objects, and as a result one of them

is defined as the one “diminished” in size, volume, etc. From this point of view, the lexeme *hill* is a semantic diminutive which has an inherent meaning of smallness. It can serve as a model for the morphological diminutive ^a*little hill*.

In the present paper the lexeme *hill* is considered exceptionally as a prototype of the diminutive ^a*little hill*. Thus, it is the diminutive with the meaning of “diminution”, not of “smallness”, that is in the focus of our research. Besides, we consider diminutivity as a generalized meaning of diminution of the object’s objective characteristics. Consequently, it acquires additional emotional shades of meaning.

On all the language levels (morphological, lexical and syntactical), deminutivity finds reflection in different parts of speech. The prototypical diminutives are, as a rule, the nouns formed from nouns as a result of suffixation (*dog* – ^a*doggie*, *house* – ^a*housie*). It can be explained by the priority of nouns in the process of language acquisition. Sometimes diminutives can be formed from other parts of speech, e.g. adjectives (*yellow* – ^a*yellowish*), to point out the weakening of quality or characteristics.

Usually, in the process of forming diminutives, the part of speech remains the same, although there are cases when diminutive nouns are formed from adjectival stems (*sweet* – ^a*sweetie*). All the diminutives built in such a way denote living beings, humans, as a rule. While the adjectival stem emphasizes the characteristic feature of the object, the derived diminutive names the bearer of this feature.

It should be mentioned that hypocoristics, augmentatives and pejoratives are related to diminutives. Hypocoristics and diminutives frequently function as interchangeable terms, although they can be differentiated, as the former ones are derived from proper names and nouns denoting family relations.

In *A comprehensive grammar of the English Language* by R. Quirk et al., the suffix *-let* is considered to be purely diminutive which expresses only smallness, whereas *-ie/y* is treated as hypocoristic which expresses only affection: *Billy, Willy, Sally* [13]. Because of the fact that diminutives cannot be formed systematically, hypocoristics are often formed in an analytical way, by means of the lexemes *sweetie, honey, sweet pea, pumpkin, baby, etc.* (e.g. *Jane baby*).

Hypocoristics are considered to be diminutives with the meaning of diminution and positive connotation, and pejoratives, in their turn, denote diminution and negative connotation. In the present research hypocoristics are viewed as a subtype of diminutives.

Augmentatives, which are opposite to diminutives, have the denotative meaning of “magnification” [5]. L.P. Letyucha believes that diminutives and augmentatives refer to parametrical-evaluative nouns and treats them as a display of objective assessment, but hypocoristics and pejoratives – as emotives [11].

From the point of view of stylistics, diminutive meaning belongs to the scale of quality grading. Stylistic grading characterizes “correlation of the degree of quality to its norm” [19]. Elative expresses a high degree of quality, while diminutive is evaluated as a degree of quality which is below the norm (^a*half full, scantily populated, poorly lighted*).

There is a variety of opinions about diminutive as a category. Some scholars understand diminutivity as a grammatical-wordbuilding category of a universally linguistic character which is realized in different meanings – smallness, diminution, youngness, tenderness, etc. [15]. Others state that in English diminutivity is not a grammatical category, as not every lexeme can have a diminutive form [3]. The description of diminutivity as a functional-semantic category [14] presupposes the analysis of diminutive language forms with reference to descriptive or level-related principles, and to classification by means of cognitive reflection of real differences in native speakers’ thinking.

So, in the present research, diminutivity is considered as a conceptual category which is “a closed system of meanings of some universal semantic feature or a certain meaning of this feature irrespective of degree of “grammaticalization” and way of expression in a concrete language” [10].

The way of expressing – direct, indirect, lexical, morphological, syntactical – is not a matter of principle for defining the essence of a conceptual category. Conceptual categories are treated as “semantic elements of a general character, typical not of certain words or systems of their forms, but of broad classes of words, in different ways expressed in a natural language” [10].

Conceptual categories are “relevant to the language of the mental category, on the one hand, focusing on logical-psychological categories, and on the other hand, on the semantic categories of the language” [6]. Being the result of human experience mediated by the universal laws of thinking, they are the basis of the language semantic structures, the significant condition of functioning of the language system as a whole.

Conceptual categories differ from surface structures in the following way: the former are the concepts which are deep in people’s conscience, while the latter are material language means received through physical perception [4].

O.V. Bondarko differentiates conceptual categories and functional-semantic fields comprising semantic elements interpreted by a certain language and language means of their mode of expression. The scholar suggests treating functional-semantic fields as structures which are found on the surface, which perform the function of realizing a certain “deep” invariant conceptual category. Thus, a conceptual category has a universal character and is an underlying structure, and concrete linguistic semantic interpretation of this conceptual category is a specific linguistic surface language structure [2].

Conceptual categories are, generally, universal, i.e. they are inherent to most of the world’s languages [7], however, they rarely have a clear and distinct definition in languages. I.I. Meshchaninov [12] points out that language differences are not absolute, they are relative. First and foremost, it concerns the form of expressing content. Thus, conceptual categories serve as a basis for defining what part of speech the word belongs to, irrespective of its morphological form. Wallace Chafe also supports this idea, asserting that material language means are only a surface structure, while concepts are deeply hidden on the level of a person’s nervous system [4].

The category of diminutivity (CD) can be described with a help of such logical-semantic characteristics determined on the basis of the following binary oppositions: “object / not object”, “person / not person”, “diminished size / undiminished size”, “youthfulness / un-youthfulness”, “adulthood / un-adulthood”, “emotional attitude / unemotional attitude”, “importance / unimportance”, “sympathy / un-sympathy”, “familiarity / unfamiliarity”.

The above mentioned logical-semantic characteristics made it possible to specify the logical component of the main concept “diminutivity” and explicate the semantic charge of notional elements which make it up. So, the logical constituent of the main concept CD is presented by an object or a person small in size, usually young, who is treated emotionally, with sympathy-based attitude or with feelings related to unimportance, insignificance, familiarity with this object or person.

In the grammatical aspect, the “nucleus” of the conceptual CD can be expressed by the category of nouns chiefly coined in a morphological way, by means of adding the affixes *-et, -ette, -y(-ie), -let, -ling, -ule, -el, -kin, -ock, -in, -een, -erel, -ing*, etc. However, this way is not very productive in the English language, therefore, the conceptual CD can find reflection in free word combinations with different adjectives, and in phraseological units which are characterized by expressiveness and possess emotive charge.

A lot of phraseological units highlight a diminished size of the referent, which can be considered analogous to the use of diminutive suffixes for rendering diminution and emotional attitude. In phraseology both the content of expression and form of expression are of importance. S.Sh. Isakova points out that “peculiarities of the ‘inner form’ also come to the fore in the conceptual category of diminutivity which can be presented within a word and a word combination” [6].

In order to clearly determine the limits of CD it is necessary to define its functional charge. So, one can “diminish” volume and size (*little town*), quantity (*a wee bit*), intensity (*light breeze*), value (*cheapie*), importance (*small beer*) [3], etc. Thus, **diminutivity** as a conceptual category is a system of semantic criteria which collectively denote diminution of objective characteristics of an object.

Klaus P.Schneider associates diminutivity with such phenomena as quantity, quality, modification, intensity, grading and assessment as it combines the characteristics of the abovementioned categories – size, attitude, evaluation, smallness, underestimation [17].

In current logical philosophical researches CD is viewed through the category of quantity which is interpreted as a block of criteria indicating the size of the thing, its objective definiteness due to which it

can be divided into equal parts [8]. Within the conceptual category of quantity the logical aspect of diminutivity means that the object loses a part of its volume, size in comparison with the norm/standard. Thus, the category of quantity embraces the opposition diminutive (making smaller) and augmentative (making larger).

Augmentativity is a category which is opposite to diminutivity, forming the trychotomic opposition: diminutive [meaning of making smaller +] :: neutral lexeme [meaning of making smaller/larger -] :: augmentative [meaning of making larger +]. The term "augmentative" is used to render the denotative meaning of "making larger" or positive/negative connotations which depend on linguistic and contextual factors. The concept of augmentative is connected with the concepts of quantity, quality, grading, intensification and evaluation. By contrast with diminutives, augmentatives are not coined synthetically (except the use of prefixes in the words like *macro economy*, *maxi-skirt*). They can be formed only analytically (by means of adding the words *large*, *big*, *giant*, etc.). Besides, there are no reasons to assert that augmentatives are language universals as they cannot be found in every language, although all the languages which possess the category of augmentativity, *a priori*, also form CD. It should be mentioned that the opposite assertion is not true: CD can form a dichotomic opposition (diminutive [meaning of making smaller +] :: neutral lexeme [meaning of making smaller -]) without the category of augmentativity. The difference between augmentatives and diminutives consists in the fact that in case of little children, animals and plants smallness has a biological, therefore, logical, understandable explanation. An enlarged size of objects is considered anomalous and unnatural, and, as a result, they have only negative connotation [17].

Apart from that, according to S.Sh. Isakova, CD is in antagonistic relations with the category of intensity or degree of criterion expression. The scholar refers the words which weaken the category of intensity to compromizers, diminishers, minimizers and approximators [6].

3. CONCLUSIONS

Thus, diminutive is viewed as a generalized meaning of diminution of objective characteristics of an object. As a result, it acquires extra emotiveness. The meaning of smallness is not inherent, it is acquired from "outside" as a result of certain word building processes.

The lexeme can be considered as diminutive after it has been compared to its prototype which corresponds to a certain norm and standard meaning. The logical meaning of diminution first and foremost is related to the expression of volume and size of the object. The expression of diminutive-based subjective evaluation varies from mildness, sympathy, friendliness to contempt and even humiliation.

Diminutivity as a conceptual category is a system of semantic parameters which collectively signify diminution of objective characteristics of a certain object. The logical component of the nucleus concept of the category of diminutivity is represented by an object or a young person diminished in size that calls forth emotional attitude based on the feeling of sympathy or on unimportance, insignificance, familiarity with this object or person. CD is a hyponym to the category of quantity. Diminutivity forms a trychotomic opposition with the categories of augmentativity and quantity.

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Мінцис Е.Є., Мінцис Ю.Б. Теоретичні засади дослідження демінутивності. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 29–35.

У статті узагальнено результати наукових розвідок пов'язаних з проблемою демінутивності у сучасній англійській мові. Демінутивність розглянуто на всіх мовних рівнях (морфологічному, лексичному та синтаксичному). Проаналізовано основні теорії розвитку семантики демінутивів, зазначено відмінності між поняттями "зменшеність" та "демінутивність", "демінутив" та "аугментатив". Демінутивність трактується як поняттєва категорія, система змістових ознак, які у своїй сукупності означають зменшеність об'єктивних характеристик певного предмета. Предметно-логічний складник центрального поняття категорії демінутивності становить предмет або особа зменшеного розміру, часто молода, до якої існує емоційне ставлення на основі почуття прихильності або у зв'язку із незначущістю, неважливістю, близьким знайомством із цим предметом чи особою.

Ключові слова: демінутив, поняттєва категорія, зменшеність, здрібнілість, аугментатив, суфікс.

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Section:

LANGUAGE, CULTURE AND WORLD-VIEW

THE LANGUAGES WE SPEAK AFFECT OUR PERCEPTIONS OF THE WORLD

O.YU. MYKHAILYUK, H.YA. POHLOD

Abstract. The article presents review of studies on interaction between language and thought and the way it influences our understanding of the world. This is an interesting and important new direction for the research on language and thought, as our society becomes increasingly global and has an increased need for clear communication across languages and cultures. With a better understanding of how language and thought interact to influence how we understand and communicate about the world, we may begin to better understand how to communicate across languages and cultures, in ways beyond simple translation, that allow us to understand the various nuances of different languages and cultures. All new research shows us that the languages we speak not only reflect or express our thoughts, but also shape the very thoughts we wish to express. The structures that exist in our languages profoundly shape how we construct reality, and help make us as smart and sophisticated as we are.

Keywords: cognitive abilities, cross-linguistic differences, perceive, gender, multilingual.

1. INTRODUCTION

New cognitive research suggests that language profoundly influences the way people see the world.

Do the languages we speak shape the way we think? Do they merely express thoughts, or do the structures in languages (without our knowledge or consent) shape the very thoughts we wish to express? Do English, Spanish, Ukrainian and Japanese speakers end up attending to, understanding, and remembering their experiences differently simply because they speak different languages?

These questions touch on all the major controversies in the study of mind, with important implications for politics, law and religion.

The pioneering linguist Benjamin Whorf (1897–1941) grasped the relationship between human language and human thinking: how language can shape our innermost thoughts. His basic thesis is that our perception of the world and our ways of thinking about it are deeply influenced by the structure of the languages we speak.

Scholars have long wondered whether different languages might impart different cognitive abilities. In recent years empirical evidence for this causal relation has emerged, indicating that one's mother tongue does indeed mold the way one thinks about many aspects of the world, including space and time.

The latest findings also hint that language is part and parcel of many more aspects of thought than scientists had previously realized.

Language is a human gift. When we study language, we are uncovering in part what makes us human. As we uncover how languages and their speakers differ from one another, we discover that human natures too can differ dramatically, depending on the languages we speak. The next steps are to understand the mechanisms through which languages help us construct the incredibly complex knowledge systems we have. Understanding how knowledge is built will allow us to create ideas that go beyond the currently thinkable. This research cuts right to the fundamental questions we all ask about ourselves. How do we come to be the way we are? Why do we think the way we do? An important part of the answer, it turns out, is in the languages we speak.

Of course, just because people talk differently doesn't necessarily mean they think differently. In the past decade, cognitive scientists have begun to measure not just how people talk, but also how they think, asking whether our understanding of even such fundamental domains of experience as space, time and causality could be constructed by language. But on the other hand, if people learn another language, they inadvertently also learn a new way of looking at the world. When bilingual people switch from one language to another, they start thinking differently, too.

Clearly, languages require different things of their speakers. They must attend to and encode strikingly different aspects of the world just so they can use their language properly.

Believers in cross-linguistic differences counter that everyone does not pay attention to the same things: if everyone did, one might think it would be easy to learn to speak other languages. Unfortunately, learning a new language (especially one not closely related to those you know) is never easy; it seems to require paying attention to a new set of distinctions. Whether it's distinguishing modes of being in Spanish, evidentiality in Turkish, or aspect in Ukrainian, learning to speak these languages requires something more than just learning vocabulary: it requires paying attention to the right things in the world so that you have the correct information to include in what you say.

2. ANALYSIS AND DISCUSSION

Current research examining the relationship between language and thought no longer ask the question of whether language determines thought, but rather, focus on the ways in which language influences thought, or vice versa (Boroditsky, 2003). This new focus is aptly referred to as *Linguistic Relativity*, and much research has been conducted since Whorf's time to investigate the effects of linguistic relativity. Researchers in psychology, linguistics, anthropology, and cognitive science have asked several types of questions to investigate how language affects thought or thought affects language. The following are a few of the most popular questions asked in this area of research.

Some studies have proved how languages shape the way we think about space, time, colors, and objects. Other studies have found effects of language on how people construe events, reason about causality, keep track of number, understand material substance, perceive and experience emotion, reason about other people's minds, choose to take risks, and even in the way they choose professions and spouses. Taken together, these results show that linguistic processes are pervasive in most fundamental domains of thought, unconsciously shaping us from the nuts and bolts of cognition and perception to our loftiest abstract notions and major life decisions. Language is central to our experience of being human, and the languages we speak profoundly shape the way we think, the way we see the world, the way we live our lives.

A few examples of cross-linguistic differences.

DO SPEAKERS OF DIFFERENT LANGUAGES TALK ABOUT TIME DIFFERENTLY?

Even basic aspects of time perception can be affected by language. For example, English speakers prefer to talk about duration in terms of length (e.g., "That was a short talk," "The meeting didn't take long"), while Spanish and Greek speakers prefer to talk about time in terms of amount, relying more on words like "much" "big", and "little" rather than "short" and "long" There search into such basic cognitive

abilities as estimating duration shows that speakers of different languages differ in ways predicted by the patterns of metaphors in their language. (For example, when asked to estimate duration, English speakers are more likely to be confused by distance information, estimating that a line of greater length remains on the test screen for a longer period of time, whereas Greek speakers are more likely to be confused by amount, estimating that a container that is fuller remains longer on the screen.)

In English, people most commonly use words referring to front vs. back to talk about the future vs. the past. They talk about certain people as being *ahead of their time*; they *look forward* to meeting a friend for lunch tomorrow; they *fall behind* schedule; and they think about going *back in time*. In contrast, speakers of other languages, such as Mandarin Chinese, use two types of time metaphors: (1) front vs. back metaphors and (2) up vs. down metaphors. Mandarin Chinese speakers use front vs. back metaphors in ways similar to English speakers; the up vs. down metaphors are reserved for talking about the order of events. In these up vs. down metaphors, *up* refers to earlier events and *down* refers to later events. Boroditsky (2001) examined whether speakers of English and speakers of Mandarin Chinese think about time in different ways. Her studies showed that English speakers were faster to correctly answer questions such as, “Does March come before April?” after seeing a row of items organized horizontally; on the other hand, Mandarin Chinese speakers were faster at correctly answering the same questions after seeing a column of items organized vertically. What these data suggest is that speakers of different languages think about time more easily when they are primed to think in the direction indicated by the time metaphors used in their language. Boroditsky thus argues that language shapes how speakers of different languages conceptualize time.

DO SPEAKERS OF DIFFERENT LANGUAGES TALK ABOUT SPACE DIFFERENTLY?

Speakers of English and Dutch use relative spatial terms to describe space (e.g., left, right, front, back). In contrast, speakers of Tzeltal (a Mayan language spoken in Mexico) use absolute references to describe space (i.e. uphill, downhill [corresponds roughly to English south/north directions]). A study by Levinson (1996) examined whether these linguistic differences between Dutch and Tzeltal influence how speakers of these languages conceptualize space. In this study, speakers of Dutch and Tzeltal were shown sets of arrows on two different occasions. On the first occasion, they saw two arrows pointing in the same direction (e.g., two arrows pointing right/north); the participants were then rotated 180 degrees to be shown another pair of arrows: one of which pointed in the same relative direction as the arrows from the first occasion (e.g., right [the absolute direction being south]), and the other pointed in the same absolute direction as the arrows from the first occasion (e.g., north [the relative direction being left]). What Levinson found when asking Dutch and Tzeltal speakers to identify the arrow that was “like the [arrow] that they saw before,” Dutch speakers selected the arrow that was pointing in the same relative direction (e.g., the one pointing right [the absolute direction being south]), while Tzeltal speakers selected the arrow that was pointing in the same absolute direction (e.g., north [the relative direction being left]). Thus, Levinson concludes that Dutch and Tzeltal speakers appear to be influenced by their respective native languages in understanding spatial orientation.

DO SPEAKERS OF DIFFERENT LANGUAGES CATEGORIZE OBJECTS IN DIFFERENT WAYS?

Languages such as Spanish, French, and German have what is called grammatical gender, where words (especially nouns) are assigned gender. For example, in Spanish, the word for *apple* is feminine, whereas the word for *dog* is masculine. Other languages such as English or Japanese do not assign gender to words and therefore do not have grammatical gender. Researchers have thus asked whether speakers of grammatically gendered languages categorize objects in different ways from speakers of languages without grammatical gender. Sera, Berge, and del Castillo Pintado (1994) examined this question, by asking English- and Spanish-speaking children and adults to assign a female or male voice to various objects. Their study revealed that Spanish-speakers assigned gendered voices to the objects in ways that matched the Spanish grammatical gender of the word for the object (e.g., an apple would be assigned a woman’s voice because the word for *apple* in Spanish is feminine). In contrast, English-speakers assigned gendered voices to all the objects at random. This study thus provides evidence in support of the idea that language influences how speakers categorize objects.

Unlike English, most European languages assign a gender (feminine, masculine, or neuter) to almost every single noun. There is little relation between this so called grammatical gender and the biological gender.

What it means for a language to have grammatical gender is that words belonging to different genders get treated differently grammatically and words belonging to the same grammatical gender get treated the same grammatically. Languages can require speakers to change pronouns, adjective and verb endings, possessives, numerals, and so on, depending on the noun's gender. For example, to say something like "my watch was old" in Ukrainian (mij hodynnyk був старий), you'd need to make every word in the sentence agree in gender with "watch" (krislo), which is masculine in Ukrainian. So you'd use the masculine form of "my", "was", and "old." These are the same forms you'd use in speaking of a biological male, as in "my grandfather was old." If, instead of speaking of a chair, you were speaking of a book (knyha), which is feminine in Ukrainian, or about your grandmother, you would use the feminine form of "my", "was", and "old."

When a noun describes a woman or a female animal, they are usually a she, e.g. die Frau (she-woman), la chatte (she-cat), when it describes a man or a male animal, it is usually a he, e.g. der Mann (he-man), le chat (he-cat), but even this rule cannot be taken for granted. For example, das Mädchen means "girl" in German, but it is an 'it' because all German -chen nouns are 'it'; la girafe is a she in french even if you speak about a male giraffe.

Whether a thing is a *she*, *he*, or *it* is mostly random. A bridge is a she in German (die Brücke) but a he in Spanish (el puente).

Does treating watches as masculine and book as feminine in the grammar make Ukrainian speakers think of watches as being more like men and books as more like women in some way? It turns out that it does. In one study, scientists asked German and Spanish speakers to describe objects having opposite gender assignment in those two languages. The descriptions they gave differed in a way predicted by grammatical gender. For example, when asked to describe a "key" — a word that is masculine in German and feminine in Spanish — the German speakers were more likely to use words like "hard", "heavy", "jagged", "metal", "serrated", and "useful", whereas Spanish speakers were more likely to say "golden", "intricate", "little", "lovely", "shiny", and "tiny." To describe a "bridge", which is feminine in German and masculine in Spanish, the German speakers said "beautiful", "elegant", "fragile", "peaceful", "pretty", and "slender", and the Spanish speakers said "big", "dangerous", "long", "strong", "sturdy", and "towering." This was true even though all testing was done in English, a language without grammatical gender. The same pattern of results also emerged in entirely nonlinguistic tasks (e.g., rating similarity between pictures). And we can also show that it is aspects of language per se that shape how people think: teaching English speakers new grammatical gender systems influences mental representations of objects in the same way it does with German and Spanish speakers. Apparently even small flukes of grammar, like the seemingly arbitrary assignment of gender to a noun, can have an effect on people's ideas of concrete objects in the world.

In fact, you don't even need to go into the lab to see these effects of language; you can see them with your own eyes in an art gallery. Look at some famous examples of personification in art — the ways in which abstract entities such as death, sin, victory, or time are given human form. How does an artist decide whether death, say, or time should be painted as a man or a woman? It turns out that in 85 percent of such personifications, whether a male or female figure is chosen is predicted by the grammatical gender of the word in the artist's native language. So, for example, German painters are more likely to paint death as a man, whereas Russian painters are more likely to paint death as a woman.

DO SPEAKERS OF DIFFERENT LANGUAGES PERCEIVE COLOR IN DIFFERENT WAYS?

Different languages around the world have different numbers of words for colors. Some languages have as little as two basic color terms (e.g., the Dani of Irian Jaya); other languages have five (e.g., the Berinmo of Papua New Guinea); other languages historically only have a handful of basic color terms but have since added new color terms (e.g., Japanese); and other languages have as many as twelve

basic color terms (e.g., Russian). Differences in the number of color terms across languages has led researchers to ask whether speakers of different languages perceive color boundaries differently. Take for example, a rainbow: a rainbow is a spectrum of color with no distinct boundaries between the colors, but in the United States, we perceive the rainbow as being comprised of seven colors (i.e. red, orange, yellow, green, blue, indigo, and violet). As there are no specific color boundaries in a rainbow, would speakers of different languages with different numbers of color terms perceive a rainbow as being comprised of a different number of colors? Davidoff, Davies and Roberson (1999) examined how color boundaries are perceived by English-speakers and the Berinmo of Papua New Guinea, by asking them to provide a name for 160 different colors on the color spectrum. In this task, English-speakers reported eight basic colors categories, while the Berinmo reported five basic color categories. Furthermore, where on the color spectrum the English-speakers and the Berinmo differentiated blues from greens were markedly different. Results from this study suggest that language influences how speakers perceive color boundaries.

In other words, the influence of language isn't so much on what we can think about, or even what we do think about, but rather on how we break up reality into categories and label them. And in this, our language and our thoughts are probably both greatly influenced by our culture.

3. CONCLUSIONS

Nearly everyone who is multilingual talks about languages changing the way they think, affecting their personality. Each language is another personality as each language has its own distinctive way of expressing ideas. Varying grammar structures force the speaker to rethink how they emphasise certain ideas, and words can have different etymologies which, even if only on a subconscious level, affects the associations you have with them. As a result, an important part of language learning is embracing these personality changes and being comfortable with them. Experience prompts that people who are 'fluent' in a language are generally those who adopt the mentality of a speaker of a different language, their delivery improves, along with their grammar, pronunciation, and of course confidence.

So, can learning a different language change the way we think?

The answer to this question is complicated. To some extent, it's a chicken-and-egg question:

a) Are you unable to think about things you don't have words for, or do you lack words for them because you don't think about them? Part of the problem is that there is more involved than just language and thought; there is also culture. Your culture—the traditions, lifestyle, habits, and so on that you pick up from the people you live and interact with—shapes the way you think, and also shapes the way you talk.

b) Are cultural practices a product of language, or is language a product of cultural practices? No matter what the case may be, learning another language is the best way to break free from whatever psychological shackles your mother tongue has placed on you.

What is clear from the vast research literature on language and thought is that language and thought seem to interact in some way to influence how we understand and communicate about the world.

Moreover, if the new language is very different from your own, it may give you insight into another culture and another way of life.

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Михайлюк О.Ю., Поглод Г.Я. Мови, якими ми розмовляємо, впливають на наше світосприйняття. *Журнал Прикарпатського університету імені Василя Стефаника*, **2** (2-3) (2015), 36–41.

У статті проведено огляд взаємодії мови і мислення та шляхів впливу мови на наше світобачення. Важливість та науковий інтерес до цього напрямку дослідження мови і мислення обґрунтовано зростанням глобалізації суспільства та потреб у чіткій міжмовній та міжкультурній комунікації. Із кращим розумінням взаємодії та взаємовпливів мови і мислення та комунікації з довкіллям пов'язане і покращення розуміння комунікації між мовами і культурами, яка виходить за межі простого перекладу. Це дозволяє адекватно розуміти численні змістові нюанси різних мов і культур. Новітні дослідження засвідчують, що мови, якими ми розмовляємо, не лише виражають чи відображають, але й значною мірою формують висловлювану думку. Структури, чинні у наших мовах, на глибинному рівні формують наше конструювання реальності та допомагають удосконалювати власні інтелектуальні ресурси.

Ключові слова: когнітивні здібності, міжкультурні відмінності, сприйняття, гендер, багатомовність.

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UKRAINIAN CONSTITUENT OF AMERICAN MULTICULTURALISM: ETHNIC AND CULTURAL ASPECTS

I.M. DUMCHAK

Abstract. The paper deals with the features of the Ukrainian constituent of American multiculturalism of the second half of the 20th and the beginning of the 21st century. Multicultural trends actively developing in the context of the American mainstream are characterized. The scientific research analyzes the literary activity of Ukrainian-American representatives of multicultural literature; it outlines the problems of writers' works of art from ethno-cultural point of view.

Keywords: multiculturalism, self-identity, heterogeneity, Ukrainian being, ethnicity.

1. INTRODUCTION

Contemporary American literature is represented by a great deal of trends, currents and ideas and it is in constant developing due to the emergence of new creative people. The aim of our research is to distinguish those writers whose literary activity enrich not only American literature but also directly or indirectly violate topics and problems of the Ukrainian people, paying attention of the whole world to Ukrainians. The tasks of the scientific research are to provide the definition of the term "multiculturalism" in American literature and analyze thematic features of the works of art of those writers who represent the Ukrainian constituent of American multiculturalism, explore the Ukrainian ethno-cultural phenomenon in the context of American culture.

Multinational US caused the phenomenon of multiculturalism that "detects structural functions of pluralism, and definitely has impact on national identity" [1, p. 301]. Barely recognizable at the beginning of its establishment, multiculturalism as a "principle, which creates cultural heterogeneity" [2, p. 72], is one of the main phenomena that represents a creative symbiosis of cultures of different ethnic groups and races. Thus "minority" literature "promotes the general tradition, makes it determine the values, strengthens its means to overcome our cultural chaos" [3, p. 265].

