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## Section:

# GENERAL THEORETICAL ISSUES OF MODERN LINGUISTICS

## UKRAINIAN PARTICIPLE AND FRENCH GERUND AS THE SECOND PREDICATE OF NON-ELEMENTARY SIMPLE SENTENCE

M. I. KOVBANIUK

**Abstract.** The article in question deals with the comparative analysis of the semantico-syntactic structure of the non-elementary sentence with Ukrainian Participle and French Gerund from the standpoint of the second predicate functioning. It has been confirmed that the secondary predication in a simple non-elementary sentence structure is fulfilled while participation of three main components: primary predicate, subject and secondary predicate. The main second predicate semantic types as well as the factors and preconditions of the secondary predication realization have been distinguished and outlined.

**Keywords:** second predicate, main predicate, sentence, participle, gerund.

### 1. INTRODUCTION

Today in linguistics a logical-semantic approach has consolidated a view about the realization and functioning of more than one situation within a simple non-elementary sentence structure. Such situations, firstly, reflect logical links between main and secondary predication and, secondly, represent a logical as well as a semantic environment of each situation [13, p. 133-136]. Contrastive analysis of a simple non-elementary sentence with an Ukrainian Participle (UkP) and a French Gerund (FrG) in the function of a second predicate motivates to provide some key notions: *main predicate* – the center of a non-elementary sentence; *subjective actant* – an actant which is usually common for both predicates; *second predicate* – a predicate that occurs only in the structure with a main one but may perform a function of a semantic center of a non-elementary sentence; *overpredicate* – a semantic component used in the sentence transformations to describe cognitive relations; *semantico-syntactic model* – a model that reflects a structural and semantic organization of a simple non-elementary sentence with the UkP and the FrG.

The objective of the article is to study the UkP and the FrG features in the function of a second predicate within a simple non-elementary sentence structure. To achieve the aim a number of problems have been solved: generalized theoretical-methodological basis, proposed some classifications and described peculiarities of secondary predication. The common and different features have been identified.

The formation of the UkP covers an Old Ukrainian stage in the language development (14<sup>th</sup> – 17<sup>th</sup> centuries) and the FrG – both an Old French (9<sup>th</sup> – 13<sup>th</sup> centuries) and Middle French one (14<sup>th</sup> – 15<sup>th</sup> centuries) as well as early and classical modern French periods (16<sup>th</sup> – 18<sup>th</sup> centuries). The systematic use of a gerund with *'en'* began in the 18<sup>th</sup> century [12, p. 33–43; 14, p.191-192; 15, p. 165-166]. The problem of learning these categories as a second predicate still remains actual one at a current language stage and causes linguistic discussions.

In linguistics a changeover from formal to semantico-syntactic studies has changed views on the parts of speech development and functioning and has consolidated the idea about the existing of a transient phenomenon. The UkP has been regarded as *"a hybrid part of speech"* which does not show any signs of an independent unit; as *"a non-matrix predicate"* that may be placed in the hierarchy above or lower the matrix predicate; as *"a determinant"* that extends the semantico-syntactic structure of the sentence; as *"a separated member of the sentence"*; as *"a non-factive predicate"*; as *"a semi-predicate structure"* that makes a sentence become a polypredicated one; as *"a predicate attribute"* which is characterized by a semantic connection with a subject / object as well as a predicate of a sentence and by a capacity of being separated [17; 2; 21; 19; 1; 20].

The semantico-syntactic approach presents the FrG as *"a non-finite form of a verb"* that relates to the language periphery and has the features of a verb and also of other parts of speech; as *"an adverbial verbal form"*; as *"a second predicate"* by which a simple sentence is complicated by a secondary structure; as *"a verbal form"* that is not independent and functions only as a sentence secondary predication; as *"a verbal anaphora or a co-verb"*; as *"an index of a secondary action as to main one within joint time frame (repère temporel)"* where gerund describes an autonomous situation; as *"a syntagme"* that forms a minimal gerundial construction [6; 16; 3; 8; 11; 7].

Thus, modern linguistics regards the UkP and the FrG from the standpoint of the semantico-syntactic language level where they, being the second predicates, represent a rolled sentence that can be semantically more important than an initial one within the same sentence.

## 2. RESULTS AND DISCUSSION

### 2.1. SECOND PREDICATE WITHIN NON-ELEMENTARY SENTENCE

Traditionally, the functioning of the UkP and the FrG in a non-elementary sentence is considered to be controversial. These language categories are distinguished by their hybridity, their relation with personal forms, some general principals of selections, their classification and functioning. Today linguists, according to the UkP and the FrG, have defined their semantico-syntactic functions such as a function of a separate second predicate, a function of an adverbial modifier, a function of a verbal modifier, a function of a predicate factor, a function of a parenthetical statement and some more. The main function is the function of the second predicate. In addition, any second predicate can be transformed into main (matrix) one [21, p. 218-220; 8, p. 143].