The main characteristic of multicultural fiction is the image of individuality, personality in time and space that has always been important in the world verbal art of the 20th century. And nowadays it is a priority of contemporary literary process.

Multicultural literature has many branches: African-American, Native American, Asian-American, Japanese-American, Latino, European and others. All these components of multiculturalism are widely represented. Ukrainian multiculturalism constituent is characterized by a small number of names that can be divided into two branches: those who are of Ukrainian ancestry and those who are not but

appeal to Ukrainian themes. The first group includes such writers as Askold Melnychuk, Irena Zabytko; the other one represents Claire Mesud, Jonathan Safran Foer, Alexander Godin, Benjamin Rosenblatt etc.

The central issues of the above writers' works of art is the self-identity of the individuals, trying to find a decent place in a foreign country and adopt to new conditions, establishment of national identity in the context of the dominant culture, discussing "moral and cultural conflict that emerges as a result of separating from the roots, the result of globalization, reflecting immigrants' illusions who hope to be born again" [4, p. 53].

2. FINDINGS AND DISCUSSION

Askold Melnychuk and Irene Zabytko are those writers who highlight the problems of Ukrainian people in the USA and Ukraine as well. A. Melnychuk's and I. Zabytko's literary activity can not be attributed to the literature of Ukraine as they write in English. But writers' appealing to the Ukrainian theme supports the idea to speak of them as English assistants of Ukrainian literature.

Askold Melnychuk considers US to be his homeland, where the law dominates, the country that has given to him the opportunity for self-realization and creative research [6, p. 151].

Askold Melnychuk is an author of three novels ("What Is Told", 1994; *Ambassador of the Dead*, 2001; *The House of Widows*, 2006), a great deal of stories, poems, translations, literary and critical essays, Mac Ginnis' winner in the genre of fiction (1992), founding editor of the popular American literary magazine "AGNI" and so on. Many writer's works of art have been translated into Ukrainian (an essay "Roman coins, Scythian pottery" (1992), a short story "An Acorn of Light" (1997), the novel "What Is Told" (1996).

He studied at Antioch College (1972-1973), Rutgers University (1974-1976, B.A.), and Boston University (1977-1978, M.A.). His mother is from Peremyshl (her uncle was the vice-marshal for the Polish Seim in the twenties of the 20th century; her family name is Zahaikewycz). He began writing stories and poems in Ukrainian as a child, changed to English in high school (gymnasium), won prizes for them and published them in many magazines beginning with the *Village Voice* in 1974. He started editing Agni as a samizdat newspaper in high school and then turned it into a literary magazine later on.

He was writing his first novel "What Is Told" while working all kinds of odd jobs, from washing dishes to running a Xerox machine to teaching at Boston University. It took more than ten years. He began writing it around 1980 and it was published in 1994. The next novel he wrote while teaching and even had some time just to write and edit thanks to a grant.

After graduation in 1979 Askold Melnychuk started travelling across Europe the places his parents had emigrated before (a more detailed description of his travels he has represented in two recent novels). The writer visited Berchtesgaden, where his parents had lived for five years in the camps for immigrants [8, p. 54]. In 1945 the parents lived in Przemyśl in the house, which was located in front of the fascist Gestapo. As Melnychuk states, his relatives, not wanting to "take part in the twentieth century ... volkerwanderungen had left Ukraine, occupied by the Poles and Hungarians, for Germany, occupied by the Americans and Russians, and from there to the United States, "occupied" by Poles, Russians and Germans as well as Italians, Irish, African Americans, Jews and others "[8, 10]. The boy was brought up with an understanding of the reasons for fleeing their parents abroad from the country where "people were punished for the right to speak freely in their native language." As the writer says himself, his father always told him, "This is America. Here you can finally say what you want ... although no one is listening. Yet we can speak" [8, p. 57].

All his mature life Askold Melnychuk has been in search of his own identity by asking the question: how to find a balance between the two manifestations of self-determination: the origin and state of mind? What do we have to do with the lives of our ancestors in the country, which has never been seen? The writer himself tries to explain the state of his life, his inner reflection: "A part of the self

grows resigned to accepting one's role as an inheritor, a historically defined and socially certified participant. But another, deeper part – dimly conscious of the longing for an escape route, and of the possibility of making “the leap from cultural necessity to freedom” – wants to shrug off the yoke, and move unfettered in a world not barbed with names and words which constrict the self or tear at the soul. Is it possible to keep from being trapped in the context of other people's categories and language?” [9, p. 11].

“What Is Told” is not only the writer's first novel but also the first English-language work of art about Ukraine in the USA. The novel deals with the story of an Ukrainian family of Zabobons from the years of their staying in Ukraine to the moving of the family abroad. There are two storylines. In the first storyline the author focuses on the story of national identity, embodied in the actions of the main characters before their emigration, and the search of their identity in a foreign country after the migration. The second storyline is full of legends about Zabobons family from pagan times to the adoption of Christianity.

In the novel “What Is Told” the writer raises the problem what it means to be Ukrainian in a foreign country. The author convinces that a man never completely cuts off the roots of his native land and “being Ukrainian is therefore another way of solitude” [7, p. 72]. The author proves even in exile one should not forget the native traditions and customs. The heroes of the novel repeatedly ask themselves questions to return home, and every time they consciously reply: never. Because they know that in a foreign country there is some possibility of existence, and in their native country they could be destroyed physically, morally and spiritually.

Askold Melnyczuk's second novel, “Ambassador of the Dead,” is a “finely written, ambitious tour de force. With its publication, American literature has a definitive expression of the post-war Ukrainian emigration in the United States. The children of that emigration, who are creatively pushing the boundaries of what it means to be both American and Ukrainian, now have an emblem to push onto friends who “just don't get it” [16].

The second novel “The Ambassador of the Dead” (2001) is exciting and well-framed. One Sunday morning, Nick Blut, a successful Boston physician, is home in bed when he receives a phone call from Ada Kruk, the mother of a boyhood friend who tries to tell him about an important event or person. That person is her son Alex, who dies in the next room from bleeding, and we learn about it at the end of the novel. Ada summons Nick back to his old Ukrainian-American New Jersey neighbourhood, where something unspeakable has just happened – exactly what no one is willing to say. The novel describes important events before and after two Ukrainian families' (the Bluds and Kruks) emigrating to the United States: famine in 1933, World War II, emigration through DP's camps in the United States and their living abroad. It represents complex themes and issues: war and peace, love, the sense of existence and identity, and above all – man's place in the society.

Another author who supports Ukrainians with the literary activity abroad is Zabytko Irene (b. 1954, Chicago), “bilingual Ukrainian American” who grew up in the Ukrainian suburb of Chicago, graduated from the school of St. Nicholas there. The writer has travelled to Ukraine many times to teach English as a second language and to visit friends and family who live in Chornobyl. She has got her MFA at Vermont College and now lives and works as a freelance writer in Florida [14, 15].

Zabytko Irena is the author of two novels “The Sky Unwashed” (2000) and “When Luba Leaves Home” (2003). Her first novel was selected for the Barnes & Noble Discover Great New Writers program, and was chosen by the New England Booksellers Association as one of the best books of 2000. “The Sky Unwashed” is a tale of Chernobyl tragedy, which occurred in 1986, the Ukrainian family life before and after the explosion at the nuclear power plant [14]. Her second book is about the story of the growth of the young heroine in the American environment.

Inspired by true events, the novel “The Sky Unwashed” tells how and why one of the main heroines Marusia defies the Soviet government's permanent evacuation of her deeply contaminated village and returns to live out her days in the only home she's ever known. Alone in the deserted town, she struggles up into the church bell tower to ring the bells twice every day just in case someone else has returned. In the end, five old women (the village babysi) band together for survival and to confront the

Soviet officials responsible for their fate. And, in the midst of desolation, a tenacious hold on life chimes forth. Poignant and truthful and triumphant, this timeless story is about ordinary people who do more than simply "survive" [14].

The novel "When Luba Leaves Home" represents Luba who lives with her parents in a Chicago neighborhood full of others like themselves – immigrants from Ukraine. Her parents want only two things: to enjoy a new life in America and to hold on to the traditions and customs from their "old" country, Ukraine. They want these things for Luba, too. Luba wants only the first part of their wish. She wants to leave her neighborhood behind. It's 1968, and protesting American students have taken to the city streets. Thinking that it's time she breaks step with her heritage and gets into step with her peers, Luba registers as Linda on the first day at her commuter college. Then she buys a second-hand car to drive into a future far from her parent's Wheat Street home. The car must, however, first carry her father to his doctor's appointments, a Ukrainian celebrity to her featured appearances, a dying neighbor home from work, and her lifelong buddies to school and back. Somewhere along the way, Linda takes a backseat and Luba takes the wheel, finding a new road to a destination somewhere between Ukraine and America. In this novel award-winning author Irene Zabytko creates a bright new voice to tell the classic story of how the children of America's melting pot grow up strong enough to carry their double identities [15].

It should be noted that there are those American writers by non-Ukrainian origin that have touched Ukrainian issues: Jonathan Safran Foer and Claire Messud. Foer has introduced the theme of the humanity and mutual aid (during the Holocaust, when the Ukrainians saved Jews from death). Claire Mesud attracted the world's attention to the subject of adaptation of immigrants (Ukrainian Canadians) in a foreign country.

Jonathan Safran Foer (born in 1977) is an American writer of Jewish origin. He lives in Brooklyn, NY, with his wife, novelist Nicole Krauss, and their son, Sasha. The future writer was born in Washington, DC, studied in one of the elite schools of Georgetown, and then he studied philosophy and literature at Princeton University.

Jonathan Foer is an author of two novels "Everything Is Illuminated" (2002) and "Extremely Loud and Incredibly Close" (2005). The writer has visited Ukraine in 1999 to clarify certain life circumstances of his grandfather, a Jew who was saved from the Nazis by Ukrainians during World War II. The trip was an inspiration and a real basis for a debut novel "Everything Is Illuminated" thanks to which the author received several prestigious awards. The first novel was filmed in 2005 by director Lew Schreiber, with Elijah Wood in the lead role.

In the first novel there are two storylines as in Melnyczuk's "What Is Told". The first one is devoted to the story of the Ukrainian town Trochymbrod, the second one is connected with the American Jonathan's search for the town where lives a woman who is directly involved in saving his relatives during the war years. We see some more typological parallels between novels of Askold Melnyczuk "What Is Told" and Jonathan Foer "Everything Is Illuminated" in establishing a Ukrainian town of Rozdorizha, on the one hand, and the search for personal identity and decent place by Ukrainian immigrants on American soil, on the other. Analyzing these similarities between the works of American writers we can talk about contact-genetic relationships between authors. Obviously, much younger Foer has received some inspiration and ideas from Askold Melnyczuk, who has written his novel much earlier.

When speaking about Claire Messud, it should be noted that the writer's work of art represents original phenomenon in American literature, as the ancestry of the author has nothing to do with Ukrainian ethnicity. The future writer was born in 1966 in the US and she was the only American in her family. Her mother's nationality is Canadian, her father is a Frenchman of Algerian origin; her sister was born in France. Claire Messud herself grew in many countries such as Australia, Canada and the United States. The future writer graduated from Yale, went to the UK to continue to receive the education in Cambridge. Itinerant Messud's lifestyle is displayed in the works, where she touches the topic of emigration and identify ways to self-determination of the individual in a foreign country [12].

Her first novel "When the World Was Steady" was published in 1994. The epigraph to the story is: "Is it lack of imagination that makes us come to imagined places, not just stay at home". The main author's ideas are "continent, city, country, society, the choice is always small and never free. Neither here nor there ... nowhere. Should we stay home where it can be our home?" [10]. It should be noted that the plot of the novel usually revolves around the moment in which the main character, who kept on the road asks himself whether the house is a geographical phenomenon or it can rotate about new aspects of the personality.

The second piece is Claire Messud's semi-autobiographical novel "The Last Life" (1999). This is the story of a teenage girl, the daughter of an American mother and father by French-Algerian origin. The writer tries to explore the limits of self-knowledge and self-appealing to history and see where it all began, where the root causes of what is happening now.

2001 the writer published two closely related stories: "The Hunters" and "A Simple Tale". The second story contains the tale of the young Ukrainian Maria's years spent in Ukraine, and the mature period of the heroine in Canada [10]. The image of Mary is typologically similar to Slava Lastivka from Askold Melnychuk's novel "What Is Told". Claire Messud says that no high financial position compensates for spiritual poverty caused by loss of memory of man's homeland, his ethnic roots.

Claire Messud has published the novel "The Emperor's Children" (2006), which has embodied her dream to write, finally, about the Americans, not the immigrants, as it was before. The writer notes that she wanted to show a life not as it was but it would be. This novel can be called Claire Messud's life she hasn't lived yet [13].

Her works of art can be traced as elegant that it is so hard to find in contemporary American literature [13]. The writer seems to be living out of place and out of time. She is a writer without a homeland. In her works, the reader feels that he is in a train compartment and crosses many boundaries. And he wants to know exactly where to stop this train.

3. CONCLUSIONS

We can make a conclusion that the Ukrainian theme of homeland, life on exile, identity and self-identity brings together not only Ukrainian American writers (Askold Melnychuk, Irena Zabytko) but also those who are not Ukrainians by descent (Jonathan Foer, Claire Messud) but have seen Ukrainians who experienced many tragical events but kept heartiness and humanity.

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Думчак І.М. Українська складова американського мультикультуралізму: етнічні та культурні аспекти. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 42–47.

Стаття присвячена дослідженню характеристик української складової американського мультикультуралізму другої половини ХХ - початку ХХІ століття на тлі активного розвитку мультикультурних тенденцій у контексті американського мейнстріму. У дослідженні проаналізовано літературну діяльність україно-американських представників мультикультурної літератури; окреслено проблематику художніх творів даних письменників з етнокультурної точки зору.

Ключові слова: мультикультуралізм, самоідентичність, гетерогенність, українство, етнічність.

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Section:

LEXICAL, PHRASEOLOGICAL SEMANTICS AND TRANSLATION THEORY

SEMANTIC CLASSIFICATION OF THE VERBS IN THE NORTH AMERICAN AREA OF THE ENGLISH LANGUAGE

L. V. MYKHAILYUK

Abstract. The article deals with the problem of semantic classification of the verbs of the North American continent. 60 verbs marked in the dictionaries (Hornby, Webster, Gage) as British, American, Canadian have been chosen for the investigation. The classification of verbal lexemes according to their semantic meaning suggested by A.A. Ufimtseva has been taken for the basis of this research. According to this classification all the verbs fall into two groups: lexemes of active action and lexemes of non-active action.

Keywords: lexis, semantic field, lexeme, lexico-semantic variant.

1. INTRODUCTION

The recognition of lexis as a system presupposes the examining of lexical units of language within the groups of semantic proximity (semantic fields). The studying of their substance and structure gives us an opportunity to present the part of lexis of a certain language which is under review as a systematic and structural organization.

Very often dealing with semantic classification of words the term “lexico-semantic group of words” is used. Though in linguistics there doesn’t still exist synonymous usage of this term. The notion “lexico-semantic group” was examined in the works of F.P. Filin, A.A. Ufimtseva, V.I. Kozhukhov, V.A. Zviahintsev, A.I. Kuznietsova. Taking into account the critical analysis of the works of the above mentioned linguists, we suggest “lexico-semantic group of words” be treated as the union of words on the basis of both semantic proximity and similarity of their lexical meaning.

The majority of scientists also consider that one lexico-semantic group may consist of words related to only one part of speech that enables them to interact and influence each other more deeply.

2. MATERIALS AND METHODS

Being guided by the definition of I.V. Arnold that “a certain lexical meaning forms the content of two-faced linguistic sign – lexico-semantic variant” [1, p. 168], we can speak about the rightfulness of singling out classes and groups of lexico-semantic variants of the words which are under study. As a

result of the whole selection of words marked as Br., Am., Cn. in the dictionaries (Hornby, Webster, Gage) 60 verbs have been chosen for this article; among them there are 56 verbs marked as British, 3 verbs marked as American and only 1 verb marked as Canadian. They are:

Br. – barrack, belt up, black, book, breast, bucket, cant, cast, chair, chat, chunter, come over, cosh, crow, cry off, down, fly over, fly past, gate, go, indent, keep, kip, knock back, knock up, lash, lay on, levant, lionize, muck, muck up, nip, part, peg, rate², post, ring, rusticate, sain, scorch, sky, sledge, stash, stone-wall, stop, swob, tine, tump, tup, turf, turn off, turn out, vet, wassail, winkle, worry, wot.

Am. – preempt, repeat, table.

Cn. – acclaim.

3. DESCRIPTION AND ANALYSIS

As among the chosen words there are verbs denoting different actions, semantic classification of verbal lexemes according to their semantic meaning presented in the work of A.A. Ufimtseva has been borrowed as the one which reveals the character of verbs best of all. [5, p. 170-179].

A. Lexemes of active action				B. Lexemes of nonactive action			
Objective verbs		Objective-subjective verbs		Subjective verbs		Subjective-objective verbs	
1. The action not directed at the object	2. The action directed at the object	1. The process (the moving of the object by the action)	2. The process (the result of the object being involved in action)	1. Peculiarities of relations of the subject (the doer) of the action	2. Peculiarities of relations of the subject (all the objects) of the action	1. The state, situation of the living objects, the subjects of the action	2. The changes of the state, situation of the subject (any objects)
stone-wall turn off turn out chair cry off lash lionize rate ² barrack go down	rusticate black gate indent sain vet worry post	stash bucket cant fly over fly past nip sky sledge	book cast chat chunter come over crow lay on muck up part peg ring tump tup turf repeat swob	cosh knock up muck wot preempt acclaim tine	breast	kip knock back scorch wassail keep	belt up stop levant winkle table

Tab. 1. Semantic Classification of Verbal Lexemes according to Their Semantic Meaning

The given division of verbs is rather relative as it is based on a subjective evaluation of the character of verbs. Thus, the verb "repeat" marked in the dictionaries as American is related to the lexemes of active action of objective-subjective group of verbs which denote the process (the result of the object

being involved in action) as in the British variant of the English language it means “to say or to do something once more”; at the same time in the American variant of the English language it means “to vote more than once at the election”.

One of the verbs related to the lexemes of nonactive action of subjective verbs that denote peculiarities of relations of the subject (the doer of the action) is the Canadian variant of the verb “acclaim” which means “to elect for the post unanimously”, though in the British variant it means “to greet noisily”.

4. CONCLUSIONS

The given examples highlight the fact that semantic classification of verbal lexemes according to their semantic meaning contributes to our better understanding of the semantic structure of English words at the present stage of their development and functioning and British, American, Canadian variants in particular.

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Михайлюк Л.В. Семантична класифікація дієслів Північноамериканського ареалу англійської мови. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 48–50.

Стаття присвячена проблемі семантичної класифікації дієслів Північноамериканського континенту. 60 дієслів, маркованих у словниках (Горнбі, Вебстера, Гейджа) як британські, американські, канадські та обраних для дослідження, класифіковано як вербальні лексеми за їх семантичним значенням на основі класифікації, запропонованої А.А. Уфимцевою. Згідно з нею дієслова поділяються на дві групи: лексеми активної та неактивної дії.

Ключові слова: лексика, семантичне поле, лексико-семантичний варіант.

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REALIAS OF THE SOVIET UNION PERIOD: PECULIARITIES OF THEIR REPRODUCTION IN THE GERMAN TRANSLATIONS OF THE ESSAYS OF YU. ANDRUKHOVYCH

M.R. TKACHIVSKA, M.M. SOLIUK

Abstract. The article deals with the problem of reproduction of totalitarian period's realias viewing scientific investigations concerned. Their classification and ways of translation are given. The study is based on Yu. Andrukhovych's essays translated in German. The conclusion highlights findings concerning the methods of translation used by the interpreters.

Keywords: translation, realias of totalitarian period, reproduction, classification, translation methods.

1. INTRODUCTION

"Translation is a complex and versatile kind of human activity. Different cultures, personalities, ways of thinking, different literatures, development levels, different traditions and sets coexist in translation" [6].

The process of translating of a text from one language into another has a diverse character, which is explained by a multitude of components it consists of: a message text – a message that should be transmitted; an author, who transmits the message; a recipient, who has to apprehend the message; a mediator, who renders the message from a source language into a target one. This is the reason a problem of correctness or adequacy of translation arises. Meanwhile such kind of translation is absolutely possible if a translator is aware of the methods and ways of translation and knows how to apply them.

Reproduction of such a layer of lexical units as realias is doubtlessly an extremely complex task even for the most professional translator. In order to translate such lexical units adequately it is not enough for a translator to be a speaker of a language, or to have translation techniques skills, the translator has to be an artist who is a master in the translation art. This also includes the translation of realias which appeared after the 1917 revolution, so-called sovietisms or realias of the Soviet Union epoch.

Among the scientists who have touched upon the problem of sovietisms in their works are L. Soboliev, G. Chernov, E. Vereschagin, V. Kostomarov, A. Bragina, A. Shvejtser, A. Gvozdiev, A. Kunin, O. Kalynovska, L. Grek, M. Nechyporenko, S. Vlahov, S. Florin.

The aim of the research is the analysis of the Soviet Union epoch realias reproduction in the German translations of the essay collections "My Last Territory" and "The Devil Hides in Cheese" by Yu. Andrukhovych, translated by S. Shtior and A. Voldan.

Despite the existing of a great number of research papers the topic still remains understudied and it ensures the actuality of our study. In order to reach the named aim the following tasks should be accomplished: clarifying the notion "sovietisms translation" and defining the ways of their reproduction in the translations by S. Shtior and A. Voldan.

To define this realia group we use the definition proposed by G.V. Chernov. He considered it to be equivalent-lacking lexics (ELL) and explained it as "words and word combinations, which appeared in the soviet period, or words and word combinations which obtained a new meaning in this period" [3, p. 141]. That's why to understand sovietisms correctly it is necessary to have elements of basic knowledge of the communist ideology, so in this way we can call it ideologically coloured units (ICU)" [5].

Working on the problem of sovietisms reproduction Bulgarian scientists S. Vlahov and S. Florin suggest to classify this type of realia the following way:

1) sovietisms proper - realias which are common for the Soviet Union (совхоз, неотложка, ЖЭК, целинник, стахановець). While translating them, absence of their referents in the readers country should be taken into account.

2) regional sovietisms - in most socialistic countries they do not differ a lot from national realias, and they are translated by the means of transcribing, calquing or searching of equivalents recognizable in the socialistic country language: Russ. субботник, Bulg. съботник, Czech. subotnik. Translating these realias into languages of non-socialistic countries one has to pay attention to the low level of the reader's acquaintance with them. These realias undergo the usual ways of translation, and it often happens that transcription alone is not enough.

3) international sovietisms, such as Совет, спутник, большевик, are so well-known that there is no need to describe or explain them, a mere transcription might be enough here [3, p. 144-145].

Consodering sovietisms made-up from the proper names R.P. Zorivchak stresses that "in different languages they take up the sounding form corresponding the phonetic laws of a receiving language" [4, p. 61].

Among the realias of the Soviet Union Epoch there are lots of shortenings and abbreviations (e.g. СРСР, КПРС, НКВД, генсек etc.). Reproduction of sovietisms-abbreviations "should be done according to the general rules of the shortenings translations" as Ye. Vereschagin and V. Kostomarov put it [3, p. 146].

Postmodernist writers are the ones who depict "the real face" of the soviet reality in a specially ironic and satiric way. In their works they often use realias and quotations of the totalitarian period which play role of "a hidden in the text idea seme that often becomes an allusion on sincerity and fatality of the Soviet ideology" [9, p. 368].

2. RESULTS AND DISCUSSION

One of the most famous Ukrainian postmodern writers Yu. Andrukhovych also uses such quotations (Ukr.: «...коли більшовики ліквідували вірменсько-католицький архієпископат» [2, p. 205] – Ger.: «...damals liquidierten die Bolschewiki das armenisch-katholische Erzbistum» [10, p. 32]). In this case the translator transcribes the sovietism «більшовики», though he could have rendered it using combined renomination, and thus explaining his foreign readers whom "bilshovyky" were with the help of historical reference for example. Transcription of the word "більшовик" is considered absolutely correct if it is done from the language of the origin i.e. from Russian. That is why the above-mention translation is adequate.

Translation of the sovietism "гастроном" is also rather accurate, for as Yu. Andrukhovych remembers it, it was always overfull (compare: Ukr.: «...і, звісно, гастроном, і він переповнений,...» [1, p. 41] – Ger.: «..., und der Gastronom, völlig überfüllt,...» [11, p. 151]). The translator renders it with

the help of transliteration, though he might have used a situational equivalent *Geschäft* instead of it. But it would not have been an adequate depiction of the Soviet epoch realia then.

Lots of sovietisms are reproduced by the method of calquing (compare: Ukr.: «Ось чому такого значення набували профспілкові путівки на всілякі літні курорти» [1, p. 31] – Ger.: «Daher erlangten die Reiseschecks der Gewerkschaften in alle möglichen Sommerfrischen eine so große Bedeutung» [11, p. 139]; Ukr.: «Жіночий журнал мав називатися «Радянська жінка», у ньому писали про героїнь праці, багатодітних матерів...» [1, p. 33] – Ger.: «Die Frauenzeitschrift mußte „Sowjetische Frau“ heißen, berichtete von Heldinnen der Arbeit und Müttern mit vielen Kindern...» [11, p. 141]).

Besides the already mentioned ways of translation the translator often reproduces sovietisms with the help of situational equivalents (compare: Ukr.: «Деякі радянські жерці цієї відміни його культу пішли ще далі...» [1, p. 149] – Ger.: «Manche Sowjetische Getreue dieser Variante des Schewtschenko-Kults gingen noch weiter...» [10, p. 105]).

Yu. Andrukhovych continues to describe the soviet reality rather sarcastically. He mentions such realia as “дуст” (a chemical powder substance used for harmful insects extinction [8, p. 272]), (compare: Ukr.: «У Львові кажуть, ніби на вернісажі Ю. були канапки з дустом» [1, p. 19] – Ger.: «In Lwiw sagt man, ..., auf der Vernissage von X. habe es Sandwiches mit Mottenkugeln gegeben...» [10, p. 132]). It is translated as a *Mottenkugel Pl.*, which literal meaning is naphthalene balls used to fight against insects. Interesting enough is reproduction of another foreign realia “канапки” through an Anglicism “Sandwiches”.

Studying the Soviet Union realias reproduction one have to remember different periods of this epoch, e.g. “thaw” (Thaw or Khrushov’s Thaw is unofficial name for the period in the history of the USSR which started after J. Stalin’s death (the second half of 1950th – beginning of the 1960th). It is mentioned by Yu. Andrukhovych in his essay “O Umlaut” (compare: Ukr.: «Достатньо лише уявити собі цю дивну радянську школу наприкінці відлиги і 60-х...» [1, p. 181] – Ger.: «Es genügt doch, sich jene seltsame sowjetische Schule am Ende des Tauwetters und der sechziger Jahre vorzustellen...» [11, p. 98]). The translator once again uses the situational equivalent to translate this realia. It can as well be reproduced with transcribing, but the content of the sentence makes it clear that the word was used in a figurative, not in a direct meaning („Thaw is a winter or spring warming that causes snow melting” [7]). The translation of this realia is adequate.

In Yu. Andrukhovych essays there are lots of sovietisms-abbreviations and complex shortenings that can be difficult to understand even for the source language speakers, if they are not well-grounded. E.g. GUS, DWS, NKWD etc. The author himself in his essay “Our Meeting Place Geraschka” in the essay collection “Devil Hides in Cheese” writes that: “An abbreviation habit, an incorrigible sociolinguistic characteristic feature of a soviet person, is successfully preserved in a post-soviet person as well” [1, p. 263].

The translation of the abbreviation “СРСР” itself does not present any difficulty (compare: Ukr.: «..., що з точністю до міліметра повторює колишній державний кордон СРСР,...» [1, p. 259] – Ger.: «...die millimetergenau den Verlauf der alten Grenze der UdSSR wiederholt...» [10, p. 158]). The translator transliterates it. This kind of translation is understandable for a foreign recipient.

The translator doesn’t transliterate some abbreviations, because they are scarcely probable in the recipients language and can be not understandable to the reader. He provides their full form (compare: Ukr.: «...за часів не такого вже й жорстокого і жорстокого у методах правління генсека Горбачова» [1, p. 56] – Ger.: «...zu Zeiten des gar nicht so strengen, in seinen Herrschaftsmethoden gar nicht so grausamen Generalsekretärs Gorbatschow» [11, p. 78]).

3. CONCLUSIONS

Having analysed the ways of the Soviet epoch realias reproduction in the Yu. Andrukhovych essays translated by S. Shtoeer and A. Voldan, we come to the conclusion that the main methods used by the translators are transcription, transliteration, calquing and situational equivalents. Still, most of the

sovietisms are international so their translation doesn't present much difficulty for translators. As far as sovietisms make up an integral part of our history and world history that is connected with the Union of the Soviet Socialist Republics, the reproduction of the realias of this period is an important research field for modern translation studies.

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Ткачівська М.Р., Солюк М.М. Реалії доби Радянського Союзу: особливості їх відтворення у німецькомовних перекладах есе Ю. Андруховича. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 51–55.

У статті розглядається проблема відтворення реалій тоталітарного періоду з огляду на відповідні наукові дослідження. Наведено їх класифікацію та шляхи перекладу. Дослідження ґрунтується на есе Ю. Андруховича у перекладі німецькою мовою. Висновки висвітлюють методи перекладу, вжиті перекладачами.

Ключові слова: переклад, реалії тоталітарного періоду, відтворення, класифікація, методи перекладу.

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STRUCTURAL-SEMANTIC CHARACTERISTICS OF MODERN GERMAN PHRASEOLOGISMS WITH THE PHRASEOLOGICALLY LINKED FORMATIVE

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Abstract. This article is an attempt to define the classification criteria of phraseological units, which have a phraseologically linked formative in their structure. In this article we come up with the respective classification criteria according to the features of the structure and the semantics of the determined phraseologisms. Within this research phraseological units with the phraseologically linked formative are classified according to grammatical, structural-semantic and semantic criteria, in accordance with the national specificity, which is characteristic of these phraseologisms. By combining different classification criteria we attempted to determine the nucleus and the periphery of the phraseological units with the phraseologically linked formative.

Keywords: phraseology, phraseologically linked formative, centre, periphery.

1. INTRODUCTION

In our previous research we already defined the basic concept for our research, i.e. that of the unique component from the cognitive perspective, determined the nucleus and the periphery of the class. Taking into account the results of such research, it seems relevant to us to employ the term phraseologically linked formative and use the following definition: a unique component, archisemanticon or phraseologically linked formative is a word, which in a phraseological unit functions as a bearer of a certain specific meaning, in which it is not used outside of this phraseologism, but it can have a different meaning, or several such meanings, it can be used as any part of speech, it can be a professionalism, an archaism, a member of a homonymic pair or a polysemantic word, an onomastic unit, a realia lexeme, a euphemism or an abbreviation, it can have some extent of idiomaticity, depending on the nature of determination and structure, it can belong to a certain type and perform a cumulative, as well as a referential and an expressive function [4, 5, 14, 15].

From this definition it follows that phraseological units with a unique component in their structure can be described and classified in more detail according to their structural features and their semantics.

2. RESULTS AND DISCUSSION

Concerning the features of the structure of phraseological units with the phraseologically linked formative, we should pay attention to the part of speech of the phraseologically linked formative, and also analyze the structure of the phraseological unit according to the structural-semantic classification of I. Chernyshova. Thus, we can determine the grammatical and the structural-semantic criteria of classification and taxonomy of the phraseological units with the phraseologically linked formative. When studying the characteristics of phraseologisms, we should consider the national-cultural component of the semantics of specifically phraseologically linked formative, in particular of the phraseological unit as a whole, which we already discussed in our previous papers [3, 4, 5, 6, 14, 15], thus determining the criteria of the bearer of nationally specific information and the level of the expression of the national-cultural component of the semantics.

According to the grammatical criterion we can determine substantival, adjectival, adverbial, verbal and interjection phraseological units with the phraseologically linked formative, depending on which part of speech represents the phraseologically linked formative. For example:

- **substantival:** *ein Techtelmechtel mit jmdm. haben* – do the rumpy-pumpy; *Man kann bei ihm noch das Taufessen sehen.* – of somebody yawning without covering their mouth with a hand; *Süßholz raspeln* – to brownnose to somebody etc.; we also include phraseological units-numerals to the group of substantival phraseological units with the phraseologically linked formative, but in these the phraseologically linked formative-numeral receives a nominative function, and through it a cumulative function, thus, in fact, transferring to the class of nouns: *ne Fünfzehn machen* – to break for a smoke, *kurze Fünfzehn machen* – 1) not to fiddle about, 2) to have a stroke of luck; *zu den oberen Zehntausend gehören* – to belong to the upper crust;

- **adjectival and adverbial:** *jem. für vogelfrei erklären* – to announce somebody defenceless; *unbescholten sein* – to be perfect; *jem. ist unterbelichtet* – somebody stupid (phot.); *sich scheckig lachen* – to roar with laughter; *scheckig reden* – to talk gibberish;

- **verbal:** *eine Sache verbunfeien (verpunfteln, verpunfteln, verbombeisen, verpopeizen)* – to screw up (east Frisian: a merry folk dance); *jem. nicht verknusen können* – not to stand, not to tolerate somebody; *jem. oder etw. vermässeln* – to waste in the meaning to spoil (Rotwelsch);

- **interjection:** *uff sagen* – to say something negative, unpleasant; *Sage nicht uff, sage Allah!*

The tendencies that become apparent when classifying phraseological units with the phraseologically linked formative according to the grammatical criterion may be outlined in the following way: most phraseological units with the phraseologically linked formative are substantival phraseological units, since it is more characteristic for adjectives, adverbs and verbs to collocate outside of phraseological units, which stipulates their insignificant number among the class of phraseologically linked formatives. An insignificant number of interjection phraseological units with the phraseologically linked formative can be explained by the specific status of the interjection as a part of speech and a less common fixation of specific associations with the interjection, as the expressive function of the interjection dominates the cumulative function, as well as by the frequency and occurrence of their independent use in everyday speech. This accounts for a low frequency of cases when interjections proper are a member of a phraseological unit.

According to the structurally semantic criterion we can determine phraseological units with the phraseologically linked formative incorporated in phraseological unities, phraseological combinations and collocations. The phraseologically linked formative occurs as a member of phraseological unities, phraseological combinations and collocations in unequal numbers and with certain peculiarities [4, 6].

Phraseological unities contain the unique component rather often but less commonly than phraseological combinations. For example, *das Hasenpanier ergreifen* – to tail off, *jmdm. die Eselbrücke bauen* – to prompt somebody. Such phraseological unities with the phraseologically linked formative in their structure comprise 33% of the total number of investigated phraseological units. Commonly phraseological unities contain a phraseologically linked formative expressed by archaic realia lexemes

or etymologically occasional units which are notionally expressed through the semantic transformation of all the components of the idiom.

In case of classifying phraseological comparisons to the group of phraseological combinations, this group is most numerous (phraseological combinations comprise 51.8% of phraseological units with the phraseologically linked formative). The unique component can be represented by an archaism or a historicism, a professionalism, a borrowing, an onim, an etymological occasionalism, a realia lexeme, etc. Due to the reinterpretation of this archisemantic component, the phraseological combination receives its idiomatic meaning. For example, *den Drehwurm bekommen* – somebody feeling dizzy, somebody feeling nauseous; *in der Schwebe sein* – to hang sick in the air; *es wird jmdm. ganz blümerant* – somebody feeling sick, frech wie *Oskar* – a smart ass.

Collocations compared with phraseological unities and phraseological combinations containing a phraseologically linked formative in their structure are the least numerous group (15.2%). And specific differences are characteristic of different types:

- in the structure of proverbs the phraseologically linked formative is rather uncommon: they comprise only 6.6% of collocations with archisemanticon and are rarely registered in lexicographic sources; the unique component is expressed by an archaism or an etymological occasionalism and causes a figurative effect and a phonostylistic effect of assonance and rhyme: *Alter ist ein schweres Malter*. – When bees are old, they yield no honey. *Ein reines Gewissen ist ein gutes Ruheknissen*. – A quiet conscience sleeps in thunder.

- as a component of interjection and modal expressions the phraseologically linked formative is quite common (31.9%), and it is mostly represented by euphemisms or etymological occasionalisms (often in children's speech) and anthroponyms (usually names of saints) or theonyms, which stipulates the peculiar stylistic colouring and expressiveness of these collocations: *Es ist zum Beineausreißen!* – It won't do! *Mein Gott, Frau Beckman (surprise)!* *O du, heiliger Bimbam!* – Oh, God!

- a significant group of collocations is made up of fixed expressions from the language of ancient literature, mythology, the Bible, literature and journalism (61.5%), in which the phraseologically linked formative is usually represented by different types of onims (anthroponyms, theonyms, toponyms and ethnonyms) and adds a peculiar tone, symbolism and figurativeness to these phraseological units: *den Ariadnefaden finden* – find Ariadne's thread; *seinen Tag von Damaskus erleben* – to be reborn, to become a new person; *etwas ist faul im Staate Dänemark* – something is rotten in the state of Denmark.

The semantic features of phraseological units with the phraseologically linked formative are determined primarily by the cumulative function of phraseological units. The cumulative function of phraseologisms which emerged as a result of various intralingual processes of the language development and were determined by social factors of the life of people, defines their ability to fix, preserve, transfer and thus reproduce the socially significant information and experience, and, as a result, various knowledge from history, geography, economy, culture and everyday life of the people, which comprises the national-cultural component of the semantics of phraseological units. The diverse and rich subject matter of German phraseologisms with the national-cultural component of the semantics provides a full picture of the nationally specific characteristics of life and worldview of the German people, and can manifest on different levels of the semantic structure of idioms.

The national peculiarities of phraseological units with the phraseologically linked formative can be analyzed by the proper **semantics of a certain component**, since according to the definition provided above, it can be expressed by lexemes which have some national character to a bigger or lesser extent. As a bearer of the nationally specific and culturally significant information, the phraseologically linked formative can be expressed by:

- **historisms and archaisms:** *etwas auf dem Kerbholz haben* – to have one's finger in the pie; *etwas ist kein Erbhof* – something which is not obligatory; *jmdm. die Daumenschrauben ansetzen* – to nail somebody down, to take somebody by the throat; *ins Hintertreffen kommen* – to come out at the short end; *jmdm. ins Hintertreffen bringen* – to edge somebody out; *keine Handhabe finden* – to find no excuse;

– **realia lexemes** (among which we find nominations of monetary units, measurements, area, volume units, chronyms, names of festivals, folk games, and national dishes): *kein Deut wert sein* – not to be worth a penny; *mit jmdm Scheffel Salz verzehren* (gegessen haben) – eat a peck of salt with somebody; **Anno-Leipzig-einundleipzig** – year 1913; *das geht wie das Brezelbacken* – business goes like clockwork; *zu Pfingsten auf dem Eis* – never; **Elbentritschen fangen** – do nonsense, make a laughing stock of oneself; *wie ein Hefe-Kloß aufgehen* – grow like a weed; *So ein Heck-Meck!* – Whoa! (expression of satisfaction); *Was versteht doch der Bauer in einem Gurkensalat!* – He does not have a clue!

– **onomastic units: anthroponyms** (may have or lack prototypes):

a) historic people: *rangehen wie Blücher* – be determined; *aber sicher, sagte Blücher* – no doubt; *kalt wie Blücher* – very determined, cool;

b) names of people, famous for their character traits / deeds: *Ich bin doch kein Dr. Eisenbart!* – I'm not a magician!; *etw. nach Johann Ballhorn verbessern* – to deteriorate something with the intention to improve;

c) names of saints: *heiliger Florian!* – Good heavens!; *Heiliger Florian, schütz unser Haus, zünde andere an!* – in case of fire in the thunderstorm; *nach dem Floriansprinzip handeln, eine St. Florianspolitik betreiben* – to conduct a very cautious policy;

d) literary characters: *Anton, steck den Degen ein!* – Don't rattle the sabre, Anton! (Kalisz farce); *Daran erkenn' ich meine Pappenheimer* – I recognize my faithful people! (Schiller, «Death of Wallenstein»); *Bei mir Götz von Berlichingen!* – That's it, enough! Enough! No more! (citation from Goethe); *Hackelberg kommt wohl angezogen* – hullabaloo; *Hackelberg fatscht* – speaking when horses' hoofs are heard in the fen (a character from a legend of Wild hunting, from the name of the forestry close to Halberstadt near Magdeburg);

e) the most common names: *Hans* (Johannes), *Grete* (Gretchen), *Otto*, *Peter*, *Michel*, *Minna*, *Fritz* (Friedrich), *Heini* (Heinrich, Hinz), *Konrad* (Kunz), *Emil*, *Emma*, *Barthel*: for example, **Hans Taps** – a clumsy person, a blimp; **Hans Liederlich** – an unreliable person; **Hans Guck-in-die-Luft** – an absent minded person, an airhead; **Hans Ohnesorge** – a lighthead, frivolous person; **Hans Immerdurst** – a drunkard; **Hans Hasenfuß** – a coward; **Hans Hucklebein** – a poor wretch; **Hans Namiddag** (Hamburg) – a person who constantly puts off some things; **Hans Allerlei** – a person who sells trinkets; *ich will Hans heißen* (wenn das anders ist) – call me a fool (if I am mistaken); *er ist Hans Dampf (Hansdampf) in allen Gassen* – he has to be everywhere; *jeder Hans findet seine Grete* – for each his own; *was Hänschen sich gewohnt, läßt Hans nimmer* (was Hänschen lernt, kann Hans) – what Johnny knows, John also knows; *was Hänschen nicht lernt, lernt Hans nimmermehr* – what Johnny didn't learn, John won't learn either; *Gruß an Onkel Otto* – of people from the crowd waving hands in the camera as a greeting; *sich bekehren wie Hintermeiers Kuh* – not to become better; **Grete und Bete** – talebearers, gossips; *Das ist mir Gottlieb Schulze.* – I cannot care less; often: phenomena of negative connotation, a high degree of generalization: **dumme Liese** – fool of a woman.

– **toponyms**: *aussehen wie ein Junge von Meißen* – to look stupid; *groß wie Heidelberger Faß sein* – to be huge; *der Gang nach Kanossa* – a path of humiliation and penance; *nach Kanossa gehen*; *den Gang nach Kanossa antreten* – to repent; *in der großen Seestadt Leipzig* – jocular of Leipzig; *mein Leipzig lob ich mir!* – I love my Leipzig! **Berlin bleibt doch Berlin!** – Berlin is always Berlin! *Ich habe so Heimweh nach'm Kurfürstendamm.* – I really want to go to Berlin!; *der Geist von Potsdam* – of materialistic spirit; *zwei Dinge liegen so weit von einander wie Frankfurt und Sachsenhausen* – very close; *sich fühlen wie ein Ritter auf dem Bodensee* – to be in a precarious position; *wenn die Donau eintrocknet* – never, once in a blue moon; *Geh zum Blocksberg! Dass du auf dem Blocksberg wärest!* – Go to hell! *jmdn. auf den Blocksberg wünschen* – to tell somebody to get lost; *von Altenhausen sein* – to be ancient; *Er ist nicht von Gebenshausen (Gebensdorf Gebersdorf, Gebening, Gabsheim)* – he is a miser; *(nicht) von / aus Dummsdorf sein* – to be (not) so stupid; *nach Bettingen, Bettlach, Federnhausen gehen* – to retire to bed;

– **ethnonyms**: *hausen wie die Hunnen* – to make a mess; **preußisch** *mit einander sein* – to be at enmity; **böhmisch** (**chinesisch**, **spanisch**) *vorkommen* – to seem weird and incomprehensible to somebody; *Die*

Schweden kommen! – alert of danger; jmdm. den *Schweden* wünschen – to curse somebody; die *schwedischen* Gardinen – jail; hinter *schwedischen* Gardinen sitzen – to be in jail; jmdn. hinter *schwedische* Gardinen bringen – to send somebody to jail; sich (auf) *englisch* / *französisch* / *polnisch* empfehlen (drücken) = (auf) *holländisch* abfahren – to take French leave; jmdn. grüßen wie ein *Spanier* einen *Franzosen* – to give a cold greeting; ein blinder *Hesse* – he does not see well; drauflos wie ein blinder *Hesse*! – Go for it! Without fear!

– **euphemisms:** *Ei der Daus!* *Was der Daus!* – Damn it! *Pfui Deibel!* *Auf Deibel komm raus!* *Weiß der Deiwel!* *der Deibel* / *der Deiwel* / *der Deixel* hol ihn! – Damn it! die *Ehrenrose* vorweisen – to prove one's innocence; zur *Engelmacherin* gehen (müssen) – to have an abortion; mit jmdm ein *Fisternölchen* haben – to do the rumpy-pumpy with somebody;

– **folk-etymological borrowings and etymological occasionalisms:** *Galimathias* reden – to talk nonsense; *Fisimatenten* machen (to fool around); ohne viel (lange) *Fisimatenten* – not to delay; *Mach doch keine Deielendames* (*Te Deum laudatum*) – Don't make a fuss! *Donnerstagskind* sein – to be lucky; *Sie kumt um das Giritzenmoos* = *Sie sind auf das Giritzenmoos* = *ins Giritzenmoos* fahren – to pass away [5, 14].

The nationally cultural component of the semantics may be expressed at different levels of the semantic structure of phraseological units. Consequently phraseological units with the phraseologically linked formative can also be characterized according to the level of the semantic structure, at which the nationally cultural component of semantics is expressed:

– at the level of the component lexeme (if the unique component is expressed by an onim or a realia lexeme): *frei nach Knigge* – according to all courtesy norms; *aus Schilda* kommen – to be eccentric; *Wer Heller nicht ehrt, ist Talers nicht wert.* – Take care of the pennies, and the pounds will take care of themselves; *fluchen wie ein Bierkutscher* – to swear like a trooper;

– at the level of the genetic prototype (in case phraseologisms contain historisms, atchaisms, realia lexemes or onomastic units): *bei jmdm. ins Fettnäpfchen treten* – to poison relations with somebody; *für jmdn. ins Fettnäpfchen treten* – to get into a scrape; *von einem Fettnäpfchen ins andere treten* – out of the frying pan into the fire; *ein Haberfeldtreiben veranstalten* – to lynch;

– at the level of the phraseological significatum or through phraseologically connected associations and hints (this is characteristic primarily of phraseological units with euphemisms, folk-etymological borrowings and etymological occasionalisms): *Frankfurter Würstchen* – a resident of Frankfurt; *jmd. ist im Spreewasser getauft* – somebody is a true Berliner; *Berliner Weiße* – light Berlin beer;

or at two, less commonly three levels simultaneously, thus actualizing a universal, identical for both countries, nationally typical or nationally specific semantics, characteristic of these phraseologisms. Phraseologisms expressing nationally specific information often contain onomastic vocabulary, realia lexemes, archaisms and historisms, euphemisms etc., which are nationally specific elements and are divided into absolute and relative (with full, partial and phonic peculiarity) and have a communicative significance [3].

3. CONCLUSIONS

If we combine the above described criteria, this will enable us to define the nucleus and the periphery of phraseological units with the phraseologically linked formative. On the basis of the conducted research, using the continuous sampling method, linguistic-cultural commentary and quantitative analysis, we consider it reasonable to use the following hypothesis in our further research: The nucleus of the group of phraseological units with the phraseologically linked formative will be composed of substantival phraseological units, primarily phraseological combinations along with phraseological comparisons, in which the phraseologically linked formative will be expressed by an archaism or a historism, an onomastic unit (an anthroponym, a toponym or an ethnonym) or a realia lexeme in the capacity of the members of a homonymic pair, a borrowing (including folk-etymological) or a euphemism, representing the nationally cultural component of the semantics at several levels of the semantic structure simultaneously, namely: at the level of a separate component lexeme and at the level of the genetic prototype, and also through specific associations and concepts. The phraseological

units that do not meet this characteristic belong to the periphery of the group of phraseological units with the phraseologically linked formative.

Our further research will be dedicated to the conduct of the corpus analysis of the defined phraseological units with the purpose of verifying the hypothesis, defining it more precisely and complementing it.

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Павлишинець О.О. Структурно-семантичні характеристики сучасних німецьких фразеологізмів із фразеологічно пов'язаним формативом. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 56–62.

У статті здійснено спробу визначити критерії класифікації фразеологічних одиниць, які містять у структурі фразеологічно пов'язаний форматив. Відповідні класифікаційні критерії включають структурні і семантичні особливості визначених фразеологізмів. У дослідженні фразеологічні одиниці із фразеологічно пов'язаним формативом класифікуються за граматичними, структурно-семантичними та семантичними ознаками, у відповідності з характерною для них національною специфікою. Поєднання різних критеріїв надає можливість визначити ядро та периферію фразеологічних одиниць із фразеологічно пов'язаним формативом.

Ключові слова: фразеологія, фразеологічно пов'язаний форматив, центр, периферія.

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COMBINATORY WAYS OF COINING EUPHEMISMS

V.B. VELYKORODA

Abstract. The article analyses the most productive combinatory ways of coining euphemisms in the English language. The provided models are illustrated with numerous examples, and the findings suggest that combinatory ways of word formation are characteristic of 20.5% of all euphemisms.

Keywords: coining, euphemism, combinatory, metaphor, idiomatic way, generalization, metonymy, irony, phonemic substitution.

1. INTRODUCTION

Though the coinage of euphemisms has already been discussed by some linguists (A. Katsev, N. Boschaeva, B. Warren), their classifications of ways of forming euphemisms are not comprehensive. A. Katsev's research dealt primarily with semantic shifts (generalization, metaphor, metonymy, irony), ways of form changes (sound analogy, negative prefixation, and shortening), and borrowings [3, p. 35–37], disregarding an idiomatic way, elevation, back slang and rhyming slang, combinatory ways etc. N. Boschaeva [1] researched into the ways of forming contextual euphemisms, and B. Warren [4] analysed this issue on the material of euphemisms of sex in fiction.

The universal classification of ways of forming euphemisms in English proves that these units of secondary nomination primarily spring into existence by means of semantic processes, word-building processes, phonetic processes and borrowings from other languages [2]. However, one, two or more techniques of nomination can overlap, and in such cases we are to speak of combinatory ways of forming euphemisms.

2. FINDINGS AND DISCUSSION

After analysing 4,199 euphemisms in the English language we consider it possible to state that the most productive models of combinatory ways of forming euphemisms are the following:

- idiomatic way + metaphor + irony: *stuffing the five-fingered turkey, teasing the tortoise (masturbation), colonel's come to stay (menstruating), having a bun in the oven (pregnant)*;
- idiomatic way + irony + propriation: *boxing Gandhi, hiding Saddam in the bunker, massaging Ronald Reagan (masturbation)*;
- idiomatic way + irony + compounding: *cold-meat party (funeral)*;

– idiomatic way + generalisation: *calendar time, that time of the month (menstruation)*;

– idiomatic way + metaphor: *last voyage, last journey, pale horse (death), narrow bed, cold storage (grave), to fall asleep, to go home (to die)*;

*“Tear up the shrieking mandrakes from the earth and bid them make us music, and tell the mole to dig deep down thy cold and **narrow bed**, for I shall lie within thine arms to-night”.*

(Oscar Wilde, “The Duchess of Padua”);

*“If the extent of solemn wood could thus safeguard a tall stag from the hunter’s hounds and houses, might not you also play hide-and-seek, in these groves, with all the pangs and trepidations of man’s life, and elude Death, the mighty hunter, for more than the span of human years? Here, also, crash his arrows; here, in the farthest glade, sounds the gallop of **the pale horse**”.*

(Robert Louis Stevenson, “Essays of Travel”);

– idiomatic way + irony: *the road is up for repairs (menstruating), playing pocket pool (masturbating), to have one’s 80-column card punched (to die)*;

– idiomatic way + propriation: *living Harry (devil), torch of Hymen (sex)*;

*“I cannot allow my friend Feeder to be married – especially to Mrs Feeder – without proposing their – their – Toasts; and may,’ said Mr Toots, fixing his eyes on his wife, as if for inspiration in a high flight, ‘may **the torch of Hymen** be the beacon of joy, and may the flowers we have this day strewed in their path, be the – the banishers of – of gloom!’”*

(Charles Dickens, “Dombey and Son”);

– idiomatic way + elevation: *grief therapist, bereavement counselor (undertaker)*;

– metaphor + abbreviation + phonemic substitution: *taters – potatoes (testicles)*;

– metaphor + irony: *planted (buried), torpedoes (breast)*;

– metaphor + compounding: *cat-house, bird-cage (brothel), bar-fly, dog-hound (drunkard); bone-house (coffin)*;

– irony + elevation: *cultural treasure-houses (unpopular books, delivered by post)*;

– propriation + phonemic substitution: *John, Jim, Jerry (Jesus)*;

– compounding + phonemic substitution: *Jeepers-creepers (Jesus Christ)*;

– abbreviation + blending: *beno – there will be no fun (menstruation)*;

– abbreviation + phonemic substitution: *Ods bodkins (God’s body); gee, geez (Jesus)*;

– abbreviation + rhyming slang: *ginger (ginger beer = queer = homosexual)*;

– blending + phonemic substitution: *Gadzooks (God’s hooks); Lawkamussy (Lord, have mercy); bejabers (by God)*;

– blending + rhyming slang: *porkies (pork pies=lies)*;

– phonemic substitution + reduplication: *ding-dong, ding-a-ling (penis)*;

“Lines such as ‘I like to play with my ding-a-ling’ ... are intended as deliberate stimulation to self and mutual masturbation”.

(Daily Telegraph, 11/17/1972).

The euphemism *bachelor’s wife* is the only euphemism found that has characteristics of oxymoron, therefore, its formation is also combinatory: idiomatic way + irony + oxymoron.

3. CONCLUSIONS

The discussed models of combinatory ways of forming euphemisms are characteristic of 862 nominations, i.e. 20.5% of the total number analysed. The research proves the diversity of the classification mentioned in the “Introduction” and presupposes further discussion and findings.

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Великорода В.Б. Комбінаторні способи творення евфемізмів. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 63–65.

У статті аналізуються найпродуктивніші моделі комбінаторних способів творення евфемізмів в англійській мові. Виділені моделі ілюструються прикладами, аналіз дозволяє зробити висновок, що спосіб творення 20,5% евфемізмів вибірки можна вважати комбінаторним.

Ключові слова: словотворення, евфемізм, комбінаторний, метафора, фразеологізація, генералізація, метонімія, іронія, фонемна заміна.

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UKRAINAIN SWEARING IN THE MIRROR OF GERMAN TRANSLATION

M.R. TKACHIVSKA

Abstract. The article deals with the problem of swearing and its translation from Ukrainian into German. It provides the analyses of the previous researches covering the topics “foul language”, “obscene language” and “swearing”. Swearing is a language taboo that conveys the negative energy a speaker wants to get rid of by the means of shifting it on the recipient. It is not always the recipient who is the addressee of the swearing, since language taboo includes the usage of an address-free swearing, the latter one belonging to the parenthetical words which are language incrustations and which do not carry semantic meaning. But in the language there are also other obscene words with the semantically-lowered connotation. The article reveals the differences in the usage of swear language by different nations, it also provides the comparison of the Ukrainian, Russian and German swearing. It is pointed out that Russian obscene language is more connected to the rude names of genitals, sexual intercourse and sexual deviations, but it is less connected to the physiological ejections. The article studies the influence of the Russian culture on other nations’ cultures, including the Ukrainian one. In the Ukrainian and German languages, contrary to the Russian language, obscene words are mainly connected to the physiological ejections (scatological humour). After careful study of the certain scholars works the author of the article also demonstrates the ways obscene words come up in the Ukrainian language. The article also demonstrates the ways of translation of the swearing the examples being provided from the from the post-modern literature works.

Keywords: swearing, obscene words, translation.

1. INTRODUCTION

An obscene language is a linguistic taboo that bears the negative energy a speaker passes to the recipient. It is not always the recipient who is the addressee of the obscene language, since linguistic taboo includes the usage of an address-free swearing, the latter belongs to the parenthetical words which are language incrustations carrying no semantic meaning. Though, in the language there are also other obscene words with the semantically-lowered connotation.

The analysis of taboo words is dealt with in the works of both foreign and national scientists. It was studied by V. Mokiienko, T. Nikitina, V. Khimik, B. Uspensky, V. Bykov, V. Zhelvis, L. Stavytska, O. Gavryliv, O. Golod, L. Bilokonenko, A. Danylenko, L. Kleputs, O. Kulchytska and others.

The translation of obscene words viewed as an indecent language that goes against morals, values and decency belongs to poorly explored fields of Translation Studies. The aim of our article is to compare the Ukrainian, Russian and German obscene languages while illustrating the ways of translation of a foul language, supported by the examples from works of the postmodern literature. The main objectives of the article are the following: to demonstrate how a swear word got into the Ukrainian language considering Russian and Ukrainian scientists' studies, to show the difference in using swearing vocabulary by different ethnic groups, to provide examples of translating a foul language from Ukrainian into German.

There are different versions concerning the penetration of a considerable part of the obscene language from the Russian language into the Ukrainian and other Slavic languages. As V. Mokiyenko and T. Nikitina note modern Ukrainians, Poles and Czechs, for example, are sure that rude swearing that can be heard in the streets of Kyiv, Lviv, Warsaw, Krakow or Prague – is “the hand of Moscow” [5, p. 8], explaining this fact by migration processes in the post-perestroika period. “Needless to say, the influence of the Russian culture and Russian lack of culture on modern world became “obvious and rude” indeed [...]. One can hear – there is no point in pretending otherwise – our famous Russian swear word, which long time ago was referred to as a FOUL LANGUAGE by the Russians themselves [5, p. 9]. Historian V. Balushok mentions the fact that the Russian swear word comes from the Russians: “I found the confirmation of this in the Samiilo Velychko's Chronicle. The author, describing the defeat of the Russian troops from the Cossacks of Ivan Vygovsky and the Tatars in the Battle of Konotop in 1659, wrote that the captive Prince Pozharsky abused the Khan “using swearing”. Velychko emphasized that Pozharsky made it “customary for Moscow” [1].

Up to now, the origin of a Russian swear word has remained controversial. One of the most popular versions claims that the Russian swearing takes its origin from Tatar. In one of the interviews, L. Stavytska disproves some statements concerning this issue: “In Ukraine, swearing has never been public to the extent it was, for example, in Russia. In Russia, such words have been recorded since the end of the XXth century. The proof of it is “Emblematic-and-Encyclopedic Dictionary of Tatar Swear Words and Phrases”, which gave birth to the myth about foul phrases being of Tatar or Mongolian origin. They were called Tatar not because they came from the Tatar language. The word “Tatar” also meant “foreign”, “hostile”, “unusual” [6]. The same version was fixed by L. Stavytska in her dictionary “The Ukrainian Language without Taboos”. In their introductory article to the Russian dictionary “The Russian Foul Language. Brief, but Expressive Dictionary”, V. Mokiyenko and T. Nikitina write about the finding in 2005 during excavations in Veliky Novgorod where two birch bark manuscripts of the first half of XII century with texts written in “true Russian swearing” were excavated (one text was even written by a woman), which changed the opinion that a Russian swear word is of Tatar-Mongolian origin. “Yes, now we definitely know, - it [a swear word – M.T.] is not a heritage of the Tatar yoke, but our native foul language, our eternal national patrimony” [5, p. 8]. Researchers consider that Russian swearing is “a birth mark of our common Slavic society” [5, p. 10].

Despite the fact that swear words of different peoples have very much in common, “foul language differs in different ethnical groups and has been changing throughout different historical periods. The essence of many stereotypes of a nation's behavior and the way of thinking is seen through it” [1]. The Russian swearing is considerably different from that of Ukrainian and German. As V. Khimik points out: “In the Russian swearing, the idea of obscene language refers rather to rude names of genitals, sexual intercourse and sexual deviations than the vulgar names of physiological ejections, and even less to some rudest and most detractive calling people by their ethnical and racial characteristics” [11].

2. RESULTS AND DISCUSSION

In the Ukrainian and German languages, contrary to the Russian language, obscene words reflect rather the physiological ejections and names of a derriere (scatologisms) than a sexual intercourse. For example, Scheiße, Arsch, Arschloch, *зи*но* etc. Let's compare, Ukr.: «... я намагався все ж упіймати її

за задницю...» – Germ.: «... versuchte, ihren Hintern zu fassen zu kriegen...» (Yu. Andrukhovych, «Perversion»).

As L. Stavytska points out, the notion “obscene language” is broader than the notion “foul language”: the latter is the constituent of the first one. All swear words and their derivatives can be called obscenisms. Nevertheless, obscenisms like *сп*ка, зі*нюк* are not swear words [8, p. 20]. Today, apart from its native vocabulary the Ukrainian language comprises also vocabulary borrowed from the Russian, Polish, English and other languages. Swear words as a foul language, in a historical retrospective, evidently, were not particular for Ukrainian linguistic culture.

According to L. Stavytska “everything that did not fit into the canon of the norm, beauty of the Ukrainian language, up until recently, has been regarded to be a potential menace for existence of the language, the ethnos” [8, p. 11]. The right of taboo language to existence has also been argued in literature. Other devotees of the purity of the Ukrainian language resorted to other extremities and their wish was to interfere with foul words. Yes, N. Snyadanko provides examples about the fact that in the 90s popular Lviv weekly “Post-Postup” made an attempt to substitute foul words of the Russian origin with invented Ukrainian equivalents by printing on its pages “A Small Dictionary of Ukrainian Foul Language”. Nevertheless, as we can see now, this attempt failed and people in the streets swear using “the borrowed language” as before [7].

Wide discussions were held in mass media concerning the dictionary of L. Stavytska “in the form of unprofessional comments and unqualified conclusions of journalists” [9, p. 249]. It sometimes is interpreted as “a handbook of a selected Ukrainian swear word” [12]. However, such lexicographic source “does not regulate or legitimate the use of foul language, it only gives professional linguistic interpretation of it” [9, p. 251].

In times of linguistic censorship only a small part of substandard vocabulary was included to dictionaries. That is why, the presence of appropriate equivalents made the work of a translator easier (a fool (дурень) – der Dummkopf, der Blödmann, an idiot (ідиот) – der Idiot, a stupid (дура) – die Dumme). There were no equivalents for obscene language in lexicographic sources: in the Soviet period the obscene language was tabooed. In pre-Soviet period, the obscene language was not banned.

The issue of translation of obscene language was raised only in the 90s of XX century when works of Ukrainian postmodern writers Yu. Andrukhovych, S. Zhadan, O. Zabuzhko, I. Karpa, V. Izdryk and others began to imerge. Releasing works from taboo was the kind of protest against the totalitarian regime and existence of different restrictions, censorship etc., including those on a thought and language. As L. Stavytska mentions in her interview “when it all began, anti-totalitarian moods were expanding and a writer could express his resistance to the limitation of freedom – linguistic as well as spiritual – by means of this language. This obscene layer had to represent a modus of verbal freedom. Linguistic means became the form of resistance”. Consequently, in linguistics there was a need to develop strategies of translating such language. Though, scientists didn’t share views as to the ways of obscene language translation. They even mentioned the need to represent obscene language with the help of euphemisms. Nowadays, one can state that there are ways of translating taboo language, and translators use them while interpreting them into different languages.

When analyzing translations of postmodern writers’ works, the following ways of obscene language representation should be distinguished: 1) rewriting of lexical units (as a rule, we speak about foreign interspersions), or going back to a source language: «shit!» – «shit!» (Yu. Andrukhovych «The Secret»), «О шит! – «Oshit!» (Yu. Andrukhovych «The Secret»); 2) a translation with the help of adjective intensifier: «До дідька прикро» – «wahnsinnigleid» (Yu. Andrukhovych «Perversion»); 3) with the phraseological unit: «До дідька лисого» – «hinter die sieben Berge zu den sieben Zwergen» (Yu. Andrukhovych «The Twelve Rings»); «Дідько з ним!» – „Sei’sdrum!» (Yu. Andrukhovych «Moscoviada»); 4) with the help of scatologisms: бл*ь – Scheiße (Yu. Andrukhovych «The Secret»); «до дідька зимно» – «scheißkalt» (Yu. Andrukhovych «Perversion»); до холери – arschviel (Yu. Andrukhovych «Perversion»); «курва мама» – «verdammte Scheiße» (Yu. Andrukhovych «The Secret»), «О, курва» – «Oh, Scheiße» (Yu. Andrukhovych «Perversion» (let’s compare: Ukr.: «О, курва, такі мудрі думки, що сам собі немилій!» – Germ.: «Oh, Scheiße, ich rede so Oberschlau daher, dass

es mich selber ankotzt!» (Yu. Andrukhovych «Perversion»); 5) with the help of word describing “damned”, “hateful”, “the one who is severely censured”: курва – verdammt (Yu. Andrukhovych «The Secret»); курвамать – verdammt (Yu. Andrukhovych «The Secret»), холепа – verdammt (Yu. Andrukhovych «Perversion»). There are cases when scatologisms are omitted while translating. For example, Ukr.: «Мамку взяли за ж*пу в Італії, старий казболок пропав з кінцями в Росії.» – Germ.: «Die Mama ging in Italien hoch, der alte Bock war in Rußland untergetaucht» (Yu. Andrukhovych, essay).

3. CONCLUSIONS

The analysis of the ways of obscene language translation demonstrates a broad freedom of a translator and the opportunity to step aside from repetitions when reflecting the same lexical units, which makes the translating process easier. The research confirms the need for further scientific studies of translating the obscene language as one of the representatives of cultural heritage of a nation.

As a conclusion it should be mentioned that one of the biggest problems of a translator is the fact that not every lexical unit of the obscene language can be found in lexicographic sources. And it is not because lexicographic sources do not catch up with the rapid pace of the language. The latter should not be neglected, though. When reflecting obscene language, we encounter the lack of the appropriate bilingual dictionaries, while the Russian language doesn't have such a problem.

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Ткачівська М.Р. Українське лихослів'я у дзеркалі німецького перекладу. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 66–70.

У статті розглядається проблема лихослів'я та його перекладу з української мови на німецьку. Дається аналіз попередніх досліджень на тему лихослів'я та мату. Лихослів'я розглядається як вербальне вираження негативної енергії, від якої звільняється мовець, перекладаючи її на плечі реципієнта. Реципієнт не завжди є адресатом лихослів'я, оскільки мовне табу передбачає також і використання безадресного лихослів'я, що належить до вставних лексем, які є мовними інкрустаторами і не містять семантичного навантаження. Стаття демонструє різницю використання лихослів'я у різних етносах. На прикладі досліджень науковців демонструється потрапляння в українську мову мату. У статті подаються способи перекладу ненормативної лексики на прикладах із творів постмодерної літератури.

Ключові слова: лихослів'я, обценна лексика, мат, переклад.

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Section:

TEXT AND DISCOURSE LINGUISTICS

REALITY SHOW AS A TYPE OF MEDIA DISCOURSE (A STUDY OF THE REALITY SHOW *KEEPING UP WITH THE KARDASHIANS*)

L.M. IKALYUK, O.I. DORONYUK

Abstract. The article focuses on defining peculiarities of the US reality show as a type of media discourse. Based on a study of the reality show *Keeping up with the Kardashians*, an attempt has been made to determine intralinguistic and extralinguistic factors of creating an image of an ordinary American family in order to attract the public attention.

Keywords: media discourse, reality show, *Keeping up with the Kardashians*, American Dream.

1. INTRODUCTION

American media have captured the world's ordinary life using such forceful tools as a convincing language, a psychological impact on the audience's consciousness and depicting the life of celebrities as stunning as possible to make us feel the necessity to achieve fame and success as well as to believe in the everlasting American Dream. The latter is represented by the concept 'known for being known' or 'famous for being famous', which is a brand new trend in the US culture. At first the idea of the American Dream was devoted to hard work and great expectations as it was believed that only through these two aspects, one could become wealthy and start living a better life in a more prosperous society. Nowadays the influence of mass media changed the perception of the American Dream phenomenon, though. On TV we observe how people become rich and popular just using the ability to demonstrate their private life, daily routine, and personal misunderstandings.

The aim of our paper is to determine peculiarities of the US reality show as a type of media discourse.

The research is based on the episodes of the reality show *Keeping Up with the Kardashians* and the social network profiles of its main participant Kim Kardashian.

To conduct a proper investigation, it is reasonable to use the following methods: *the method of induction* to make a generalization of the most distinctive characteristics combining various isolated elements of discourse in the reality show and Internet profiles of the media personalities, *the methods of analysis and synthesis* in order to characterize the peculiarities of media discourse and then to combine separate elements of discourse into a coherent whole. Moreover, *questionnaires* as a research means help to collect information from respondents concerning the topic under study.

2. FINDINGS AND DISCUSSION

The notion of discourse (from Latin *discursus*, meaning “running to and from”) denotes written and spoken communications [7]. The linguistic encyclopedic dictionary interprets *discourse* as a text together with all the extralinguistic factors or the speech that is perceived either as a social act or as a component of people's cognitive processes [2, p. 136]. F. Batsevych defines *discourse* as a type of communicative activity that has different forms (oral, written, and paralingual), occurs within the framework of a particular communication, is regulated by strategies of speakers; a synthesis of cognitive, communicative and extralinguistic (social, psychological, mental) factors [1, p. 138]. Our investigation has to do with the spoken language, that is why *discourse* is viewed from different angles, especially those concerning the informational content of the linguistic material.

In modern society, information has become one of the most powerful means of perception and interpretation of the reality. It can influence people's minds and manipulate their behavior in a way. We suppose that reality programs create the model of thinking and behavior for those who are interested in watching them.

It should be mentioned that very little research has been done on reality shows as a type of media discourse; therefore, we will try to contribute to a better understanding of media discourse from the perspective of American reality shows.

According to T.A. van Dijk, the research on media discourse lacks profound materials and objective assessments. Scholars do not have much to offer those who are interested in a media discourse analysis. The investigations were limited to descriptions of isolated sentences and had nothing to do with whole texts. Only during the 1970s the analysts started to do serious research on media discourse differentiating it from a text. Mass media were first studied from the perspective of such disciplines as sociology and political science. “Indeed, the influence of the media — and their various modalities (a high or low impact) — was reconstructed at a rather high level of abstraction and seldom at the level of the actual texts that would have such influence or the actual recipients and their internal cognitive processing of such texts” [6, p. 3]. The notion of media discourse presupposes not only a linguistic explanation — its impact on the public is still the subject matter of research of humanities and social sciences.

Speaking of media discourse as a linguistic phenomenon, it is considered to be a type of a journalistic style that is the most essential for investigation of linguistic and extralinguistic aspects. It is discourse analysis that deals with this kind of investigation. “Critical discourse analysis is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context” [5, p. 352]. In the sphere of media communications, discourse analysis helps to reveal the content of media messages, their contextual parameters, structural characteristics and methods of formation.

Three kinds of media discourse can be singled out: a television discourse, a radio discourse, and a computer-mediated discourse. A radio discourse creates a barrier between a speaker and a hearer since it excludes the possibility to clarify or ask something. A computer-mediated discourse represents conversations in social networking. This type of interaction may be either personal (via e-mail) or public (conferences on different topics) [3]. As for television discourse, which is of primary importance for our research, it expresses cultural, spiritual, social and political aspects of life. Reality television or reality show is one of the types of television discourse that combines all these aspects.

In this research, the notion of *reality show* is viewed in accordance with one of its classifications. “Despite the fact that we all seem to have a notion of what we mean by reality TV, there is not any one definition that would both capture all the existing genres and exclude other forms of programming such as the nightly news or daytime game shows” [4]. This proves once again that the whole notion of reality show is vague and ambiguous. Accordingly, we would like to probe deeper into the matter of this issue.

Reality television often highlights situations and conflicts that are happening during some period of time in the life of main characters. The genre of reality television has greatly transformed the media

environment. Its constant reliance upon relationship themes, risky behavior, and an outrageous content provide contemporary media with models of behavior. People realize that negative behavior does not always have a negative impact on your life, and sometimes it is even awarded. Very often inappropriateness of what is discussed, and exaggeration of facts are perceived by the audience as a matter of fact.

The initial idea of this genre was characterized by the following features:

- a) all events taking place on the spot;
- b) participants being ordinary people;
- c) shooting conditions being as real as possible.

Many viewers believe that all the actions are shot according to some particular script; a lot of scenes are staged and rehearsed; participants are told what to say and how to act. Reality shows use emotional drama to intensify the impact on the audience. Moreover, reality television is considered to be the product of popular culture designed for uneducated, middle-class population whose outlook is limited and whose interests are basically primitive. The reason for this opinion lies in the fact that the events, the language and the behavior of participants are characterized by their down-to-earth attitude towards life, career, personal relationships. So, viewers have an opportunity to identify themselves with the reality show actors and to make a comparison between real life and screen scenes. This blurring of private and public is believed to be the most distinctive feature of reality shows.

Popular culture works just like that: you are losing your own personality trying to fit into the mainstream. Reality television has become one of the most distinctive features of pop culture as the latter standardizes a recipient's way of perception making it common to all the members of the society.

Unfortunately, there is no one and only classification of reality shows but we can divide them into four major groups taking into consideration the reality shows of past years and the ones that are now broadcast on TV:

1. The first one deals with reality shows based on a competitive structure: there is always a participant who wins the game. For instance, *The Real World* started the epoch of reality television and is the longest-running reality series in history.

2. Talent competitions such as *X-Factor*, *American Idol*, *Master Chef*, *America's Got Talent*: taking place each week, this type of reality shows attempts at searching for talented personalities from all over the country and giving them a chance to actualize their American Dream.

3. Relationship shows that depict the procedure of building relationships in front of cameras. For example, *The Bachelor*, *Who Wants to Marry a Millionaire*, *Farmer Wants a Wife*, *The Choice*, *The Bachelorette*, *Beauty and the Geek*, *The Big Date*.

4. Reality shows describing daily life of celebrities or other representatives of the Hollywood world, also called *Documentary Soap Operas*. For instance, *Real Housewives*, *The Hills*, *Keeping Up with the Kardashians*. We are specially interested in this type of reality shows since it demonstrates the way people communicate in the American society, in general, and in American families like the Kardashians, in particular.

Keeping Up with the Kardashians is an American reality show focusing on the personal lives of the Kardashian family. The series depicts each step of three sisters Kimberly, Kourtney and Khloe Kardashian, the daily life of their mother Kris Jenner, their brother Rob Kardashian, and their stepfather Bruce Jenner. It also puts emphasis on their half-sisters Kylie and Kendall Jenner as the supporting cast. Being a simple American family, the Kardashians have managed to transform their family business into a brand that is successfully sold all over the globe. From the perspective of the US cultural values, this family is the pure embodiment of the American Dream. Being culturally identified with their Armenian roots, the Kardashians are now recognised, spoken about, but mostly criticized. The way they talk, mainly the usage of harsh expressions and slang words is the subject for further research.

Searching for people's assessment of the American reality shows, we asked twenty Ukrainian students to answer a simple question concerning communication in reality television. In Ukraine the level of information noise is still not that high as, for instance, in the USA, and that is why the

Ukrainian students' perception is somehow clearer and more objective. Moreover, they are not the representatives of the US culture and they do not come under constant pressure on the part of the American media figures. The lack of the US media environment leads to the possibility to form a distinct and well-defined point of view on reality shows that is not dictated by mass media.

The exact question was: what impresses you most in the manner of conversing of social media personalities in US reality shows? The answers to choose from were: a) slang; b) harsh expressions; c) violation of the logical structure; d) your variant.

Out of 20 respondents, 14 chose "harsh expressions", 5 students were sure that it was "violation of the logical structure" that made the discourse of reality shows trivial, one of the students wrote, "the points that are discussed there are trivial and worth nothing". As a result, none of the Ukrainian students chose variant a). Though, we believe that it is slang that creates an authentic atmosphere of a reality show of a particular country. For example, in one of the episodes of *Keeping Up with the Kardashians* almost ten slang words were used by different characters:

- *buddy* – a close friend or a person you do not know the name of;
- *kinda* – kind of, rather;
- *freak somebody out* – make somebody be mad at you;
- *LOL* – laugh out loud;
- *ROFL* – roll on the floor laughing;
- *frenemy* – an enemy pretending to be a friend;
- *chilling* – spending time with your friends or relatives;
- *for real* – honestly, sincerely.

Slang words and expressions indicate people's relation to a certain social or age group conveying the elements of identification and individualization. Consequently, slang lexicon in reality shows creates a casual atmosphere that helps to perceive the scenes as the real ones. Lexical peculiarities of reality shows are considered to be the most effective instrument of promoting television programs based on real life of celebrities, for instance, the Kardashian family. As far as the targeting audience of reality shows is the youth, slang is widely used in such programs. Even if you are not acquainted with the series *Keeping Up with the Kardashians*, you will definitely recognize the contemporary American discourse style just analyzing the slang expressions mentioned above.

The results of this questionnaire prove that such a meaningful element of the US reality show communication as slang no longer stands out as something new and obscure. The viewers have got used to this manner of conversing since the latter adds a special tone to any contemporary TV show.

This questionnaire can be used not only within the framework of reality television but as a research instrument to investigate different social and linguistic phenomena of mass media, and cinematography where the recipients' opinions matter.

It goes without saying that in the period of globalization and the rapid spread of information, modern technologies play a significant role. Due to mass media the process of integration of world views and cultures has become one of the most discussed issues. The unclear boundary between mentalities of various nations affected the way people form their personal picture of the world and how they perceive new trends in the sphere of communication and interaction on the Internet.

When analyzing the manner of a conversation of a media personality via any social network, the first thing to do is to define a general tendency of their communication. Many modern sociolinguistic researches have tended to focus on the way social personalities express their thoughts and emotions on Facebook, Twitter or even on Instagram. "In a world where the celebrity is hardly ever told "no," a predominately self-centered orientation can occur. This kind of a self-absorbed posture is underwritten by positive feedback from the world" [8].

We have randomly chosen several posts on different Internet profiles of Kim Kardashian, one of the most popular member of the Kardashian Klan, trying to figure out the main strategy of formulating her thoughts, and how it influences the character of the followers' feedback.

1. Kim's photo on Instagram entitled "*Was trying to take a selfie*" has gathered 10,839 comments. The general mode of the feedback was positive, with such words of admiration as *flawless*, *gorgeous*,

beautiful, pretty, stunning. However, one-third of the comments was dedicated to criticism of Kim's appearance: *do you ever smile in pictures, plastic, I hate it when you make these faces*.

2. One of the tweets, "For reaching twenty five million instagram followers I am going to post a ton of behind Balmain campaign" received more than one thousand retweets with such comments as *so many people worldwide love you so much, so proud of you, yes queen*.

3. Due to Kim's Facebook page used for promotion the products of Kardashian Beauty and Kardashian Collection, the family brand is becoming more popular and more expensive, as Kim Kardashian has got more than twenty five million followers who represent the growing consumer culture.

The main point of this part of our research is to contribute to such diverse and complicated notion as discourse. We use the live contemporary language taken from social networks as well as from reality shows to get the peculiarities of communication in reality programs. Social networks are used by the main audience of entertaining reality shows; it is the most direct contact to the participants where the words are not edited or censored.

3. CONCLUSIONS

It should be mentioned that mass media opened up new opportunities of interaction and dialogue placing people closer to their idols. Judging from our research on the social behavior of the reality show characters, we can draw the conclusion that the usage of simple constructions and grammar categories is motivated by the necessity to gain more popularity among the people of diverse backgrounds. Which is, for instance, based on social interaction between the reality show characters and their followers on social networks.

Despite the fact that reality television has a lot of drawbacks, it is one of the best sources for researching media discourse. It contains both spontaneous conversations and compulsory lines required by the script. This combination provides an area for further investigation of reality show communications. The social networks also build the potential basis for interpretation of various tendencies in media discourse. Hence, reality programming that is strongly related to social services gives the opportunity to do a profound research on reality shows as a culturally determined phenomenon, and a television discourse as a substantial type of media discourse.

Moreover, the series *Keeping Up with the Kardashians* permits a study of media discourse of American popular culture representatives. By the way, the reality show creates an image of an ordinary American family that attracts the public attention in the sense that having something in common (the way of conversing, the motives of behavior and solving conflicts) leads to identification with the main characters regardless of certain shooting conditions and circumstances.

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Ікалюк Л.М., Доронюк О.І. Реаліті-шоу як тип медіа-дискурсу (на матеріалі реаліті-шоу «Keeping up with the Kardashians»). *Журнал Прикарпатського університету імені Василя Стефаника*, **2** (2-3) (2015), 71–76.

Стаття присвячена особливостям американського реаліті-шоу як типу медіа-дискурсу. На матеріалі реаліті-шоу «Keeping up with the Kardashians» зроблено спробу визначити інтралінгвістичні та екстралінгвістичні чинники створення образу звичайної американської сім'ї з метою привертання уваги публіки.

Ключові слова: медіа-дискурс, реаліті-шоу, Keeping up with the Kardashians, американська мрія.

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SEYMOUR GLASS: CONTEXTUAL AND LINGUISTIC IDENTITY

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Abstract: In the article, the personality of Seymour Glass, the chief character of the Glass family saga by J.D. Salinger, is analyzed from social and his own philosophical perspectives. Two of Salinger's works – "A Perfect Day for Bananafish" and "Hapworth 16, 1924", which complement each other in terms of character analysis, – are the focus of our attention. They offer answers to the questions (a) how the personality of Seymour predetermines the frame structure of the whole Glass series, (b) why Salinger starts with the end of Seymour's life and ends with its beginning, and (c) what are the author's motives in writing "Hapworth" since one of its central ideas – the philosophy of reincarnation – has already been presented in "Teddy".

Keywords: Seymour Glass, personality, setting, participants, activity, communication channel, code, message form, subject matter.

1. INTRODUCTION

Fifty years ago, "Hapworth 16, 1924", the least popular of J.D. Salinger's works, appeared in *The New Yorker*; it was to be published in book form only in 1997, but the author withdrew the manuscript. While "A Perfect Day for Bananafish" (1948) earned the author universal acclaim, "Hapworth 16, 1924" (1965) was sarcastically characterized as a work that "deserves some special award for authorial self-indulgence" [6]. Difficult and unpopular as it is, "Hapworth" must be given credit. Among other things, it explains much about the chief character of Salinger's writings – Seymour Glass. For the purpose of this article, only one aspect of this complex work will be considered – the "first hand" information that deepens our understanding of Seymour – the guru of the Glass family.

According to Michiko Kakutani, "The Glasses' emotional translucence, their febrile charm, their spiritual yearning and nausea (...) initially made them a glamorous mirror of our own youthful confusions. Yet there is a darker side to their estrangement as well: a tendency to condescend to the vulgar masses, a familial self-involvement that borders on the incestuous and an inability to relate to other people that, in Seymour's case at least, will have tragic consequences indeed" [9]. Seymour Glass is undoubtedly the most remarkable figure in J.D. Salinger's character set. It is not for nothing that the first and the last stories of the Glass family saga are built around the personality of Seymour. Seymour's unusual wedding is described in "Raise High the Roof Beam, Carpenters"; his brother Buddy presents his "ruminations on Seymour" [10, p. 65] in "Seymour: An Introduction"; in "Franny" and "Zooey", his youngest siblings draw on Seymour seeking solutions to their own psychological problems. Baskett states that "The eldest, the most significant, most carefully portrayed, and most complex of the Glasses

is Seymour. Salinger suggests his 'Heinzlike' variety of personal characteristics most dramatically through a number of paradoxes" [2, p. 51].

In this article, we will discuss the personality of Seymour Glass as he is presented in "A Perfect Day for Bananafish" – the beginning of the saga, which is actually the end of Seymour's earthly life, and in "Hapworth, 16, 1924" – the end of the Glass series, which is the beginning of it all; the beginning not for Seymour (who at the age of seven demonstrates supernatural erudition, intellectual and spiritual abilities); nor for Salinger (who has chosen the last story to let Seymour speak for himself), but for a reader. Paradoxically, the beginning turns out to be the end, and the end is meant to be the beginning; it is a complete circle rather than the dichotomy of the beginning and the end. This paradox fits easily into Zen Buddhist philosophy studied by Salinger, which, according to Baskett, "leads to transcendence of all dichotomies, the dichotomy of self and non-self, even that of life and death" [2, p. 55].

To be more specific, we will discuss (a) how the personality of Seymour Glass predetermines the frame structure of the whole Glass family saga; (b) why Salinger needs to start with the end and to the end with the beginning; (c) what were the author's motives in writing "Hapworth", an odd and boring piece of fiction at first sight.

The framework for this article is D. Crystal's concept of contextual analysis. Crystal defines context as the linguistic environment and non-linguistic situation in which language is used [5, p. 418]. The central factors in the situational context are as follows:

- setting,
- participants,
- activity.

Their interaction determines the features of language we use:

- channel,
- code,
- message form,
- subject matter [5, p. 48-65].

Crystal uses these criteria to analyze conventional kinds of communicative event (e.g. a sermon, a talk with a shop assistant, a guided tour, etc.) and everyday activities (e.g. gossiping, discussing, quarreling, etc.). The language of literature is, of course, a different matter. Nevertheless, two arguments may justify the choice of this particular method: (1) we are going to analyze the examples of only three distinct registers – Seymour's *conversations*, his *tale* about bananafish, and his *letter* to his family; (2) Crystal himself notes that in each particular case, this kind of characterization needs immediate refinement. Now, in order to prove our point about the beginning and the end merging together, we will consider the elements the two stories – "Bananafish" and "Hapworth" – have in common.

2. FINDINGS AND DISCUSSION

SETTING

According to Crystal, "The particular time and place in which people interact will exercise its influence on the kind of communication that may occur..." [5, p. 48].

The first story, "Bananafish", is set in Miami Beach in 1948; the last one, in Camp Simon Hapworth, Hapworth Lake, Maine in 1924, the intervening period of time being 24 years. Remarkably, in both cases it is summertime, holiday season, and both places are directly related to water basins – a smaller one, the lake, at the beginning of Seymour's life; an incomparably greater one, the ocean, at its end. It is worth mentioning that "In Buddhism, water symbolizes purity, clarity, and calmness, and reminds people to cleanse their minds and attain the state of purity" [3, p. 429]; at the same time, pouring water into a special bowl, is a ritual in Buddhist funerals [1].

Another interesting detail is that in neither case Seymour is happy about having a holiday. In "Hapworth", he misses his family, his work as an actor, and the general atmosphere of a big city. In

“Bananafish”, he is too much absorbed in himself to enjoy his holiday time. Apart from that, both young and thirty-one-year-old Seymour seems to dislike the idea of institutionalized recreation.

PARTICIPANTS

Crystal defines participants as the number of people who take part in an interaction, and the relationship between them, e.g. addressee(s), bystander(s); the factor of participants affects the language used by the speaker.

To begin with, “Throughout the Glass stories (...) Salinger presents his abnormal heroes in the context of the normal world’s dislike and fear of them” [11]. Character interpretations of the adult Seymour range from an emotionally unstable person through a non-conformist to a teacher and a saint: “pure mental” [8, p. 248]; “... Seymour, a bananafish himself, has become so glutted with sensation that he cannot swim out into society again” [14, p. 6]; “ his own particular vulnerability is patently sex”, “depressed by his own concupiscence and Muriel’s sexual hold upon him” [4, p. 227, 229]; “Seymour’s inability to put up with his bourgeois wife” [14, p. 5]; “a poet, Zen mystic, and Christ figure” [4, p. 226].

In “Hapworth”, Seymour is a child (though rather an unusual one); his addressees are his family, who easily and intuitively understand him. He is not shy around them, he is not afraid to be perceived as a freak; he is open and sincere, sometimes his openness is stretched to the point of shocking. In “Bananafish”, Seymour has two conversations – with a four-year-old prophetess and with a lady in the hotel elevator car. Both dialogues are significant in the sense that communicating with a child, Seymour talks to someone, so to speak, of this lot; but the woman in the car belongs to the outside world and cannot be trusted. Child “Sybil earns her name by seeing clearly the situation and by prophesying the doom that will be Seymour’s (...). As in the case with the bloated fish, Seymour gets ‘banana fever’ and dies, but physically as well as spiritually” [7, p. 171]. Around Sybil, Seymour feels at ease. In the presence of a strange adult he is tense, hostile, and rude.

It is generally believed that Salinger’s best hope is children rather than adults. Though not all children characters in “Hapworth” are nice and “heartrending”:

The majority of young campers here, you will be glad to know, could not possibly be nicer or more heartrending from day to day, particularly when they are not thriving with suspicious bliss in cliques that ensure popularity or dubious prestige. Few boys, thank God with a bursting heart, that we have run into here are not the very salt of the earth when you can exchange a little conversation with them away from their damn intimates. Unfortunately, here as elsewhere on this touching planet, imitation is the watchword and prestige the highest ambition.

(Hapworth 16, 1924)

Similarly, not all adult characters are materialistic and insensitive. Seymour displays great affection for his parents – Bessie and Les – and speaks kindly of Miss Overman, her younger sister, and sometimes of Mr. Fraser. More importantly, it is only technically that the seven-year-old Seymour can be called a child; his philosophy, religious experience, attitudes, and judgments are those of a highly organized adult person. “Seymour possesses the mind of a genius adult and the spirit of an enlightened yogi, but he is trapped in the body of a seven-year-old boy and, despite his previous incarnations, is limited to the experiences of a child” [12, p. 410]. The thirty-one-year-old Seymour is an adult, who like Lewis Carrol, strives for the innocence of childhood.

ACTIVITY

Crystal states that the kind of activity in which we engage will directly influence the way we communicate; linguistically distinct activities related to occupations and social roles of participants are called *genres* or *registers*. Apart from that, people engage in many kinds of verbal activity in everyday situations – gossiping, discussing, quarrelling, petitioning, visiting, telephoning, writing out lists, etc. [5, p. 52].

Talking to Sybil, Seymour sometimes seems to enjoy the very process of locution. At other times, the illocutionary aspect is well pronounced. Consider, for instance, covert mockery and disapproval, and teaching a child to be kind and displaying affection in the following examples:

"Where is the lady?" Sybil said.

"The lady?" the young man brushed some sand out of his hair. "That's hard to say, Sybil. She may be in any one of a thousand places. At the hairdresser's. Having her hair dyed pink. Or making dolls for poor children, in her room."

(A Perfect Day for Bananafish)

(...) And Sharon Lipschutz come over and sat down next to me. I couldn't push her off, could I?"

"Yes."

"Oh, no. No. I couldn't do that," said the young man. "I'll tell you what I did do, though."

"What?"

"I pretended she was you."

(A Perfect Day for Bananafish)

Another thing Seymour does is telling his young companion a tale about bananafish, which is generally believed to be the main allegory in "A Perfect Day for Bananafish", a clue to Seymour's philosophy of life and to the mystery of his death. Compare, for instance, the following comments: "... the banana is also symbolic as the gross, material, sensual existence that engorges the bananafish (Seymour) and is epitomised in the moral degradation of Miami Beach society" [7, p. 171]; "Without 'Carpenters' the suicide which closes 'Bananafish' appears motivated chiefly by Seymour's inability to put up with his bourgeois wife. With 'Carpenters', however, we see Seymour as a man not deprived of, but rather surfeited with the joy of life. Salinger's sole excuse for Seymour's desperate social irresponsibility is the same curious surfeit of sensation (...). (...) Seymour does not show up for his wedding because he is too 'happy' (...) to be with people. (...) In other words, Seymour, a bananafish himself, has become so glutted with sensation that he cannot swim out into the society again. It is his own banana fever, not his wife who is at fault (...)" [14, p. 5, 6].

Seymour's second and very short conversation in "Bananafish" is a seemingly unprovoked verbal attack on a lady in the hotel elevator car. It is interesting to compare it with his harsh judgments on some adults in "Hapworth":

"I see you are looking at my feet," he said to her when the car was in motion.

"I beg your pardon?" said the woman.

"I said I see you're looking at my feet".

"I beg your pardon. I happened to be looking at the floor," said the woman, and faced the doors of the car.

"If you want to look at my feet, say so," said the young man. "But don't be a God-damned sneak about it."

"Let me out here, please," the woman said quickly to the girl operating the car.

The car doors opened and the woman got out without looking back.

"I have two normal feet and I can't see the slightest God-damned reason why anybody should stare at them," said the young man.

(A Perfect Day for Bananafish)

However, for a young, attractive, bitter, lonely mother with all the municipal advantages of swanky, patrician, facial features, great monetary wealth, unlimited entrée, and bejewelled fingers to show this kind of social disappointment in full view of her young son, a callow child already cursed with a nervous and lonely bladder, is fairly inexcusable and hopeless.

(Hapworth 16, 1924)

In both cases, it is a refusal to accept the middle class materialism; but in "Bananafish" we need the context of the whole story (including Muriel's conversation with her mother, Mrs. Carpenter's conversation with her friend on the beach, her words addressed to little Sybil, "Now run and play, pussy. Mummy's going up to the hotel and have Martini with Mrs. Hubbel", and the fact that Seymour was suffering from a mental illness) to infer Salinger's true meaning.

As to "Hapworth", it is an epistolary story technically speaking. Though, it is much too long for a single letter. Here Seymour does several things – he tells his parents about his life in the camp;

expresses his opinion about his fellow campers, some parents, and the staff; advises his parents on some important professional issues and his baby siblings on how to work on themselves; describes his emotional state, predicts his untimely death; discusses his previous lives, moments of enlightenment, religious and social matters, and his idea of God; draws up a list of books he would like to read and gives his comment on each of them.

Thus the only type of activity that the two stories have in common is Sybil's prophesy and Seymour's prediction, both concerning his death. It should be said, though, that they are quite different in their nature. Sybil hardly knows what she is babbling about; Seymour is quite positive that he will die in his thirties:

With her hand, when the float was level again, she wiped away a flat, wet band of hair from her eyes, and reported, "I just saw one."

"Saw what, my love?"

"A bananafish."

"My God, no!" said the young man. "Did he have any bananas in his mouth?"

"Yes," said Sybil. "Six."

(A Perfect Day for Bananafish)

Again speaking for your beloved son Buddy, who should be back any moment, I also give you my word of honor that one of us will be present at the other chap's departure for various reasons; it is quite in the cards, to the best of my knowledge. I am not painting a gloomy picture! This will not be tomorrow by a long shot! I personally will live at least as long as a well-preserved telephone pole, a generous matter of thirty (30) years or more, which is surely nothing to snicker at.

(Hapworth 16, 1924)

Throughout the letter, the seven-year-old Seymour mentions his early death eight times.

CHANNEL

Channel, says Crystal, is a medium selected for communication.

The first thing we have to take into account is the fact that both stories are works of fiction; hence on the macro-level of communication (the author – a reader), the channel is writing; on the micro-level, the characters in "Bananafish" communicate orally; in "Hapworth", the channel of communication is writing.

The choice of the channel is determined by the author's ultimate goal – to *tell us about* Seymour ("Bananafish") and to *explain* Seymour, or rather to let him explain himself ("Hapworth"). The seven-year-old Seymour and the adult Seymour are actually the same. A reader just "watches" Seymour in "Bananafish"; Salinger fills us in on Seymour's personality throughout the rest of the Glass stories, and explains what he is like in "Hapworth", i.e. at the very beginning of Seymour's personal history.

CODE

Crystal defines code as a system of signals used for communication, which has to be shared by the participants.

The dialogues of the characters are, perhaps, the clearest evidence of Salinger's mastery of the word. "Oral" speech of his characters is perfect; the choice of style is predetermined by their age, social status, roles, occupations and interests, and by situational context. Features of real-life oral speech such as spontaneity, reliance on common knowledge and general knowledge of the world, contextual dependence, certain inconsistency, grammatical imperfections, etc. are skillfully employed in "Bananafish" as well as in other stories. For example,

"Did you read 'Little Black Sambo'?" she said.

"It's very funny you ask me that," he said. "It so happens I just finished reading it last night." He reached down and took back Sybil's hand. "What did you think of it?" he asked her.

"Did the tigers run all around that tree?"

"I thought they'd never stop. I never saw so many tigers."

"There were only six," Sybil said.

"Only six!" said the young man. "Do you call that only?"

"Do you like wax?" Sybil asked.

"Do I like wax?" asked the young man.

"Wax."

"Very much. Don't you?"

Sybil nodded. "Do you like olives?" she asked.

"Olives – yes. Olives and wax. I never go anyplace without 'em."

"Do you like Sharon Lipschutz?" Sybil asked.

"Yes. Yes, I do," said the young man. "What I like particularly about her is that she never does anything mean to little dogs in the lobby of the hotel. That little toy bull that belongs to that lady from Canada, for instance. You probably won't believe this, but some little girls like to poke that little dog with balloon sticks. Sharon doesn't. She's never mean or unkind. That's why I like her so much."

Sybil was silent.

"I like to chew candles," she said finally.

"Who doesn't?" said the young man, getting his feet wet. "Wow! It's cold." He dropped the rubber float on its back. "No, wait just a second, Sybil. Wait'll we get out a little bit."

They waded out till the water was up to Sybil's waist. Then the young man picked her up and laid her down on her stomach on the float.

"Don't you ever wear a bathing cap or anything?" he asked.

"Don't let go," Sybil ordered. "You hold me, now."

"Miss Carpenter. Please. I know my business," the young man said. "You just keep your eyes open for any bananafish. This is perfect day for bananafish."

(A Perfect Day for Bananafish)

In comparison, the code of "Hapworth" is written English, and a very peculiar English at that. On the one hand, it is personalized and it communicates deep emotions, for instance:

... one must painfully remember that a vein of instability runs through me quite like some turbulent river; this cannot be overlooked; I have left this troublesome instability uncorrected in my previous two appearances, to my folly and disgust; it will not be corrected by friendly, cheerful prayer. It can only be corrected by dogged effort on my part, thank God; I cannot honorably or intimately pray to some charming, divine weakling to step in and clean my mess up after me; the very prospect turns my stomach. However, the human tongue could all too easily be the cause of my utter degrading in this appearance, unless I get a move on. I have been trying like hell since our arrival to leave a wide margin for human ill-will, fear, jealousy, and gnawing dislike of the uncommonplace.

(Hapworth 16, 1924)

On the other hand, parts of Seymour's letter sound excruciatingly boring, or sensual, or sarcastic; compare, for example,

Les, if you are on the premises again, I beg you about something, too. Please strive very hard to do what I asked you to do the next time you make a record. Any words or hold notes that freely rhyme with "try" or "my" or "by" are very tricky and dangerous in the circumstance! Rough shoals ahead there! Except when you are singing in public or engaged in heated or angry discussion around the family hearth, your accent, I assure you, is no longer detectable, quite possibly, to anybody but myself or Buddy or Boo Boo or some person with the curse of unsparing ears. Please do not misunderstand these remarks. Personally, I am hopelessly attached to your accent; it is utterly moving. However, this is a question of how your accent sounds to myriad people with ears that have no time or inclination to listen with unprejudice; (...).

*

She unwittingly shares with you, Bessie, a touching heritage of quite perfect legs, ankles, saucy bosoms, very fresh, cute, hind quarters, and remarkable little feet with quite handsome, small toes. (...) It is sometimes impossible to believe that this haunting, peppy beauty is fifteen (15) years my senior!

*

Mr. Nelson, a born neophile and enthusiastic talebearer and gossip, is in utter charge of the mess hall, as already related, along with Mrs. Nelson, a termagant, unhappy woman, and inspired trouble maker.

(Hapworth 16, 1924)

Apparently, such complexity does not pose any problem for Seymour's addressees, his parents and siblings. As to readers – Salinger expects them to be up to scratch!

MESSAGE FORM

Crystal differentiates between two types of message form – small scale (the choice of specific sounds, vocabulary and syntactic structures) and large-scale (the choice of specific genres), both making the structural pattern that identifies communication.

In "Bananafish", Seymour's vocabulary and syntax are unsophisticated and quite comprehensible; he uses mostly simple sentences, his complex and compound sentences are not long enough to bewilder his addressee; he likes repetitions, for example,

"Well, they swim into a hole where there's a lot of bananas. They're very ordinary-looking fish when they swim in. But once they get in, they behave like pigs. Why, I've known some bananafish to swim into a banana hole and eat as many as seventy-eight bananas." He edged the float and its passenger a foot closer to the horizon. "Naturally, after that they're so fat they can't get out of the hole again. Can't fit through out the door."

"Not too far out," Sybil said. "What happens to them?"

"What happens to who?"

"The bananafish."

"Oh, you mean after they eat so many bananas they can't get out of the banana hole?"

"Yes," said Sybil.

"Well, I hate to tell you, Sybil. They die."

"Why?" asked Sybil.

"Well, they get banana fever. It's a terrible disease."

(A Perfect Day for Bananafish)

The message form of "Hapworth" is a polar opposite to that of "Bananafish". The vocabulary of the seven-year-old Seymour, his grammar, the syntactic structure of sentences, stylistic devices (a variety of tense forms of the verb, gerund and participle forms, modal words, complex and compound sentences, insertions, exclamations and exclamatory sentences, rhetorical questions, emphatic constructions, repetitions, enumerations, epithets, metaphors, allusions), and the mere length of his paragraphs may easily defeat even an experienced reader:

I am hoping, however, that as we continue to improve and refine our characters by leaps and bounds, striving each day to reduce general snottiness, surface conceits, and too damn much emotion, coupled with several other qualities quite rotten to the core, we will antagonize and inspire less murder, on sight or repute alone, in the hearts of fellow human beings. I expect good results from these measures, but not thrilling results; I do not honestly see thrilling results in the general picture. However, don't let this place too large a shadow on your hearts! Joys, consolations, and amusing compensations are manifold! Have you ever personally seen two such maddening, indomitable chaps as your absent sons? In the midst and heat of fury and gathering adversity, do our young lives not remain an unforgettable waltz? Indeed, perhaps, if you perversely use your imagination, perhaps the only waltz Ludwig van Beethoven ever wrote on his deathbed! I will stand without shame on this presumptuous thought. My God, what thunderous, thrilling liberties it is possible to take with the simple, misunderstood waltz if only man dares! In my whole life, I give you my word, I have never risen from bed in the morning without hearing two splendid taps of the baton in the distance! In addition to distant music, adventure and romance press us hard; absorbing interests and diversions kindly prevail; not once have I seen us unprotected, thank God, against half-heartedness.

(Hapworth 16, 1924)

On a large-scale level, “Bananafish” is a short story and “Hapworth”, a novella. While the composition and style of the former was generally accepted and praised, the latter (as well as “Zooey” and “Seymour: An Introduction”) was heavily criticized. “The piece was, in the words of Bernice and Sanford Goldstein, ‘universally despaired’. (...) Deeming the work ‘virtually unreadable’ and ‘[p]ossibly the least structured and most tedious piece of fiction ever published by an important writer’, John Wenke lamented that “‘Hapworth’ seems *designed* to bore (...)’ (emphasis in original)” [13, p. 138]. Through over time, perception changes. “James Lundquist in his 1979 monograph *J.D. Salinger* recategorized the late novellas, not as turgid and diffused, but as ‘complex’, ‘experimental’, and ‘increasingly postmodern’. (...) Bernice and Sanford Goldstein (...) asserted that the prose style of “Hapworth 16, 1924” was ‘thoroughly intentional’ for the purpose of presenting young Seymour’s struggle to deepen his level of spiritual awareness (...). And Eberhard Alsen, examining the Glass stories together as a single text, found their design coherent and organic” [13, p. 139].

Evidently, Salinger needs a compact short story form to describe the abrupt end of Seymour’s life and a more expansive form of novella (which is, strictly speaking, an essay rather than a story proper) to provide an insight into the inner world of his character.

SUBJECT MATTER

According to Crystal, subject matter is explicit and implicit content of communication.

In this particular case, it is an answer to the question why Seymour Glass commits suicide. Now we will use Salinger’s texts as arguments in discussion rather than illustrations; we believe that Salinger quite consciously follows the principle of Zen koan composition and his questions already hold answers.

“A Perfect Day for Bananafish” is clearly divided into “Muriel part” and “Seymour part”, the first one presenting the outside world, the society into which Seymour refuses to integrate. “Hapworth 16, 1924” shares this motif: for Seymour, the world is divided into those people whom he loves, likes or at least tolerates and those full of “ill-will, fear, jealousy, and growing dislike to the uncommonplace.”

The seven-year-old Seymour has visions, he remembers his previous “appearances”, relies on God’s will, and believes in the possibility of another “use of human bodies”:

I address the nameless hallmark, preferably without shape or ridiculous attributes, who has always been kind and charming enough to guide my destiny both between and during the splendid, touching use of human bodies. Dear hallmark, give me some decent, reasonable instructions for tomorrow, quite while I am sleeping. It is not necessary that I know what these instructions are, pending development of understanding, but I would be delighted and grateful to have them under my belt nevertheless.

(Hapworth 16, 1924)

He also knows he does not have much time:

My time is too limited, quite to my sadness and amusement.

So what are the “instructions” for Seymour in his “present appearance”?

A capacity to make many wonderful friends in small numbers whom we will love passionately and guard from uninstructional harm until our lives are finished and who, in turn, will love us, too, and never let us down without very great regret ...

*

... we were quite firmly obliged, as well as often dubiously privileged, to bring our creative genius with us from our previous appearance.

*

I see no way to quit experiencing a little pain, here and there, till we have fulfilled our opportunities and obligations in the present, interesting, humorous bodies.

(Hapworth 16, 1924)

And finally:

... who can prevent us from doing a little good in this appearance? Who, indeed, I say, provided we draw on all our resources and move as silently as possible. "Silence! Go forth, but tell no man!" said the splendid Tsiang Samdup. Quite right, though very difficult and widely abhorred.

(Hapworth 16, 1924)

Apparently, Seymour has fulfilled all his opportunities and obligations in this life and exhausted all his resources; he departs in silence:

He glanced at the girl lying asleep on one of the twin beds. Then he went over to one of the pieces of luggage, opened it, and from under a pile of shorts and undershirts he took out an Ortiges 7.65 automatic. He released the magazine, looked at it, then reinserted it. He cocked the piece. Then he went over and sat down on the unoccupied twin bed, looked at the girl, aimed the pistol, and fired a bullet through his right temple.

(A Perfect Day for Bananafish)

We cannot agree with Dan Geddes's statement that "... Salinger spends the rest of his career treating the mystery of Seymour's suicide, and yet fails to provide any satisfying answers" [6]. Everyone has their own bananas – things that destroy them. The seven-year-old Seymour strives to hold his mind "quite still and empty". Sad as it may sound, his own human feelings, his material, sensual existence are the very things that stop him from achieving this state of equilibrium.

3. CONCLUSIONS

Thus in the first and the last stories of the Glass family saga, Seymour Glass is presented from social and, more importantly, from his own philosophical perspectives. Salinger needs "Bananafish" and "Hapworth" to draw a complete circle of Seymour's life. Seymour perceives death as a switch from earthly existence to purely spiritual existence, which in its turn gives him a chance to come back again, and so forth. Technically speaking, the idea is presented in "Teddy", the closing story of Salinger's "Nine Stories" collection. Nevertheless, the author writes "Hapworth 16, 1924" using the character of "A Perfect Day for Bananafish". To give just a general idea of Buddhist philosophy of reincarnation – does not seem to be enough. In "Hapworth", Salinger explains important things about people whose philosophy, world view, knowledge, and social behavior are different from those of traditional society. The seven-year-old Seymour knows how much he has to do to make this world a little better and to maintain harmony between his mind and body; he keeps saying, "I am working on it". The thirty-one-year-old Seymour has done his best to carry out his mission – Buddy, Boo Boo, Franny, Zooey, and, perhaps, "many wonderful friends in small numbers" rely on Seymour in their attitude of mind and judgments. And his time is up.

Seymour's suicide would have been a very sad end of the straight-line saga narrative. Evidently, Salinger prefers a circle, where the end meets the beginning. Seymour perceives death as returning to familiar state of purely spiritual existence with a promise of a new life.

Interestingly enough, for all his mystical allure, it is not Seymour, but Buddy Glass who is believed to be Salinger's alter ego. Maybe, because Seymour is too much of a saint and genius even for his creator.

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У статті розглядаються питання контекстної ідентифікації особистості Сеймора Гласса, провідного персонажа саги про Глассів Дж.Д. Селінджера, у соціальному аспекті та з точки зору філософії самого героя. Проаналізовано два твори Селінджера – "A Perfect Day for Bananafish" і "Hapworth 16, 1924", що доповнюють один одного в плані характеристики головного героя і дають відповіді на запитання (а) як особистість Сеймора обумовлює рамкову конструкцію усього циклу про Глассів, (б) чому Селінджер починає сагу зі смерті героя і закінчує цикл початком його життя, (в) що спонукало автора до написання "Hapworth 16, 1924", головна думка якого – філософія реінкарнації – вже була викладена ним у оповіданні "Teddy".

Ключові слова: Сеймор Гласс, особистість, час і місце дії, учасники комунікації, форми мовленнєвої діяльності, канал передачі повідомлення, мовленнєвий код, форма повідомлення, предмет обговорення.

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PSYCHOLINGUISTIC CHARACTERISTICS OF AUTISTS AND THEIR PROTOTYPES IN AMERICAN CINEMA DISCOURSE (BASED ON THE FILMS *RAIN MAN* AND *THE REAL RAIN MAN*)

L.M. IKALYUK, O.V. KUZMYN

Abstract. The article focuses on the study of the main characteristics of people with autistic spectrum disorders. The comparison between the famous American savant, Kim Peek, and his prototype in the American cinema discourse has been made on the basis of the films *Rain Man* and *The Real Rain Man*. With the help of psychographological analysis, the speech of the man and his fictional prototype has been examined. The analysis showed that the difference between the two persons is indubitable, which can be explained by the fact that the savant syndrome was caused by different disorders.

Keywords: psycholinguistics, autism, savant, American cinema discourse, psychographological analysis.

1. INTRODUCTION

Autism is one of the problems that are rarely discussed but often stereotyped in public; these people are often ignored and forgotten in society. Among the most prominent researches of our country focused on this issue are the works of Tetiana Skypnyk and Iryna Mamaichuk, who concentrate on examining specific features of autists. Nevertheless, these studies remain unavailable for the general public. One of the most effective means of dealing with stereotypes about this disorder might be cinema discourse. It can positively contribute to spreading information about autism and certain behavioral patterns of people with autistic spectrum disorders. Unfortunately, in Ukraine such activity is limited to production of documentaries, which contain only interviews with parents of autistic children. Although in April, 2013, the 1+1 TV channel produced series of special reports *Beyond oneself* («Вихід із себе») dedicated to the problem under the study, it is only a small step in the process of educating the Ukrainians about this disorder. To improve methods of informing people, it would be reasonable to follow the example of other countries, namely the USA, where the issue of developmental delay is being studied by numerous researchers and is discussed in mass media. Taking into account the popularity of this topic in various discourses, there may appear some doubts about the credibility of portraying people with disabilities on the screen or in a literary work as there exist many stereotypes about this issue.

The aim of our paper is to study psycholinguistic characteristics of autists and their prototypes in American cinema discourse. This problem is not new to our country, but we lack proper investigation of this disorder and its appropriate coverage in media, which proves its topicality.

The main objectives of this research are to create a psycholinguistic portrait of a person with autistic spectrum disorders; to analyze psycholinguistic features of the fictional character, Raymond Babbitt, and to compare it with the real prototype, Kim Peek; using the obtained results, to evaluate the credibility of depicting people with autistic spectrum disorders in cinema discourse.

This study is based on two movies, namely *Rain Man*, a 1988 drama film directed by Barry Levinson depicting an autistic savant Raymond Babbitt, and *The Real Rain Man*, a 2006 documentary created by Focus Production.

To conduct an accurate research it is reasonable to apply the methods of *analysis* and *synthesis* in order to create a complete portrayal of people with developmental disorders based upon isolated features; and the method of *psycholinguistic text analysis* to examine speech peculiarities and psychological reasons for their formation

2. FINDINGS AND DISCUSSION

Autism (Greek "*autos*" – «self»; autism – «an isolated self») – is a neurodevelopmental disorder characterized by problems with social interaction, verbal and non-verbal communication. It affects a person's language skills, ability to take part in imaginative play, and causes a tendency toward various types of repetitive activities and fixated interests. Autism individual symptoms can be divided into three major groups: communication, social interaction and emotional disorders [4].

The first group is manifested in problems with verbal and non-verbal communication. Children with autism have poor vocabulary. They cannot establish the logical connection between a word and its denotation and, as a result, are able to remember only those words that have clear sense. Figurative language and implicit meanings also appear to be hard for them to understand. These children cannot initiate or sustain a conversation and instead of sharing their thoughts would rather repeat others' words or use indistinctive phrases or sounds to respond. Trying to avoid excessive attention, they might pretend to be deaf or keep silence for a while. A few tendencies can be distinguished in the behavior of adults with autism: inclination to isolation and taciturnity, relative activity, passiveness, friendliness and a sufficient level of language development [1].

Social interaction disorders become apparent in the absence of reaction to every-day objects or events, avoiding eye-contact, speaking too loud or too fast. Children with autism communicate with parents or peers only to get something or find out some certain information. They may have good memory for names or other trivial information, but they cannot discuss a topic in depth and usually keep up only those conversations that are interesting for them. They have difficulty with understanding what is socially appropriate in each given situation and, as a result, might use improper language or make impolite statements. People with autism have difficulty with physical contact, like handshake or patting on the shoulder, especially when communicating with strangers [1].

Emotions of autistic people are very unstable. They can be extremely calm or excessively active. Sharp changes in the environment may cause discomfort, anxiety, or stress. Children with autism fear new objects or people; they feel difficulty with adapting to a new situation. People with autism also have problems in recognizing and identifying complex emotions of others; however, simple basic emotions like fear, happiness, sadness cause no difficulties. Sometimes they behave quite egoistically neglecting others' feelings, ideas, or needs. These people often act like perfectionists, which means they do not like to make mistakes and get upset or depressed if anything goes wrong [4].

Another characteristic feature of autists is their behavioral model, a so-called stereotyped behavior. It means that a person repeats certain words or movements unconsciously. The most typical stereotypies are body rocking, snapping fingers, head banging, marching in place and others. There are also verbal stereotypies that include repeating certain sounds, words or utterances. Most autists live

according to a strict schedule and stick to certain everyday “rituals”, for example, repeating certain actions before having meal, going out or going to bed. In general, the mobility of people with autism is quite limited which is manifested in the awkward behavior and repetitive movements [4].

Sometimes autism is accompanied by mental retardation, though usually children with autism have no deviation from brain development. In special cases, these people may demonstrate exceptional abilities in one or several spheres. This phenomenon is called *savant syndrome* (Fr. *savant* – «learned, clever»). It is a very rare syndrome and only one in ten people with autism may have such an “island of genius” [6]. The most typical savant skills can be found in five major categories: art, music, calendar calculating, mathematics and mechanical or spatial skills.

The most famous savant was an American, Kim Peek. He was called a “living encyclopedia”, a “walking GPS” and known as a “megasavant” for his extraordinary memory and erudition. He remembered the content of about 8,600 books, area and zip codes, television stations and telephone networks of each American city; he had exquisite knowledge of geography, music, literature, history, sports, and other nine areas of expertise. It was he who became an inspiration for the movie *Rain Man*. The director decided to create a story about an autistic savant who lives in a special institution and learns how to socialize. To make the story more comprehensible, the film creators made some changes in the diagnosis, and, thus, the main character’s savant syndrome was entailed by autistic spectrum disorders. Unlike the screen character, Kim Peek’s savant skills were caused by FG syndrome. This syndrome is characterized by the absence of social interaction problems, but includes significant mental retardation. The substitution of the disease in the film story can be explained by the fact that autism is more familiar to an average audience, but this caused some contradiction between the character and its prototype.

The main character in the movie is portrayed by Dustin Hoffman. To understand a person with autism better, the actor met Kim Peek and spent a day with the famous savant imitating all his movements. Due to this experience, Dustin Hoffman managed to create a believable and true image of the main character, Raymond Babbitt.

The movie *Rain Man* occupies a special place in the American cinema discourse. According to Darold Treffert, this film “in its first 101 days, accomplished more toward bringing savant syndrome to public attention than all the efforts in the 101 years following Dr. Down’s 1887 description of the disorder” [6]. This fact proves the significance of the film both for directors who want to develop the topic in cinema discourse and scientists who want to spread the information among larger audiences. Hereby, this movie is important for examination of portraying people with autism on the screen in order to study the veracity of the fictional character with a disorder.

Raymond Babbitt has all extralinguistic traits peculiar to autistic savants. He is offish, silent, and passive. Raymond spends each day according to a certain schedule. He gets acquainted with new people with difficulty and cannot adapt to any changes in his everyday schedule or environment. When the usual order of his day changes, he feels much stress and starts repeating the passage from his favorite film, which helps him to calm down. In some cases, when changes evoke unpleasant memories or sore associations, Raymond starts screaming or striking himself on the head in order to get rid of the irritant or to avoid following some orders. His general psychic development corresponds to that of a child of the junior school age. Nevertheless, Raymond, as well as his prototype, has some exceptional abilities, namely infallible memory and remarkable arithmetic skills [7].

Autistic spectrum disorders influence not only Raymond’s behavior and character but also his speech. Thus, to carry out a complete psycholinguistic analysis of the character, it is also necessary to examine his intralinguistic traits.

Psycholinguistics is widely used in text analysis. Unlike linguistics that concentrates on studying language means, psycholinguistics studies language personality, because text creation and perception is the result of an individual’s speech and thinking activity [3]. Hereby, we can apply psycholinguistic methods to examine both the behavior and mental abilities of the main character of the drama *Rain Man* in order to create a better understanding of his personality.

Raymond's speech can be characterized by limited vocabulary, uniformity, and a number of different mistakes, namely phonetic, grammatical, and stylistic. Since Dustin Hoffman wanted to portray a person with autism as truly as possible, he made the speech of his character somehow indistinctive by devoicing some sounds, using incorrect stresses, and altering the pronunciation of some words. When he feels uncomfortable or under stress, he starts speaking faster and louder, which serves as an emotional release for him.

Another peculiar feature of the character's speech is the presence of grammatical mistakes. Raymond's speech is spontaneous, uncontrolled; he often repeats some parts of a sentence and stutters. His sentences are incomplete and lack main parts, e. g. *Definitely gonna be a long journey*. The subject and a part of the predicate are missing here, so the correct variant is: *It's definitely going to be a long journey*.

He cannot agree subject and predicate correctly, e.g. *Hot water burn baby*. As the subject is expressed by a singular abstract noun, the predicate should be in singular as well, so this sentence should be written as follows: *Hot water burns baby*.

The correct variant of the sentence *Of course, there's no bookshelves* would be *Of course, there are no bookshelves*, because the subject is expressed by a noun in plural.

Very often Raymond answers in short elliptic sentences, e. g. *Not to touch books. Should be near the window*, which indicates both his irresponsiveness and lack of vocabulary and knowledge of grammar rules.

During the whole film, Raymond occasionally repeats certain phrases that help him to relax, e. g. *I'm an excellent driver. V-E-R-N. Vern, my main man. Uh-oh*. Though they have little sense, they perform a necessary emotive function and are relative to the situation, which helps us to understand the character's actions better.

The use of stylistic devices is limited to quotes from favorite TV shows, e. g. the comic passage from the sketch performed by Bud Abbott and Lou Costello about baseball: *Then who's playing first. – Yes. – I mean the fellow's name on first base. – Who. – The fellow playing first base for St. Louis. – Who. – What are you asking me for?* This fragment consists of a humorous play of words, but Raymond does not understand it. He repeats it because of the off-screen laughter, which indicates that the situation is comical, and the fact that he remembers the lines properly. But Raymond does not laugh himself; thus, it means that he cannot comprehend the figurative meaning of the dialogue.

When Raymond tries to describe something on his own, he often makes stylistic mistakes, e. g. *My boxer shorts have my name. It says 'Raymond.'* To avoid some ambiguity and misunderstandings about the subject and the object, it would be better to say: *My name is written on my boxer shorts*. He also uses numerous repetitions of some parts of the sentence that are the most important for him, e. g. *I'm definitely not supposed to be off the grounds for more than two hours. Definitely have to be back in two hours. Have to be back in two hours*. In such a way he emphasizes his needs or wishes or makes a request.

Although Raymond's speech contains many mistakes, it describes the character's feelings and emotions better than anything else, because each word has a certain affective component. In order to examine this implicit information, it is necessary to use methods of psycholinguistic text analysis, namely, the psychographological (psycholinguistic) text analysis. It studies verbal matter of the text by examining such factors as: size of the text, number of sentences and their average size, lexical variety quotient, verb/aggression quotient and embolism quotient. Each of these characteristics describes a person in a different way.

The average size of the sentence helps to evaluate verbal skills of a person and the dynamics of his/her emotional state: the shorter the sentences are, the more emotional the speaker is. For an average English speaker this factor equals approximately 15 words [5, p. 188].

Lexical variety quotient helps to detect possible mental deviations, e. g. schizophrenia, or propensity to such disorders. It also evaluates a person's mental abilities. This quotient is calculated according to the following formula:

$$Q_{\text{lexical variety}} = \frac{N \text{ different words}}{2N \text{ all words}} \times 100\%$$

Verb quotient (or aggression quotient) characterizes emotional tension of the text, the dynamism of the course of events and a person's emotional state. If it is more than 60%, it indicates the high level of excitement and readiness for immediate actions. The formula for calculating this quotient is the following:

$$Q_{\text{verb}} = \frac{N \text{ verbs}}{N \text{ all words}} \times 100\%$$

Embolism quotient measures the level of verbal intelligence and a person's emotional state. Emboli are words that have no semantic load. They include different interjections (*oh, ha-ha, ugh*), obscene words and unnecessary repetitions. This quotient characterizes a person's general level of culture, speech habits and etiquette [2, p. 60]. It is calculated by the formula:

$$Q_{\text{embolism}} = \frac{N \text{ emboli}}{N \text{ all words}} \times 100\%$$

To compare the speech of Raymond Babbitt and his prototype with the help of psychographological analysis, we used the main character's lines from the film *Rain Man* in the number of 861 words and Kim Peek's lines from the documentary *The Real Rain Man* in the number of 525 words. The results of the analysis are presented in Tab. 1.

Factor	Raymond Babbitt	Kim Peek
1. Size of the text, words	861 words	525 words
2. Size of the text, sentences	178 sentences	77 sentences
3. Average size of the sentence	4.8 words	6.8 words
4. Lexical variety quotient, according to the formula	16.8%	24%
5. Verb quotient, according to the formula	23.1%	24.8%
6. Embolism quotient, according to the formula	3.1%	1.3%

Tab. 1. Psycholinguistic analysis of Raymond Babbitt's and Kim Peek's speeches

As we can see from the table, there is a visible difference between savants whose exceptional abilities were caused by autism and by FG syndrome.

The Raymond Babbitt's average size of sentences equals 4.8 words, which means that he uses short sentences that usually consist of interjections or separate phrases. It shows the high level of his emotional sensitivity, his intent to express different shades of emotions and dynamism of the speech. Kim Peek expresses his thoughts more thoughtfully, in detail, though his factor is about two times below the normal.

Lexical variety quotient of the fictional character is 7.2% less than that of his prototype. This difference shows that the film creators diminished the character's intelligence paying more attention to extralinguistic features of savants rather than to their speech characteristics.

The level of hidden aggressiveness is low in both cases, though Kim Peek has a bit higher rate than his fictional prototype. It can be explained due to the fact that real savants are more unpredictable and often fall under the influence of the situation, other people and their own emotions; their feelings change more rapidly. Different things may cause different reactions of savants, and it is hard to predict their actions, while in a movie script writers can control these processes and possible consequences.

Raymond's embolism quotient is 1.8% more than that of his prototype. This characterizes the character's manners and etiquette quite negatively. It means that Raymond's speech is full of

meaningless words, like interjections or unnecessary repetitions which perform mainly emotional function and emphasize the low level of his verbal intelligence. Such a tendency may distort the audience's idea about people with savant syndrome and autism, their mental abilities and behavior.

3. CONCLUSIONS

In this research we studied the notion of autism and savant syndrome, and the main characteristics of people with autistic spectrum disorders. The comparison between a savant and his prototype in the American discourse was made on the basis of the films *Rain Man* and *The Real Rain Man* that both show the life of the famous American savant, Kim Peek. With the help of psychographological analysis, we examined the speech of the man and his fictional prototype. The analysis showed that the filmmaker managed to create a credible image of a person with savant syndrome, but the difference between the two persons is indubitable. The main reason is that the savant syndrome was caused by different disorders (Raymond Babbitt was an autistic savant and Kim Peek had FG syndrome), thus the characters have differences in behavior, mental abilities and actions. Raymond Babbitt has lower intelligence and culture levels; he cannot distinctively express himself and effectively communicate with other people. He is more aloof and has considerable difficulties with social interaction. On the contrary, his prototype has fewer problems with socialization and shows remarkable intelligence. This fact negatively affects people's idea of the real prototype, Kim Peek, and all savants in general.

Despite the present mistakes in creating a fictional character with savant syndrome, the film *Rain Man* is very important for informing people about autism spectrum disorders and spreading this information among larger audiences. The fact that it was dubbed into many languages, including Ukrainian, contributed to its popularization in many countries and among people of various social classes. In the future, the idea of this film could be used as a ground for creating a movie about savant syndrome and/or autism in Ukraine or for educational courses and books dedicated to this issue.

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Ікалюк Л.М., Кузьмин О.В. Психолінгвістична характеристика аутистів і їхніх прототипів в американському кінодискурсі (на матеріалі фільмів «Rain Man» і «The Real Rain Man»). *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 87–93.

Стаття присвячена вивченню основних характеристик людей з розладами аутичного спектра. Здійснено порівняння між відомим американським савантом Кімом Піком та його прототипом в американському кінодискурсі на матеріалі фільмів «Rain Man» і «The Real Rain Man». За допомогою психографологічного аналізу досліджено мовлення саванта та його прототипу. Аналіз показав безперечну різницю між двома героями, що можна пояснити різними причинами виникнення синдрому саванта.

Ключові слова: психолінгвістика, аутизм, савант, американський кінодискурс, психографологічний аналіз.

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Section:

MODERN STUDIES OF LITERATURE

THE FEMININE TRADITION IN ENGLISH FICTION

O.M. SMOCHIN

Abstract. This article on feminine tradition and linguistic approaches to gender in literature demonstrates the utility for students of gender in society at large to investigate the uses to which gender may be put in the carefully planned discourse of fiction. It reveals not what native speakers naturally do, but what they are able to understand and the inventions and models that influence their understanding.

Keywords: women's writing, feminine genre, male writer, evolution of themes and characters, linguistic approach to gender, "women's tradition".

One man in two is a woman.

1. INTRODUCTION

Women's writing as a discrete area of *literary studies* is based on the notion that the experience of women, historically, has been shaped by their gender, and so women writers by definition are a group worthy of separate study. "Their texts emerge from and intervene in conditions usually very different from those which produced most writing by men." [1, p. 46]. It is not a question of the subject matter or political stance of a particular author, but of her *gender*: her position as a woman within the literary marketplace. Women's writing, as a discrete area of literary studies and practice, is recognized explicitly by the numbers of dedicated journals, *organizations*, *awards*, and *conferences* which focus mainly or exclusively on texts produced by women. The majority of English literature programmes offer courses on specific aspects of literature by women, and women's writing is generally considered an area of specialization in its own right.

The idea of discussing women's cultural contributions as a separate category has a long history. Lists of *exemplary* women can be found as far back as the 8th century BC, when *Hesiod* compiled a list of heroines and goddesses. *Plutarch* listed heroic and artistic women in his *Moralia*. British writers, as in so many other instances, embraced the *classical models* and made them their own. Women wrote sentimental poetry and comedies but they struck their most and frequent and forceful notes in fiction.

From the very beginning of the novel in England W. Scott considered that "it would be impossible to match against the names of d'Arblay, Edgeworth, Miss Austen, Radcliffe, etc. the same number of masculine competitors" and decades later George Eliot could claim that "a cluster of great names, both

living and dead, rush to our memories, in evidence that women can produce novels not only fine, but among the very finest" [1, p. 73].

Through all these years, not only had women written hundreds of novels, but they had, from the start, provided a large percentage of the readers. Eighteenth century English critics asserted that "works of this kind" were "chiefly calculated for the use and amusement of the ladies". There will be little change through the whole period in spite of occasional moral objections.

Can the novel be, by nature, a feminine genre? Obviously not, because in the first sixty years of its existence, most of the research and progress have been achieved by men. Later the influence of male novelists and of male writers soars above discussion: there was undoubtedly a constant interaction between men's and women's works.

Why should we deal with women's works as branch apart in literature?

During more than a century women novelists held to a certain number of situations and themes, while several of them acknowledged their debts to their female predecessors. Moreover, a few possible interpretations will be suggested: recourse will occasionally be had to sociology and psychology.

The analysis of the features characteristic of the initiators were still recognizable in the works of those women who held the attention and even the admiration of generations of readers not only from 1800 but to 1860 but even to the present day. Considered in the light of the history of a genre, the originality of each author tends to be minimized. The intention is not only to stress each writer's debt to her predecessors but also to insist on the evolution of themes and characters.

Such great novelists as J. Austen, Mrs. Gaskell, Charlotte and Emily Bronte, George Eliot belong to the long tradition of women-writers. W. Scott wondered whether the fascination women had for the novel arose "of mere chance, or "whether the less marked and more evanescent shades of modern society are more happily painted by the finer pencil of a woman; or whether our modern delicacy..." [2, p. 185].

2. LINGUISTIC APPROACHES TO GENDER IN LITERARY TEXTS

The question of gender in literary texts has been approached by linguists in three different ways.

The **first** involves a comparison of the fiction created by male and female authors and is typified by the search for «the female sentence» or a specifically female style of writing. The **second** involves a study of the purposes to which the linguistic gender system of different languages has been put in literary works. In the former, gender is seen as a cultural property of the author, in the latter, a morphological property of the text. A **third** perspective on language and gender in literary texts is provided by translators and translation theorists. Translation theorists typically view a text as expressive of a particular time and place as well as being expressed in a particular language. The differences between source and target language may be accompanied by differences in culture and period, thus translators often work with both morphological gender and cultural gender. *Virginia Woolf's A Room of One's Own* (1929) exemplifies the impulse in the modern period to explore a tradition of women's writing. Woolf, however, sought to explain what she perceived as an absence; by the mid-century scholarly attention turned to finding and reclaiming "lost" writers [3, p. 23]. And there were many to reclaim: it is common for the editors of dictionaries or anthologies of women's writing to refer to the difficulty in choosing from all the available material [4, p. 56]. In a study on the micro-level of text-making (looking at the immediate linguistic environment rather than the whole novel), Susan Ehrlich (1990) has analyzed the use of reported speech and thought in canonical texts, particularly the novels of Virginia Woolf. She compares Woolf's style with that of Henry James and Ernest Hemingway with regard to the types of cohesive devices each uses. James depends heavily on what is known as grammatical cohesion, or anaphora. This means he introduces a character, and as soon as the reader has had the chance to form a mental image of this character, he replaces the character's name with a pronoun (this is, of course, a very traditional strategy). Hemingway relies instead on lexical cohesion, or a simple repetition of the character's name. Woolf, in contrast, uses a much greater variety of

cohesive devices including grammatical and lexical cohesion as well as semantic connectors, temporal linking, and progressive aspect. A semantic connector tells the reader explicitly to connect two pieces of information in a particular way: *at the same time; in this way; in addition*. Temporal linking gives two clauses the same time reference and is a feature that often involves hypothetical clauses which have no time reference of their own: *Edith would be sure to know; I would have arrived before the others*. Progressive aspect also links two propositions where one clause provides an anchor for the other. The advantage of the research like this is that it provides a concrete set of criteria by which to distinguish different literary styles. We cannot assume that all women will write like Woolf and all men like James or Hemingway, but if we know that a researcher has based his or her claims entirely on a study of canonical texts by male authors, we can predict that certain types of data will be missing. Women's writing came to exist as a separate category of scholarly interest relatively recently. In the West, the *second wave of feminism* prompted a general reevaluation of women's historical contributions, and various academic sub-disciplines, such as *women's history* and *women's writing*, developed in response to the belief that women's lives and contributions have been underrepresented as areas of scholarly interest. Virginia Blain characterized the growth in interest since 1970 in women's writing as "powerful" [5, p. 147]. Much of this early period of feminist literary scholarship was given over to the rediscovery and reclamation of texts written by women. The widespread interest in women's writing developed alongside, influenced, and was influenced by, a general reassessment and expansion of the *literary canon*. The question of whether or not there is a "women's tradition" remains vexed; some scholars and editors refer to a "women's canon" and women's "literary lineage," and seek to "identify the recurring themes and to trace the evolutionary and interconnecting patterns" in women's writing [5, p. 67], but the range of women's writing across time and place is so considerable that, according to some, it is inaccurate to speak of "women's writing" in a universal sense: Claire Buck calls "women's writing" an "unstable category" [3, p. 132].

3. CONCLUSIONS

Women writers cannot be considered apart from their male contemporaries and the larger literary tradition. Using the term "women's writing" implies, then, the belief that women in some sense constitute a group, however diverse, who share a position of difference based on gender.

This article on feminine tradition and linguistic approaches to gender in literature demonstrates the utility for students of gender in society at large to investigate the uses to which gender may be put in the unspontaneous, carefully planned discourse of fiction. It reveals not what native speakers naturally do, but what they are able to understand and the inventions and models that influence their understanding.

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Смокін О.М. Фемінінна традиція в англійській художній літературі. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 94–97.

Статтю присвячено фемінінній традиції та лінгвістичним підходам до гендеру у літературі. У статті продемонстровано необхідність вивчення студентами не лише гендеру в соціумі загалом, але і його вживання у задалегідь запланованому дискурсі художньої літератури. Його прояви є не тим, що мовці роблять природнім шляхом, а тим, що вони спроможні зрозуміти та конструкціями і моделями, які впливають на їх розуміння.

Ключові слова: жіноче письмо, фемінінний жанр, письменник-чоловік, еволюція тем і образів, лінгвістичний підхід до гендеру, «жіноча традиція».

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POETICAL PECULIARITIES OF SATIRICAL DEPICTION OF THE NOVEL "HARD TIMES" BY CH. DICKENS AND THE SHORT STORY "ZABOBON" BY LES MARTOVYCH (COMPARATIVE-TYPOLOGICAL ASPECT)

L.O. BOGACHEVSKA

Abstract. The article is devoted to the comparative-typological analysis of the satirical works "Hard times" by Ch. Dickens and "Zabobon" by Les Martovych. This investigation regards different means of satirical depiction such as contrast, hyperbole, characters' specific manner of speech.

Keywords: comparative-typological analysis, satire, contrast, hyperbole.

1. INTRODUCTION

In the history of mankind fiction often becomes the means of propaganda of ideas and beliefs. The emergence of the satirical text, obviously, was the result of the dissemination of the ideas of humanism and the liberal principles of open discussion. Satire as the universal literary phenomenon in the global context is the kind of the comic reflection of reality. The Roman fables, pamphlets, caricatures written in a mockingly instructive tone were called by this word and later on the notion moved to the satirical and humorous novels and short stories that writers created in different countries at different times, from antiquity to the present. High level of skill was attained by Aristophanes, Petronius, J. Boccaccio, F. Rabelais, F-B. Moliere, John Swift, H. Heine, W. Thackeray, A. France, Mark Twain and others. Among Ukrainian masters of word who are known in the satirical style of writing we can name H. Skovoroda, I. Kotlyarevskiy, G. Kvitka-Osnovyanenko, L. Glibov, T. Shevchenko, Lesya Ukrainka, I. Franko, V. Vynnychenko, Ostap Vyshnya and others. In the history of the English and Ukrainian literature of the nineteenth century special place among the authors of satirical works take the names of Charles Dickens and Les Martovych.

Charles Dickens, the novelist who perceived reality through the prism of comic vision and reflected it in his works, combining humor and satire. However, cheerful, playful mood, optimistic outlook, belief in the possibility of improving the social life by means of morality dominated in the early period of his work, while in the literary heritage of the second half of his life the illusion of happiness fails, therefore, his satirical novels are largely imbued with pathos.

The figure of Charles Dickens as satirist attracted attention of the literary critics from different countries and many critical papers and articles were written by J. Priestley, English novelist and playwright, who was in charge of the Dickens Society for some time, he said that Ch. Dickens was "a person who knew that the Emperor was not dressed in new clothes" [15]. In the Western critical thought the literary work of J. Kincaid "Dickens and the rhetorical laughter" is well-known [13], in which the author examines the manner of the novelist to use laughter, to reveal and criticize the negative effects of human being and finding the ways to create a free, fair world.

Z. Libman, the Ukrainian literary critic, dedicated many pages in his literary works to the British writer, the author of the satirical works [6]. He emphasized the uniqueness of the manner of writing of the author, his ability to use witty and ridiculous tone, to expose the oppressive, antisocial, unfair reality of the time.

Satire is an important aspect of the literary heritage of Les Martovych, the Galician spokesman, the "peasant ambassador". His contemporaries I. Franko, V. Stefanyk wrote about him. I. Franko considered the writer to be the "watchful observer of life" with the "outstanding humorous talent" who "makes a person discover his or her behavior in a different light" [11, p. 143]. V. Stefanyk saw in his friend another M. Gogol, who was soon to write his "Dead Souls" [10, p. 82]. Literary works of the writer were the object of research of A. Hnidan, A. Zasenko, M. Zerov, V. Lesyn, S. Kryzhanivskiy, G. Marchuk and R. Chopyk.

2. ANALYSIS AND DISCUSSION

Charles Dickens gained worldwide fame immediately after the release of his first novel and since then he took his relevant place in the history of world literature and is considered to be "the greatest English novelist" (according to I. Evans, the author of "A Brief History of English Literature" (1976)). "Martovych was a true Dickens of the Ukrainian literature" as Magdalena Laslo-Kutsuk, the Romanian researcher, noted [5, p. 204], knowing him as a man who "just wished to learn and notice everything around and register all, as he was an extrovert" [5, p. 206]. Romanian literary critic, taking into account the work of "Psychological Types" by Carl Jung classifies the representatives of the world fiction by the type of extroverts and introverts, statics and dynamics. Both writers (Charles Dickens and Les Martovych) are ranked by her as "sensory-ethical and irrational static type of extrovert" [5, p. 201].

We fully agree with the conclusion of the above mentioned literary critic on the importance of the literary works of the Ukrainian writer for the development of the Ukrainian literature. "Bright, many-sided satire of Les Martovych is a valuable material for the characterization of politics, culture and the general atmosphere of the Austro-Hungarian monarchy" [8, p. 12]. It should be emphasized that the prose of the Galician satirist as well of the English novelist remain vivid document of its time, tells the true story of life. In the literary works of both writers a variety of types and characters of different social groups can be found, their creative images possess distinctive traits of individualized language, gestures, manner of speaking.

M. Laslo-Kutsuk emphasizes on the interaction of the Ukrainian writers with the world literature, including the English literature. This comparison of the creative works of Charles Dickens and Les Martovych demonstrates the common features of the literary phenomena which characterize both the English and Ukrainian writers and help us to better track individual and specific writing style of each of them.

As it is known, the discourse of criticism about foreign writers belongs to the outer literary relations and would like to mention that this also applies to the observations of M. Laslo-Kutsuk concerning of the psychological similarities of Charles Dickens and Les Martovych which are reflected in their literary heritage. It should be noted that "diachronic and synchronic relations are the strange intersection, competing and fighting, special synthesis" [1, p. 35], the whole process objectively conditioned by the laws of the historical and cultural development of peoples, the nature of creative thinking. So finding out the similarities of the satirical tendencies of the outlook of both writers and the ability of the

creative reflection of their experiences seems actual to us. We cannot talk about the direct effect of one writer on the other, but the similarity of their manner of writing, the tone of the narrative and some common features of the themes, which are known as typological analogies and differences. The latter gives us the basis for the typological comparative diachronic analysis of the novel "Hard Times" by Charles Dickens and the short story "Zabobon" by Les Martovych.

Les Martovych, the author of several collections of short stories, after a five year break, started his work on the short story "Zabobon" (1911), which became the best creative work of the writer and one of the best satirical works in the Ukrainian literature of the beginning of the twentieth century. In this highly original literary work the Ukrainian language is combined with the Galician dialect and the writer in his letter to the editor (early in March 1912) deliberately asked not to change that linguistic mixture in order to render the Galician soul in the best way.

"Hard Times" by Ch. Dickens which became the subject of our comparative typological analysis is the tenth novel of the English writer (1854), which raised the complex of the ethical problems of the characters that lived under the dominant ideology of Victorian England known as utilitarianism. In the literary work the process of industrialization which gained a rapid development was described, the author spoke about the system of education which needed reforms.

The size and number of pages of the works of both writers are almost identical, although they belong to the different genres. Ch. Dickens' "Hard Times" is a small novel among the other works of the writer (9 chapters). Les Martovych wrote the short story "Zabobon", which consists of 12 chapters. Certainly, the uniqueness of the English novel was a broad picture of reality of the Victorian era with a large number of characters, diversity, whereas in the Ukrainian short story the life story of one man in the interconnection with the fate of others was depicted.

It is prominent that the characters of both literary works "Hard Times" and "Zabobon" are the inhabitants of specific settlements: for the urban England it was the town, and for the agricultural Ukraine it became the village. In Charles Dickens' novel the events took place in Cocktown which became a static image and played an important role in the work. On the map you would not find that name of the town, but the writer recreated a typical industrial center of the Victorian era, devoid of any romance. The author described in detail the oppressive spirit that reigned there. Cocktown had a "savage face". "It was a city built of red bricks, and therefore it would be red – if not the smoke and soot" [2, p. 43]. The streets, alleys and even the people, who lived there, were similar. This atmosphere generated hatred, distrust and suspicion. By creating the image of a sad reality, the novelist protests against factory chimneys, numbers, greed for profit, the world devoid of joy, beauty and sincerity of feelings.

In his literary work Les Martovych didn't single out the image of the village as Charles Dickens did with Cocktown in his novel. In "Zabobon" the author talked about Voronychi "the worst village in the entire country" [7, p. 85]. The man who confessed that he was from the village was regarded as a thief. Here, as in the other villages, different strata were depicted: priests, Polish gentry, hard-working peasants, fraud.

Generally speaking the analyzed works do not belong to the genre of the educational novel, but the subject of satire in both literary works the Ukrainian short story "Zabobon" and the English novel "Hard Times" raises the problem of the influence of the family environment on the formation of a young person. Charles Dickens' novel "Hard Times" is opposed to the utilitarian education based on "dry facts", devoid of the vivid intelligence, imagination and creativity. Children are full of curiosity to the surrounding world, but to Gradgrind, a headmaster, they are the empty vessels to be filled with "facts." That gave rise to the formation of the ambitious careerists, in accordance with the principle "the aim should be reached by any means". These views also had a negative impact on the educator's own children.

It should be noted that the main character in the short story "Zabobon", the same as the Gradgrind's students from the novel "Hard Times", also became a victim of wrong education. Slavko was adored by his parents and they gave him a carefree life. Therefore the immature young son of priest Matchuk had no will qualities and wasn't focused. Going to school did not enrich his outlook; in his mind the

confusion was created which was called by the author "wonder view". He had the fear of his fate that inevitably gravitated over him. He did not realize how others could find any time to study if every day was full of the vital matters: first breakfast, lunch, dinner, supper, sleeping and rest between meals. G. Marchuk said that "in the image of Slavko Les Martovych depicted hundreds of intellectuals who, after graduating from high school, stuck in the mud of rural life, without wishing to do any work, even thinking – cut off from the cultural center, waiting for some rescue, some events or even miracles that should lead them to the continuation of their life journey" [8, p. 119]. We can conclude that both writers exposed inhumane teaching and upbringing giving education a meaningful role in the process of the progressive development.

Mr. Gradgrind from the novel "Hard Times" was a teacher and headmaster of one of the Cocketown's schools who was also the representative of the philosophy of "facts and figures". He was first depicted at work on the background of the classroom in an exemplary school. In order to achieve the satirical effect the author recounted all that had happened in the classroom, focusing on the negative pragmatic approach to learning. We see that the portrait of the educator, his appearance was a real caricature. According to N. Mikhalskaya, "using one detail that was repeated many times, Dickens created the images that could be well remembered" [9, p. 24]. It is significant that his index finger was "square", forehead was also "square" and these words help Charles Dickens to describe his face. Indeed, the English novelist focused on the geometrical appearance of the headmaster in order to emphasize his dry rationalism. According to the researcher, "extensive use of the grotesque was the artistic technique that was based on the excessive exaggeration of some certain side effects and the qualities of the characters" [9, p. 42]. According to I. Kyienko, the style of Charles Dickens "refers to the poetics of the Gothic novel and his satire acquires grotesque features" [4, p. 11].

Les Martovych paid special attention on the central character of the story "Zabobon" with the intentionally satirical intense palette. A young son of priest Slavko Matchuk clearly differs from the others. This weak-willed and thoughtless 28 year old young man was ruled by superstition, and accordingly to his view joy had to follow the sorrow and the failure and vice versa. Besides sleeping and eating, picking the ground in the garden was a popular and so-called decent guy's occupation. The writer often repeated the description of the episode focused on his hobby – chipping holes in the ground, ironically calling it "work" that the young man managed "correctly and quickly" [7, p. 33]. It is prominent that the author used hyperbole and exaggeration of the certain habits intentionally making the image more colorful.

Literary characters of Charles Dickens and Les Martovych are endowed with the individual traits, unique and peculiar speech. For example, the frequent usage in the dialogues of such words and phrases as "facts", "theory of education", "geometric shapes", "exact calculation", "small vessel", "benefit", "mechanical force" helps the reader to identify correctly whom they belong to. Gradgrind enjoyed a certain vocabulary that was unique and could belong only to him. He enumerated the students and called them only as "student number twenty". Each expression of the teacher convinced the children to be guided by calculation, and he asked them to forget forever the word "imagination" and "feeling". The purpose of an experienced teacher was to fill empty "vessel" of the crazy pets with scientific terms and definitions. M. Laslo-Kutsuk believes that Charles Dickens has a wonderful talent of drawing human characters, which is found in the fact that "his characters describe themselves, unwittingly revealing themselves by their insignificance manner of speaking" [5, p. 204].

It should be noted that Les Martovych as Ch. Dickens possessed the similar way of creating the images. According to the Romanian scientist' reasonable observation, "he depicted his characters, as if impartially, describing their facial expressions, gestures, language creating such language parties of his characters which would show in caricature way the limitations of the mind" [5, p.204]. The author of the short story "Zabobon" is not discussing the causes of limited abilities of clergyman Radovich, but enables the readers to make their own conclusions. The language of this character is very specific. For instance, beloved son of priest Matchuk' phrase "at the end" does not mean that the story is nearly to be completed. Another example is the welcome speech of the young clergyman Radovich at the meeting of his mother-in-law begins with him calling her an "unexpected guest", although he knew of her arrival.

In the commentary of the writer there is an explanation that all the guests of Radovich are "unexpected" for him. Another characteristic feature of the clergyman, a chatter-box, is the constant change of the topic of conversation that forces the listener to make the effort to remember the beginning of the story and its purpose.

3. CONCLUSIONS

We cannot insist on the direct effect of the English writer on the Ukrainian, besides the literary and epistolary heritage of Les Martovych doesn't contain the quotations about the English novelist. As the analysis showed, both satirists openly reveal the sharp political issues and problems of the society in their literary works; according to their professional and patriotic duty they debunk the environment of darkness, ugly life with the distinctive national features and historical conditions. Singling out one distinguishing trait of character, the representatives of the world of fiction hyperbolized it creating the grotesque effect, thereby highlighting true essence of their characters. The common feature of satire of both writers is giving an individual features to their characters which are unique, peculiar and can belong only to their speech. However, the general techniques are implemented by specific forms and are determined by the specific features of the national character, social and political structures of the country, its historical development, cultural traditions and mentality of the people and other factors.

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Богачевська Л.О. Поетикальні особливості сатиричного зображення роману «Тяжкі часи» Ч. Дікенса та повісті «Забобон» Леся Мартовича (порівняльно-типологічний аспект). *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 98–103.

Стаття присвячена компаративно-типологічному аналізу сатиричних творів «Тяжкі часи» Ч. Дікенса та «Забобон» Леся Мартовича. У розвідці розглядаються різноманітні засоби сатиричного зображення, такі як контраст, гіперболізація, особливості мовлення персонажів.

Ключові слова: компаративно-типологічний аналіз, сатира, контраст, гіперболізація.

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THE IMAGE OF AN ARTIST AS A LITERARY-AESTHETIC PHENOMENON

I.V. DEVDYUK, S.I. NISEVYCH

Abstract. The article deals with the literary essence of the concept of the image of an artist in the imagery system of the work of art. It is defined that according to the level of generalization the image of an artist can be referred to the literary type, as it concentrates in itself the most essential traits and the outlook of the creative individuals of the time, at the same time demonstrates its uniqueness and originality. Depending on the perspective of the study it can be seen both as an image-character and image-personage.

Keywords: the image of an artist, an image-character, an image-personage, an image-type, conflict.

1. INTRODUCTION

The image of an artist is a complicated and ambiguous concept covering quite a wide range of interpretations depending on the field it is considered in. Some of its aspects are highlighted in a number of works (K. Shakhova, N. Bochkarova, Y. Kovaliv, O. Skidan, U. Vaysshtayn, etc.) which focus on the problems of a creative personality and society; the image of an artist as a spokesman of the author's ideas; the synthesis of literature and painting caused by the presence of the image of an artist in the text. But the phenomenon in question hasn't been considered as a component of the image system of a work of art yet, which testifies to the vitality of the given paper aiming at investigating the literary essence of the concept "the image of an artist" and its place in the image system of a work of fiction.

In literary criticism the notion of image is one of the most important ones. Most of the scholars consider it to be a defining component of a work of art. The profound research of this category contributes to a deeper comprehension of the ideological content and the artistic peculiarities of a literary work. N. Dmytrenko interprets the image as "the main structural unit of a literary work's perception" [1].

O. Zabarny admits that "the instructional and educational functions of literature are performed mainly by means of artistic images; in comparison with other components of a work of fiction, images are the most important ones in terms of expressiveness, intensity, and meaning of the work" [2]. According to V. Ivanyshyn, the author of *Essays on Theory of Literature*, "an artistic image is a specific form of the aesthetic and sensuous exploration (perception and reflection) and transformation (generalization and modeling) of reality; specifically-perceptual idea that influences both feeling and consciousness" [3].

M. Khrapchenko differentiates the concepts of image and artistic image. Unlike “the image” as a general concept which “is a photograph of the surrounding world observed by a person”, the artistic image “is the result of a complicated transformation of impressions and observations of life. Its essence is defined primarily by the facility to generalize reality and human experience” [8]. The above mentioned peculiarity results in the multi-aspect and polysemantic character of the artistic images that in its turn gives the ground for their classification. Nowadays there are many classifications of the artistic images, but the most complete one is suggested by V. Ivanyshyn. The scholar groups the artistic images according to various criteria: the subject of the representation – the images of the people (images-personages, images-collectives, assembly images), the images of the scenes, animals, buildings, phenomena, landscapes (rural, urban, industrial, marine, space, interiors, exteriors; the function in the text – the main, secondary, incidental; the character of generalization – typical, exceptional, ideal, etc. [3].

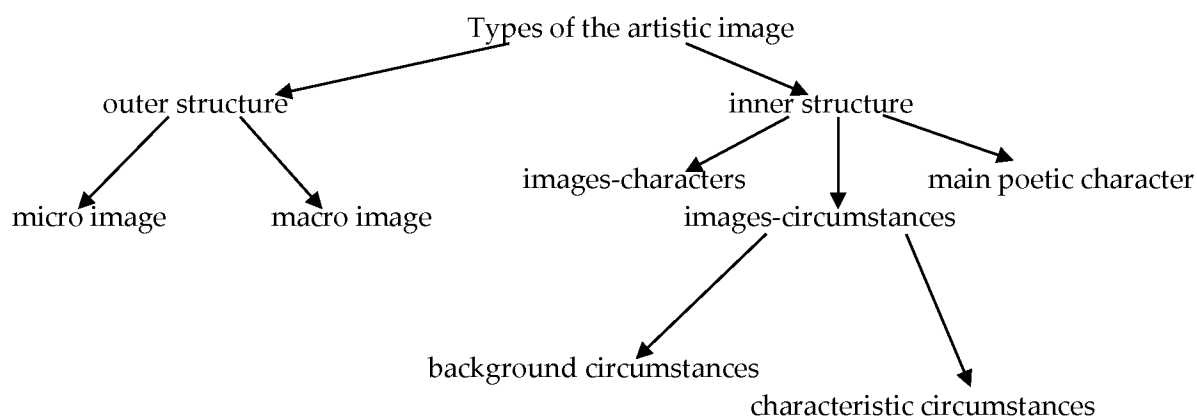
2. ANALYSIS AND DISCUSSION

Such a precise classification creates the basis for profound researches of the artistic image as a multi-aspect phenomenon. It provides scholars with deep and meaningful comprehension of the form, theme and the idea of the analyzed work of art. Thus, the image of an artist according to the above mentioned characteristics can be both intertextual and imaginary; positive or negative; main, secondary or incidental, etc. The artist in a work of fiction performs a certain function, he is depicted with the help of some creative method, has his own structure, is marked by a definite way of generalization, and takes some place in the aesthetic system.

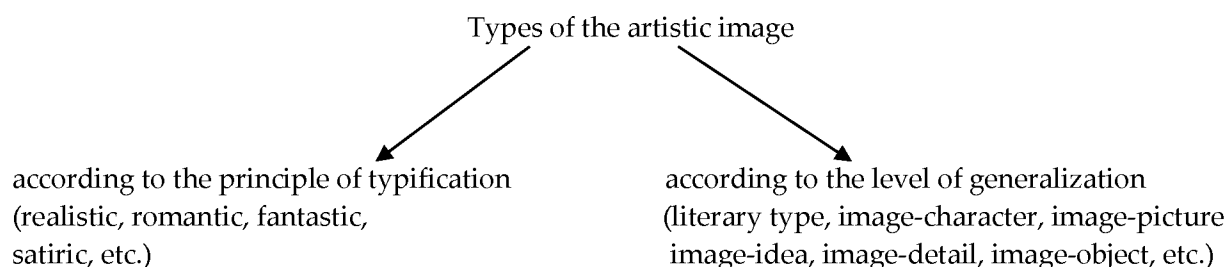
Applying the whole-system approach to the concept of an image, V. Udalov considers its outer and inner structure. Within the outer structure the researcher distinguishes a **micro image** (“the smallest unit of a literary work of art” [7]) and **macro image** (“a personage in a novel, a play or a film” [7]). According to the inner structure the images are divided into **images-characters** and **images-circumstances**. It should be pointed out that V. Udalov does not identify the image-character with the image of a person considering it to be one of the manifestations of the image-character. The image which represents a certain side of the reality in the foreground and a generalized one in the background is called the image-circumstance [7]. The latter in its turn is divided into **background circumstances**, which perform a background function – rather neutral for understanding the ideas of a work of fiction and **characteristic circumstances** which are a bit closer to the ideas and are connected with the images-characters. The image-character is opposite to circumstances: in the foreground it embodies a generalized (not a concrete) side of the picture, in the background – a concrete one [7].

Furthermore, the literary scholar defines the third kind of the artistic image – the **circumstantial character**, which refers to the characters as it conveys the ideological concepts of a work though it is circumstantial as it is connected with the ideas of minor importance [7]. In the context of our research this kind of images is the most essential with reference to a specific status of an artist in the society. In most cases creative personalities are opposed to circumstantial images as “the environment” of the artist. For example, in the novel *The Moon and Sixpence* by S. Maugham the circumstantial characters are considered to be Strickland’s wife, Dirk Stroeve, Blanche and others, i. e. all the personages except Strickland. They are contrasted to Strickland as the world of mock-art and philistines. Each of them embodies some ideas, but they are secondary and not key ones.

V. Udalov also points out the fourth (the last) group of images, which constitutes the second kind of images-characters, namely the image as the **main poetic character** in a certain work. It conveys the main idea, dominates in the work [7]. The typology of images according to V.L. Udalov can be represented in the following scheme:



A. Sytchenko offers the classification of the image according to the principle of typification and the level of generalization.



The researcher states that in the history of literature the concepts of the image-character, the image-personage and the literary hero are viewed as synonyms. At the same time he emphasizes that the notion of the image-character is narrower than that of the image-personage. His arguments are based on the fact that the image-personage has not only the traits of the character, it also plays a certain ideological and aesthetic role in the context.

O. Zabarny differentiates such categories as “image-personage”, “image-character” and “image-type” with reference to the degree of generalization of the image peculiarities. In comparison with the personage the character is depicted more completely and profoundly, his traits are lined more distinctly and expressively [2]. The image in a work of fiction is considered to be a broader concept than the character as it has traits referring not only to the character. The image, including the character, has an aesthetic value as it represents both the objective content and the means of its artistic disclosure, marked by the author’s intention [2].

The literary type is the image-character which embodies most essential human traits and those of social relationships of a certain epoch. It means that not every personage can be a character and not every character can be a type. The type is a generalized image. Modeling the image of a person as an individual character the writer generalizes the traits, typical of a certain group of people. So, the image-type can be defined as the embodiment of the general through the individual from the point of view of the author's evaluation of life and his creative initiative [2].

On the basis of the above represented analysis it can be admitted that the concept of “the image of an artist” absorbs all the main attributes of the artistic image, i.e. diversity, generalization, expressiveness, emotionality, aesthetics, abstractness, etc. This is a unity of the objective and the subjective (describing an objectively existing social group of artists, the author cannot create an impersonal image without processing it in his own world-view. Recipients, in their turn, treat the image of the artist in their own way, and their treatment may not coincide with the author’s); the general and the individual (on the one hand the image of an artist reflects the mode of life and thinking of creative people in general, on the other hand it displays the unique nature of a particular artist), the typical and the individual.

No doubt that the image of a painter in a literary work is the image-character as the painter is a personage with certain traits of character, moral qualities, a steady world-view that determines his behaviour and attitude to the reality. However, he does not only have certain traits, but also conveys the author's conception, plays a certain ideological and artistic role in the text. A number of scholars focus on this issue. For instance, K. Sizova considers that the author's world-view, his perception of reality are reflected in the system of artistic images. Consequently, one can speak about the objective-subjective nature of the image structure in a work of fiction. The image of an artist is treated by modern literary criticism as the result of artistic cognition and also as its tool, the creative verbal depiction of a personality in the light of the author's ideal of a person. The character of a personage in a work of fiction appears to be the most complete representation of the writer's moral position, his world-view, ideological conviction and aesthetic opinion. The artistic conception of a person correlates with the writer's style, and these two phenomena cannot be analyzed separately [6]. N. Dmytrenko points out that "the system of images in a work of fiction depends on the creative personality of the author of the text; the internal form of any image reflects the writer's intention, his world-view, and aesthetic ideas" [1].

Since the image of an artist comprises a great amount of generalization, it can be referred to literary types. Describing a certain painter, the author depicts the traits of character typical not only of a certain representative but of a specific social layer – artistic personalities. The image of an artist is "the image-personage, that comprises the traits of character, the way of thinking, the world-views of a certain group of people or a nation", at the same time it "is marked by bright individuality and uniqueness"[1]. The novel *The Masterpiece* by E. Zola can be a good example of this assertion. The protagonist of the narrative – painter Claude Lantier – embodies the personal traits of the impressionist Cezanne and, as K. Shakhova claims, "the traits of a number of artists-losers, finders and sufferers, victims of their vocation in the society which is ignorant of real values, measuring art at market prices". In this way the writer "managed to present a deep and psychologically convincing typification" [9].

The confirmation of this point of view can be found in O. Semenyshchyva's research according to which "the whole group of artists of this or that epoch forms a certain, quite complete perfect image. It reflects the main traits of a creative person, which are common for all of them, and each in particular, as each of them is connected with their own history, set of works of art, attitudes of people who live nearby, critics' opinions, etc. This is important in the process of forming a collective image, especially if we take into account the collective perception, as the subject that fixes such an image is the whole culture" [5].

The image and the status of an artist at different historical-cultural stages were as different as the aim and the tasks of the depiction of the former [9]. An importance of introducing such a personage in the literature of late 19th - early 20th centuries was caused by general elevation of art and recognition of its importance. Focusing on the uniqueness and significance of individual life and individual experience the writers of the time were looking for a new hero in the sphere of art. Art was associated with freedom and self-awareness, and was viewed in contrast to social environment with its established order and values. In the writings of the time, the number of which was rapidly increasing, the eternal conflict between the artist and society found the most profound implementation. The theme of art and artists was explored in such novels as *A Picture of Dorian Gray* (1891) by O. Wilde, *The Masterpiece* (1886) by E. Zola, *The Lesson of the Master* (1892) by H. James, *The Light that Failed* (1890) by R. Kipling, *A Portrait of the Artist as a young Man* (1916) by J. Joyce, *The Moon and Sixpence* (1919) by S. Maugham, etc. In most cases, the artist being opposed to the conventional reality, considers freedom as the essential condition for self-realization and for the achievement of artistic maturity. He creates his own values which focus on aesthetics rather than ethics. As a result, his devotion to art as well as claims of society lead to his isolation, and finally, to a tragic end.

3. CONCLUSIONS

The analysis of the literary theories of the artistic images shows the varieties of criteria of the images' classification. Most of the theories focus on such concepts of the artistic images' analysis as content, structure and function. The content of the image is treated as an aesthetic characteristics in fiction of specific life forms; structure is viewed as a system of the artistic techniques of creating images; value of the image is determined by its ideological and artistic functions in a definite work of fiction as well as by the place it occupies both in the aesthetic world of the writer (its creator) and cultural context. Perception of image-character depends on the unity of direct sensory comprehension of his appearance and behaviour, meaningful penetration into the nature and effect of personal influence of the literary hero on the reader. The image of an artist is considered to be one of the most complicated in the imagery system of a literary work. As an artistic image it represents the creator's evaluation of human life, has cultural value, and expresses tendencies and ideas of the time. In spite of the fact that its status at different historical-cultural stages was different as a literary type it is marked by ambiguity and contradiction that in most cases determines the conflict between art and society revealed in the work.

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Девдюк І.В., Нісевич С.І. Образ художника як літературно-естетичне явище. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 104–109.

У статті узагальнено теоретичні аспекти поняття літературного образу, проаналізовано критерії його класифікації. На цій основі обґрунтовано літературознавчу сутність поняття образу художника в системі образів художнього твору. У результаті проведеного дослідження визначено, що за рівнем узагальнення образ художника правомірно віднести до літературного типу, який концентрує в собі найсуттєвіші риси характеру та світогляд творчих особистостей, зберігаючи при цьому свою неповторність. В залежності від ракурсу дослідження він може водночас розглядатись як образ-характер і як образ-персонаж.

Ключові слова: образ художника, образ-характер, образ-персонаж, образ-тип, конфлікт.

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PARADOX AS MEANS OF EXPRESSION OF AUTHOR'S IDEOLOGICAL POSITION IN DRAMAS OF V. VYNNYCHENKO AND B. SHAW

O.I. SEMAK

Abstract. The article has the comparative study of the phenomenon of paradox in the plays of the Ukrainian playwright V. Vynnychenko and English dramatist B. Shaw. It pays attention to the possibilities of paradox to express the author's idea most exactly. This work has the analysis of two types of paradox – phraseological one and paradox on the level of the plot and their specific features.

Keywords: paradox, contact-typological aspect, author's idea, plot.

1. INTRODUCTION

The beginning of the XXth century is marked by the ideological search of the contents of life, the examination of such questions as freedom, guilt, fear, the analysis of the problems of individuals, taken in their internal parameters. As a response to the request, the category of "literature-as-philosophy" appeared and the main writers of this literature represented the philosophical thinking and the prevailing of intellectual principles in the creating of individual characters. In such kind of literature as drama a new aesthetic phenomenon appeared: drama of character was replaced by drama of ideas, the essence of which was to focus the author's attention on the ideological contradictions and conflicts. This had an impact on the choice of "technology" that would help the author to achieve the goal. So, paradox became such techniques of the philosophical and intellectual drama at the beginning of the XXth century.

Philosophical Dictionary defines paradox as "a phenomenon in logic that goes in a circle through the simultaneous truth and falsity of the evidence of certain statements, and the proof of the truth of this statement leads to the recognition of its falsity and vice versa" [5, p. 369]. In this context, we try to analyze the paradox as the means of the expression of the ideological positions of two playwrights - V. Vynnychenko and B. Shaw. The starting point of our theoretical arguments about the paradox as the means of the expression of the ideological position of the author were literary works of such scientists as L. Moroz, H. Kostiuk, L. Onyshkevych, N. Dyakonova, A. Anikst and others .

For V. Vynnychenko, the spokesman of one of the trends in the Ukrainian literature of the XXth century – striving for intellectualism and searching for truth, paradox became the tool that "changed the play into philosophical treatise" [1, p. 117]. Many works of this playwright are characterized by the

conflict that is built on the phenomenon of paradox. This structure of plays arouses particular interest of readers, depriving them of direct answers to questions and forcing them to think. The paradoxical form also helps the author to express new views on the familiar things, identify the conflicts which you haven't noticed before.

2. ANALYSIS AND DISCUSSION

Let us try to compare the phenomenon of paradox in the works of V. Vynnychenko and in the plays of the creator of a new British drama B. Shaw called the master of paradox. In his work "The Quintessence of Ibsenism", B. Shaw argued that the paradox is both the oldest and the newest element of drama, is a kind of "a game with human conscience" [1, p. 81]. According to B. Shaw, moralizing and preaching about the noble ideals remain inconclusive, so it would be better to choose another way to communicate with the readers using the unexpected, paradoxical statement. In this case humor should not be the aim. The main hero of "John Bull's Other Island" expressed an artistic credo of B. Shaw – "My way of joking is to tell the truth" [7, p. 67].

In the works of V. Vynnychenko and B. Shaw we observe two types of paradox: the paradox at the level of phraseology and the paradox within the plot. The phraseological paradox has the important point hidden in the seemingly illogical statement, which diverges from the conventional social representations. The paradox at the level of plot appears in the logic of the characters through their actions, thoughts and relationships.

It should be noted that we can meet the first type of paradox more often in the plays of B. Shaw. His speech is full of expressions that do not coincide with the generally accepted views. At first glance, these expressions may seem strange, but when you think a little you feel that they are true. For example, you can read a very interesting collection of paradoxes at the beginning of the play "Man and Superman". This is one of the most popular expressions of B. Shaw: "Reasonable people adapt themselves to the world; fools try to adapt the world to themselves. Therefore, progress depends on unreasonable people" [7, p. 53]. Thus the author expresses the idea of human activity and the principle of responsibility for everything that happens in the world. The paradoxical phrase does not only reflect the unusual views of the author, but it is also used as the means of the individualization of characters. You can meet paradoxes at the level of phraseology much less frequently in dramas of V. Vynnychenko. Creating them as the mosaic, the author embodies the main idea of the work. Conflicting views about the nature of truth are expressed by the characters of the play "Lie", the logical conclusion of them is the paradoxical phrase of the main protagonist: "The lie is the aged truth" [8, p. 67].

Even the titles of works have forms of paradoxes, crystallizing in a few words the main idea, urging the audience to deeper meditation. Unfortunately, the paradoxical contents of B. Shaw's drama "Too True to Be Good" in Ukrainian translation is transferred only partially. The title is inverted sentence "Too Good to Be True" and means literally "too true to be pleasant".

The title of V. Vynnychenko's play "Song of Israel" has the nature of subtle paradox that illustrates the state of mind of the protagonist. "By its title and the plot, it resembles the definition of P. Tushar (tragedy is a song of despair)" [3, p. 159]. "Song of Despair" denies itself, because you can't sing with despair. If the protagonist sings, so he has overcome despair.

V. Vynnychenko and B. Shaw used the phenomenon of paradox within the plot very successfully. As the examples of the new European drama, the works of these authors are distinguished by certain features, including the prevalence of the discussion under intrigue and thrilling story. "Serious playwright sees in discussions not only the touchstone for his talent, but the main advantage of the play," – says B. Shaw [6, p. 240]. In the drama-discussion there is a new kind of action – "the thought of the individual as an act". At this level V. Vynnychenko and B. Shaw use the phenomenon of paradox, making the thoughts of characters paradoxical. This means is the convincing clarification of the truth of certain ideas in the real life and the psychological analysis. The irony is not only removed by the further

reflection of characters, but even becomes sharper. In the plays of V. Vynnychenko and B. Shaw the heroes are not always those about whom we can say that they are the exponents of the views of the author. Often the playwrights provide the characters, which we would call negative, with better arguments. For example, even if you have studied in detail the whole system of images of B. Shaw's drama "The Doctor's Dilemma", you can hardly answer the question: "Should I save the lives of criminals and give them the opportunity to commit dozens of new crimes?" The reader who is in the constant search for the ethical harmony together with the main character of V. Vynnychenko's play "Disharmony" cannot make a final conclusion, what happiness is.

The new drama with the such feature as the absence of the strict division of the conflict into "good" and "evil", promotes to the use of such technology as paradox. The characters don't have one dominant feature and a villain can have as much good as a positive hero. "In new plays, – B. Shaw explained – the dramatic conflict is not built around the primitive inclinations of a man, his greed or generosity, offences and ambitions, but around the clash of different ideals ... The problem that makes the play interesting (if it is really interesting), is to clarify who is the positive character and who is the perpetrator "[6, p. 56]. Criminals do good, dishonest people perform noble deeds and good citizens commit crimes. The authors analyze the inner life of the characters, focuses primarily on the ideological contradictions even to the antagonism between the characters, often related to each other [7].

On the one hand, it deepens the psychological and social interpretation of the images, and on the other it puts the viewer in front of paradoxical problem: who is a real hero. This is a character of Mrs. Warren (B. Shaw's play "Mrs. Warren's Profession"), which also combines love for the daughter and cynical way of obtaining funds for her. The reader understands that the heroine is both a victim and a criminal and evil is widely interpreted. The characters of the play "John Bull's Other Island" are very indicative; B. Shaw depicts a typical Englishman as a very romantic person and Irish, which should be romantic as a skeptical practitioner.

In the works of V. Vynnychenko paradox is not only the means of individual features characteristic of a personage. The phenomenon of paradox is a bold psychological experiment that shows a person from another point of view, highlighting other, still unknown side. Heroes of V. Vynnychenko are very colourful. The main character of his drama "Sin" Maria combines cynicism, cruelty with willpower and the ability to sacrifice. This allows the author to show the struggle between good and evil in the soul of the heroine and express views on events in Ukraine, "if in the struggle for a better future the person with the best traits of character should disappear ... whether does it make sense" [8, p. 34]. In his drama "Lie" the character of Natalia Pavlivna has the paradoxical qualities. The combination of her traits such as caring for neighbour, falsehood, kindness helps V. Vynnychenko to implement the paradoxical idea: "Lie is aged truth".

The paradox in the works of B. Shaw is the result of a collision of two ideas, two ideologies, which are demonstrated by main characters with a wide variety of traits. Such structure you can notice in the plays "John Bull's Other Island", "Major Barbara", "The Doctor's Dilemma" and others.

For example, in the play "Major Barbara" the ideological enemy of the main heroine, who joined the ranks of the Salvation Army, is her father, "the king of guns", Andrew Andershaft. Barbara has a lot of clashes with her father, and author, being true to his creative manner, completes with their full reconciliation.

B. Shaw preferred contrast depicting of ideas. V. Vynnychenko applied another approach to the creating of original paradox. Rejecting the linear logic with its opposite poles "good" and "evil", the author supposed "simultaneous truth of many thoughts" [3, p. 148]. The plays of this playwright is primarily an analysis of man's inner world, matching of high and low, spiritual and carnal. Since laws that control human spiritual life are unknown to the end, there are many options for treatment of the certain spiritual phenomena. The clash of the following options inevitably leads to the paradox, mission of which to reveal the truth among many truths. Mary from V. Vynnychenko's play "Bazaar" chooses the unexpected method of conflict resolution (but it is motivated by the character of the heroine). She decides to destroy the beauty of her face that attracts attention to her propaganda speeches.

In a paradoxical way the playwrights propose the readers to solve the moral dilemmas and the moral conflicts. In dramas they can see the process of dynamics or the regression of moral consciousness of the heroes – from pre-conventional morality and to the post-conventional (L. Kolberg). At the same time the realistic scenes create the conditions for the objective evaluation of moral positions, comparing the moral consciousness of the hero and his behavior.

Sometimes paradox in the works of the playwrights becomes the means of proof from opposite. The authors intentionally exaggerate their ideas, accumulate the negative effects and provoke the reader to an ideological debate. In this way such characters as Martin from V. Vynnychenko's "Disharmony" and Kryvenko from "Memento" by the same author behave. The main characters of these works are embodiment of Evil, which stimulates activation of Good. As a result, critics call "Memento" "complete shame of new morality". B. Shaw uses the similar methods, creating a cycle of "unpleasant" plays ("Widower's Houses", "Mrs. Warren's Profession") in which this idea is presented in the ultraparadoxical form.

The paradoxical situations, woven into the fabric of the drama, are perceived ambiguously by the audience and the readers. The first left the theater with mental anxiety, noticing contradictions which were not expected recently. In other words, they caused a shower of criticism. The irony irritated even those who shared the views of V. Vynnychenko and B. Shaw. The examples are the words from the letter of M. Gor'ky to V. Vynnychenko: "You are a very talented man, but you like paradoxes. I think it is very sad, especially when you tell about such paradox as in your "Bazaar" [3, p. 148]. The same attitude to the paradoxes the reader can find in Tolstoy's letter addressed to B. Shaw: "You are not serious enough. It is impossible to say by the way of a joke about such things as the aim of human life, and reasons of its perversion" [1, p. 5].

3. CONCLUSIONS

This way of creating drama was a successful invention under conditions when the playwrights became "political and social agitators" [2, p. 64], and demonstrated the awakening of nationally and socially oppressed nation (remember the situation in Ukraine at the beginning of the XXth century). Paradoxes, which absorbed the important questions of life, attracted attention of the friends and the enemies. And what was more important, they made the readers think. So, according to the French philosopher Blaise Pascal, "A man is only a rush, the weakest creation of nature, but it is a thinking rush ... The greatness of a man is in his ability to think ... Let us try to think with dignity... This is the basis of morality" [4, p. 19].

The mechanism of paradox is psychologically justified because the reader is presented as a subject of his own inherent activity and freedom of choice. The authors appeal through the paradox in the plot to the human subjectivity and thus activate the intentional present spiritual source of the human that breaks through the antagonistic social experience. At the same time the reader is able to compare and analyze his own actions, see the prospect of the further growth, even after the previous crash.

Although B. Shaw's works with his bright paradoxes found their audience earlier, V. Vynnychenko's paradoxes arising on Ukrainian soil, are distinctive phenomena, proving that Ukrainian literature is an organic part of the European process. The problems, the solution of which appeared due to the paradox, have the universal importance, and expressed in the form of paradox the idea of "honesty with yourself" is the key problem of existentialism of the XXth century.

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Семак О.І. Парадокс як засіб вияву ідейної позиції автора у драмах В.Винниченка і Б.Шоу. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 110–114.

У статті на порівняльно-типологічному рівні досліджується явище парадоксу як засобу вияву ідейної позиції автора, проведено аналіз драматургії В.Винниченка та Б.Шоу з точки зору функціонування парадоксу у сюжеті твору.

Ключові слова: парадокс, контактнo-типологічний аспект, авторська ідея, сюжет.

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GERMAN EPISTOLARY HERITAGE OF IVAN FRANKO AND ITS DOMINANT FEATURES

V.V. TKACHIVSKY

Abstract. The epistolary heritage of Ivan Franko contains over six thousand letters. German epistolary correspondence addressed to Vienna, Berlin, Budapest, Heidelberg, Freiburg, Stanislav, Chernivtsi. The author of the article analyzes also the response letters sent to I. Franko. His first letters in German were addressed to Olha Roshkevych. They were written under the strong impression that the epistolary novel "The Sorrows of Young Werther" by J.W. von Goethe had had on I. Franko. The Ukrainian writer's correspondence with H. Kanner and I. Singer the editors of the weekly newspaper "Zeit" is an evidence of their close cooperation. I. Franko had close professional ties with V. Adler one of the founders and leaders of the Austrian social-democratic party, the editor of Vienna newspaper "Arbeiterzeitung", as well as with V. Adler's wife Emma. I. Franko's correspondence with a prominent Slavic scholar V. Yagic didn't contain only private matters discussions. The third part of it is totally scientific which actually makes it valuable for researchers. I. Franko's epistolary works reflect his artistic writer's style neither in form nor in content. His letters are characterized by the depth of his thought, consistency of his statements, clearness of the sentence constructions, tendency to critical assessments of phenomena and scientific findings.

Keywords: epistolary heritage, correspondence in German, "Zeit", "Arbeiterzeitung".

1. INTRODUCTION

Epistolary correspondence is an important constituent part of a writer's literary heritage, one of the most significant original sources for the reception of his/her artistic world. It presents scientific interest not only as the material for biography study or investigation of ideas and interrelations of a writer but also serves as an eccentric factor which reflects all the aspects of the writer's spiritual life, peculiarities of his/her individual thinking. Correspondence in comparison with memoirs is more reliable in search of general or detailed information. "If literary works of a writer are addressing to everyone, – Zh. Lyahova notices, – in a private correspondence the author often shares his/her sacred thoughts and dreams to the addressee. Then not only the content of a letter but also its manner, tone of converse are important for identification and understanding the writer's personality" [5, p. 3]. Despite an eccentric artistic value of epistolary genre the essence of its literary nature hasn't been fully investigated yet. The epistolary correspondence done on the basis of foreign languages is of even greater scientific interest as it requires the knowledge of this or that foreign language.

The theoretical aspects of the epistolary genre were substantiated by V. Bruhnalskyi, R. Hanshynets, S. Skvarchynska, H. Steinhausen and others. They studied questions connected with the

history of a letter, its structure, model content, tracing the evolution of epistolary genre from the Roman times to the beginning of the XX century.

There aren't any special researchers theorizing a letter phenomenon in the Ukrainian literary criticism. V. Hladkyi, V. Svyatovets, Zh. Lyahova in their monographs investigated V. Stefanyk's, L. Ykrainka's, T. Shevchenko's epistolary correspondence.

2. FINDINGS AND DISCUSSION

Ivan Franko attached great importance to the study of letters. In 1906 he published M. Drahomanov's correspondence. Franko "planned to publish Drahomanov's letters together with the letters of his correspondents, and every correspondence separately adding his own explanations and introductions" [10, p. 3]. He used letters in his article about the life of an ethnographer Emil Korytko (? -1839). "... Besides I was lucky enough to get from Lviv antique collector Tomasik quite a big manuscript volume that contained a valid number of the Ukrainian folk songs and a great part of Korytko's correspondence with the contemporary Slavic scientists and writers. This gives me a chance to make Korytko's biography full and detailed comparing to all others available now..." [9, p. 4]. Franko emphasized the importance of correspondence when he was writing the biography of Ivan Fedorovych at his son's request. "Examining the correspondence Franko noticed that it revealed dark times from 1835 till 1846, activities of the Polish democrats in the 40s and especially the events of 1848 when Ivan Fedorovych was a deputy from Ternopil in Vienna Sejm" [2, p. 167]. In his letter to Ahathanhel Krymskyi in February 1894 Ivan Franko pointed out at the importance of the epistolary study of the Ukrainian writers. "In general I want to turn your attention to the fact that those things, especially correspondence of our writers, I take into consideration over all other materials. The letters of even small writers can be essential for the history of literature and community, and as for the Ukrainian writers as you know thousands of reasons are being created to veil the mystery over their lives and work. Thus we have different theories which actually we wouldn't even need if we knew in fact what was the push, with whom this writer associated and how he developed. That's why I think that every grain of factual information in such matters moves our literature study forward..." [14, p. 462]. In 1908, Franko already published five letters of Ostap Terletskyi in the Publishing House of T. Shevchenko Scientific Society in Lviv.

The epistolary heritage of Ivan Franko is archived in Taras Shevchenko Institute of the National Academy of Sciences of Ukraine. It contains over six thousand letters. Franko's letters to his relatives, friends, outstanding activists of science and culture were published in 48-50 volumes of the Complete Works of Ivan Franko. Unfortunately, only a small number of letters written in German to the correspondents from Austria and Germany were revealed. A high school student from Drohobych addressed his first letters in German to Olha Roshkevych. In the 48th Volume of the Complete Works of Franko seven letters to Olha Roshkevych and one to Yaroslav Roshkevych Olha's brother whom Franko was helping with studying were published and translated. The letters of a future writer were full of emotions and sufferings. Studying the life paths of the author of "The Stonecutters" one can conclude that the image of Olha Roshkevych was following Franko all his life. A famous specialist of Slav literature Günter Wyrzens called these letters the best example of Franko's early literary work as a German writer.

It's known that I. Franko was corresponding with Victor Adler (1852 - 1918) one of the founders and leaders of the Austrian social-democratic party, the editor of Vienna newspaper "Arbeiterzeitung" and his wife Emma. It's a pity that until now no one of Franko's letters to the Adlers has been revealed. The fact of the mutual correspondence is proved by V. Adler's letter-response to Franko dated July 8, 1898. The editor of "Arbeiterzeitung" complained that Franko's letter from June 16 reached him quite late because it had been in Berlin for nearly three weeks.

V. Adler wrote that he told the deputies from the social-democratic party of Austria about Franko's desire to expose illegal actions during the preparation and actual conducting of the elections in

Halychyna. He emphasized the fact that the radical party of Halychyna had to unite with the social-democrats as their separation was beneficial only for the badenits. Besides political questions Adler also asked Franko if he had anything for the literary part for his newspaper.

Franko also mentioned Victor Adler in his letters to Mykhailo Pavlyk: "Today I am going to be at Adler's and I will talk with him about your sister's case". "...Today I will talk about that with Adler and right now I am asking you if in the case they cannot give anything, could You yourself give something and how much exactly" [14, p. 355, 362]. In both letters they were discussing M. Pavlyk's sister Ann's defense. She was accused of attempted assassination on the policeman's life. Victor Adler promised to find a lawyer and "the local labour party" agreed to pay for her defence.

The fact of Franko and Adler's meeting which was described by Mykola Voronyi is worth mentioning here. The author of memoirs unexpectedly met Franko on one of the streets in Vienna: "... He welcomed me with some cherries and a new magazine. We went to his place. Entering a bit dimmish dwelling (somewhere on the second floor) I was surprised when Franko introducing me to the host, a heavy plump German with a typical physiognomy of a Viennese burger, said: "Victor Adler". Here in Adler's house I got to know the real Franko in whom I fell in love for the rest of my life.

Soon he and Adler started a passionate discussion about Galician peasants' delegation in Vienna. The emperor Franc Josef wasn't polite with them as he didn't even listen to the complaints of the peasants about the trespass at the elections for the Sejm of Galicia. He turned away from them growling out "a dien" and left. The discussion got hotter. Franko an agrarian socialist, the representative of the radical peasant party was arguing with the social-democrat, the leader of the urban working class Adler" [4, p. 158].

"Such speeches happened rarely. In this particular case Franko and Adler seemed to outdo themselves, their age, their appearance and throwing off a 40-years weight became young brave lads... I remember that the weight of my sympathy was on Franko's scale of the discussion points, I couldn't stay calm and started to defend Franko's proves in the Ukrainian language against Adler, I mumbled senselessly about individualism of our peasantry, about grain production as the basis of our economic life in certain periods, pointed out at scarring pictures of the famine in Ukraine. Franko translated my argumentation into German. But we didn't persuade Adler. Actually then studying Marx' ideology of economic materialism I was still afraid of betraying my gods..." [4, p. 159].

Emma Adler's letter to Franko is dated according to the assumptions of the member of Academy Vinter 1893. Mrs. Adler is asking Franko to send her the material for the book which she was planning to publish before the Easter holidays. These should be fairytales, poems, different deductive life-stories. In her next letter Emma thanks Franko for his letter-response and expresses her sadness about his wife's illness. In his letter Franko apparently asked the Adlers to help him to stage one of his plays in the Vienna Theater. Emma gave the letter to her husband for further move and from her part recommended Franko to apply in Raimund-Theater as the director there Muller-Huttenbrunn was a decent man and he could assess the situation realistically [15, p. 443].

Franko worked for the Polish and German publications for some time. "During that my 40-year-laterary work I worked a lot to earn my living to say so for the neighbours, in the Polish and German periodicals. Especially in 1886-1890 because of the circumstances I had to devote the major part of my work for the Polish and German periodicals among which the most important were "Przeglad Spoleczny" published by Boleslav Vysloukh and "Kurjer Lwowski" published by Henrik Revakovykh in Lviv with whom I worked in 1885-1896, "Prawda" – the weekly edition published by Sventohovskyi in Warsaw, "Kraj" published by Erasm Pilts in Sankt-Peterburg, "Glos" published by Poplavskyi in Warsaw and "Die Zeit" the weekly edition and later the daily newspaper published by Singer and Kanner in Vienna. I noticed a big number of my works in those periodicals that were written in Polish and German and were slowly spreading among some of my countrymen in Halychyna and in Ukraine but they were almost unknown for the majority of our people" [12, p. 34].

Franko's close cooperation with the weekly newspaper "Zeit" is known from his correspondence with the publishers H. Kanner and I. Singer. In the scientific work "Ivan Franko. Beiträge zur Geschichte und Kultur der Ukraine" (Berlin, 1963) there are 146 letters. 60 among them were written by

Kanner and Singer and 10 by the management of the "Zeit". The period of the correspondence is 1895-1914.

First letters written in September-November 1895 were about publication of some works of Franko in the newspaper as for example the articles "The Peasant Move in Galicia". As it know, the author didn't want to sign it with his name. H. Kanner is emphasizing on the urgency of this speech and plans to publish it before the elections in Halychyna. In one of the next letters Singer informs that the article is going to be printed in the issue from September 21 and asks to send the material about the results of the elections, give the characteristic of the activity of Galicia vicegerent Kazymyr Badeni. Though, this article was published shortened because of the possible confiscation of the newspaper. The publishers of the "Zeit" asked Franko to send to the editing office the critical reviews on some works which could be objective. In September 1895 besides the article about Badeni "Die Bauernbewegung In Galizien" was published in the „Zeit“. In a few Kanner and Singer's letters the need of the publication of the articles "Möschen" was mentioned (received May 21, 1896), "Die Freunde des Grafen Badeni" (received June 3, 1896), "Der polnische Bauer" (received August 12, 1897); the article "Galician Peasant" is meant). These facts prove that due to Franko the events of the political life, the plight of Halychyna peasants became known for the wide range of readers in Austro-Hungary.

On the 8th of December in 1897 the article about Mickiewicz "The Poet of Betrayal" ("Dichter des Verrates") appeared in the magazine "Zeit". It raised the wave of discontent among the adherents of the Polish poet's talent. V. Stefanyk described the reaction of the Polish people in his letter to the writer Vatslav Morachevskyi: "... I was about to give Franko your money when he asked me if you demanded it back as other Polish did. Franko wrote the article about Mickiewicz in the "Zeit" and now all the Polish, everyone, are unsatisfied with him! Would you like to put your name in the newspaper of Franko now?" [8, p. 378]. The attitude to the criticism on his article Franko expressed in his letter to Baudouin de Courtenay written in the second half of February in 1898: "... As for the situation with Mickiewicz I agree with the opinion of the respected mister that I should have researched it more carefully; especially as all those who criticized my article in my mind (as far as I know this criticism and I know it all) didn't read it at all but learn about it from the Polish newspapers or read it with the prejudice through the patriotic lenses" [13, p. 104]. In the weekly newspaper "Zeit" Franko published his article "My Counterfeit" devoted to the explanation of some of his standpoints.

In 1903 I. Franko presented some interesting memories about the origin of the short story "At the bottom" in the article under the title "Wie ich dazu kam? Eine Erinnerung" ("How has it happened? Reminiscence"). It's actually a commentary to the published in NN164-185 short story "Der Bodensatz" translated by Karl Helbig. Making an announcement about I. Franko's short story publication the editorship of the weekly newspaper "Zeit" wrote: "The prominent Ukrainian poet and philosopher who has also some influence on the political development of his people depicts in this work modern prison endurance of a young person who got to be the victim of a very true political justice. Ivan Franko revealed truly in his literary works what he experienced himself. So, we are happy of the fact that we can get acquainted our readers who already know this famous and interesting poet from his numerous smaller articles with one of his bigger works" [2, p. 136].

In the August issue of the "Literary-scientific collection of articles" (1904) the short story by I. Franko "Khoma with a heart and without a heart" was published with the following author's note: "This short story shortened and less completed form was written in German and printed in the Sunday addition to the Viennese newspaper "Die Zeit" (p.626 from June 19, 1904) [2, p. 364]. Besides the mentioned works the "Zeit" published also Franko's articles "Impossible in the country of impossibilities" (1899), "Tortures in Galicia" (1899), "Peasant strikes in Galicia" (1902). In 1914 Franco gathered works in Polish and German which were not available for the wider range of the Ukrainian readers and published them under the title "Working For the Neighbours".

Franko's correspondence with the editor of the Vienna newspaper "Arbeiterzeitung" led to the appearance of the article "Aus Galizien. Der babylonische Turmbau in Sachen der Bauerwanderung" ("On the occasion of the peasants' emigration from Halychyna") which was published on the 11th of November in 1892. The author of the article points out the reasons that made peasants emigrate to

Russia, traces emigrants' ways abroad. He shares this with Mykhailo Drahomanov in the latter dated October 30, 1892: "I published the article about emigration in the local "Arbeiterzeitung" but I don't have the issue right now, that's why I cannot send it to you, but as soon as I get it I will send it immediately. The local anti-Semitic "Volkszeitung" took the numerical material from my article and rewrote it in their way" [4, p. 363]. Ivan Franko as a publicist quite often was getting the letters from different publishing houses with the offers to send correspondence about the events in Halychyna or his short stories, essays.

In 1905 Franko wrote the article "Elne ethnologische Expedition in das Bojkenland" for the Austrian magazine "Zeitschrift für österreichische Volkskunde", where the editor was the Austrian ethnographer, the secretary of the Austrian ethnographic society Michael Haberlandt (1860-1940). 23 letters from Haberlandt to Franko were saved. Later the article appeared in this magazine. Franko gave the detailed characteristics from the scientific results of the expedition around the villages of Boikivchyna (august-september of 1904). The participants of the expedition were also the professor Theodor Volkov (Fedir Vovk) from Paris, the listener of the University of Vienna Zenon Kuzelya and the engineer from Russia Pavlo Ryabkov.

Franko's letters written in German were addressed not only to the correspondents from Vienna but also from Berlin, Budapest, Heidelberg, Freiburg, Stanislau, Chernivtsi. The Austrian scientist Raimund Friedrich Kaindl (1866-1930) lived and worked in Chernivtsi. Unfortunately, Franko's letters to Kaindl didn't come to us. As known, his rich archives burnt down during the World War I [6, p. 104].

Raimund Kaindl's works were dedicated to Bukovyna, Hutsulschyna, Boikivschyna and other ethnographic regions of Western Ukraine. Working in the field of the Ukrainian ethnography he left a noticeable heritage that is still waiting for its objective researcher. A. Popenyuk wrote about contacts between Franko and Kaindl in his reminiscences: "That very day in the afternoon (it was May 7, 1913 in Chernivtsi – V.T.) we saw Franko off to the train station. There we met the professor from Chernivtsi University Kaindl, who studied the life of our hutsuls and wrote a few books about them. The poet talked with him on this topic and then the train arrived [7, p. 259]. In 1909 the editor of the publishing house "Herders Konversations-Lexikon" got the letter from Ivan Franko. This important document is written by Andryi, the writer's son. It's a short sketch about life and literary experience. Recalling the Viennese period Franko wrote: "In 1894 I had vacations from the editor office "Kuijer Lwowski" and lived two semesters in Vienna, where under the control of professor Yagic I completed my Slavic school and in July 1894 I got the doctor diploma.

The original 18 letters from Franko to Vatroslav Yagic are kept in Zagreb University library. Their correspondence lasted for 15 years (1900-1915). Ivan Franko got acquainted with the scientific works of Yagic while being a student in Lviv University. Their personal meeting took place in Vienna in 1892 when the Ukrainian writer was listening to the lectures of Yagic as well as of the professors Pasternak, Mühlbacher and Paulichke.

On October 11, 1892 Franko was enlisted as the hearer of the Slavic seminar of Yagic. He wrote about this to his wife Olha Khoruzhynska: "I got registered for the University today. I paid 18 guildens 65 kruisers. The Dean welcomed me sincerely and said to translate the literary works and also everything published from my scientific materials immediately, ensuring me that everything would be done quickly. So, I am waiting only for Yagic's arrival..." [14, p. 352].

The correspondence between Franko and Yagic wasn't restrained by only private issues. The third part of their correspondence is clearly scientific what actually makes it so valuable. Some of the letters were connected with other Ukrainian writers. As it known, V. Yagic living in Vienna was a courtier counsellor who represented the Slavic writers for getting literary scholarships to the Austrian Ministry of Education. Because of the patronage of the Croatian scientist Osyp Makovei was granted the literary scholarship in 1898. V. Yagic put a lot efforts to get the same scholarship for Olha Kobyljanska. "I will be very grateful, - he addressed to Franko in his letter, - if you give me a short characteristic information about this writer, which I will be able to use in my review" [13, p. 279]. In the letter dated November 8, 1905 Franko laconically characterized the writing talent of Olha Kobyljanska. On the

basis of the characteristic information Yagic wrote the resolution for the Austrian Ministry of Education and in 1906 O. Kobylyanska got her literary scholarship.

Franko's letters to Yagic are penetrated with warmth and sincerity. Their relationship grew into a real creative friendship that many letters prove. Franko addresses to Yagic not only as his student but also as his colleague. Franko writes to Yagic about his health, shares his family tragedy sorrow about the loss of his elder son Andriy who was the biggest helper in the times of illness with him.

A 50-volume edition of the "Collected Works by I. Franko" contains two of his letters to Adolf Atlas a lawyer from Stanislau who translated his works for the German-speaking Ukrainian publication "Ruthenische Revue". Franko highly valued the translation of his "Stonecutters". Though the poet made some corrections and informed the translator about them in the letter from April 30, 1914. Franko's letter to Antal Hermann, a Hungarian ethnographer, the editor and publisher of the German-speaking magazine "Ethnologische Mitteilungen aus Ungarn" ("Ethnological Facts from Hungary") is dated January 6, 1895. Franko expresses his regret that he didn't have a chance to meet Hermann in person. Having sent a set of his magazine "Життя і слово" ("Life and Word") Franko hoped to get a set of the "Ethnological Facts" so he could publish his review of it in the Ukrainian magazine.

3. CONCLUSIONS

Franko's epistolary material doesn't reflect his writer's literary style. His letters as actually every writer's letters have something of their own, something that is Franko's. The depth of his thought, consistency of his statements, clearness of the sentence constructions, tendency to critical assessments of phenomena and scientific findings are characteristic for all his letters. The letters to A. Krymsky, M. Hrushevsky, V. Hnatyuk, V. Yagic are logical and argumentative, differ their scientific style. I am deeply convinced that discovering and interpreting new Franko's letters written in German we will open new pages of his life and literary work.

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Ткачівський В.В. Німецькомовна епістолярна спадщина Івана Франка та її домінуючі риси. *Журнал Прикарпатського університету імені Василя Стефаника*, 2 (2-3) (2015), 115–121.

Епістолярна спадщина І. Франка охоплює понад шість тисяч листів. Серед них німецькомовна кореспонденція, адресована до Відня, Берліна, Будапешта, Гайдельберга, Фрайбурга, Станіслава, Чернівців. У статті проаналізовані також листи, які він отримував у відповідь. Перші німецькомовні листи були адресовані Ользі Рошкевич, написані під враженнями від прочитання епістолярного роману Й.-Ф.Гьоте «Страждання молодого Вертера». Про тісне співробітництво свідчить листування І.Франка з видавцями тижневика "Zeit" Г.Каннером та І.Зінгером, одним із засновників та керівників австрійської соціал-демократичної партії, редактором віденської газети "Arbeiterzeitung" та його дружиною Еммою. Спілкування І.Франка із знаним славістом В.Ягичем не обмежувалося їхніми суто приватними справами. Третина кореспонденції є чисто науковою, в чому, власне, й полягає її цінність. Епістолярій І. Франка ні формою, ні змістом не нагадує його художньої творчості. Для його листів характерні глибина мислення, послідовність у викладі думок, ясність у побудові речень, схильність до критичної оцінки явищ і наукових висновків.

Ключові слова: епістолярна спадщина, німецькомовне листування, "Zeit", "Arbeiterzeitung".