In the structure of a non-elementary sentence the UkP and the FrG can keep a pre- or postposition according to the main predicate, e.g.:

(1) *Слухаючи срібний дзвін аль-ута, він забув про перстень, про свої невдалі розмови з капітаном, навіть про мандри* (Yu. Logvin) → *Слухаючи, він забув. (Listening to a silver bell, he forgot about a ring, about his unsuccessful conversations with a captain, even about the trips → Listening, he forgot).*

(2) *Кілька хвилин товариші стояли мовчки, поринувши в мовчазну молитву* (M. Starytsky) → *Вони стояли, поринувши. (A few minutes pals were standing in silence, praying silently → they were standing, praying).*

(3) *En arrivant ce matin, elle n'avait pas du tout pensé à un enlèvement* (M. Levy) → *En arrivant, elle n'avait pas du tout pensé. (Arriving this morning, she didn't think of a kidnapping → Arriving, she didn't think).*

(4) *Le soir, ils avaient fêté cela en dînant dans un restaurant luxueux du quartier Las Palmas* (T. Hesse) → *Ils avaient fêté, en dînant. (In the evening they celebrated this, dining in a luxurious restaurant Las Palmas → they celebrated by dining).*

The preposition of French gerund (**see**, for example, sentence 3) is not normal for this language but the analysis of the factual material showed that a gerund may be in preposition only when it has state or quality of priority, so it may reflect logical order,

(5) *En sortant de la douche, elle enrroula une serviette autour de sa taille* (M. Levy) → *En sortant de la douche* (**semantically first action**), *elle enrroula une serviette autour de sa taille* (**semantically second action**). (*After having a shower, she wrapped a towel around her waist* → *after having a shower* (**semantically first action**), *she wrapped a towel* (**semantically second action**)).

(6) *En les apercevant par les carreaux, elle se rappela sa lessive* (G. Flaubert) → *En les apercevant par les carreaux* (**semantically first action**), *elle se rappela sa lessive* (**semantically second action**). (*By seeing them through the tiles, she remembered her laundry* → *seeing* (**semantically first action**), *she remembered* (**semantically second action**)).

A non-elementary sentence with the UKP and the FrG represents a polypredicated construction. Such one happens while at least two simple patterns are semantically interacting to make an only separate version exist [20, p. 256]. Polypredication represents structures where one of the predicates retains the original form and meaning and the other loses independent predicative values, but can be expanded into a full predicative construction keeping the previous logical attitude of reason, purpose, time, etc. Today polypredication is classified into three types: the first occurs at the semantic level and actually depends on lexical sentence structure; the second is implemented within the lexical-syntactic level; the third one is associated with the secondary predication functioning in the sentence structure. It means that simple sentence structure can represent more than one situation and express primary and secondary action / condition according to the subject [20, p. 257].

The universal semantic model of a sentence with a second predicate involves a main (**P<sub>1</sub>**) and second predicate (**P<sub>2</sub>**), a subjective actant (**S**) which is a joint one for both predicates and an overpredicate that helps to demonstrate logical relations between sentence predicates (Fig. 1.).

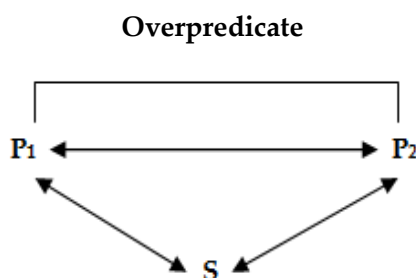


Fig. 1. Semantic model of a non-elementary sentence with a second predicate.

(7) *Марія важко зітхала, встаючи перед півнями, коли сон найкрихітший* (O. Zabuzhko) → *Марія* (**subject**) *важко зітхає* (**main predicate**), *тому що* (**overpredicate of causal semantics**) *встає перед півнями* (**second predicate**), *коли сон найкрихітший*. (*Maria was sighing hard, getting up at dawn when the sleep is the deepest* → *Maria* (**subject**) *was sighing hard* (**main predicate**) *because* (**overpredicate of causal semantics**) *she is getting up at dawn* (**second predicate**) *when the sleep is the deepest*).

(8) *En passant place de la Madeleine, il hésita s'il rentrerait chez lui se coucher où s'il irait faire un tour au cercle* (H. Malot) → *Quand* (**overpredicate of time semantics**) *il passait* (**second predicate**) *place place de la Madeleine, il* (**subject**) *hésita* (**main predicate**). (*While passing the Place of Madeleine, he hesitated about going home to go to bed or about going the rounds* → *while* (**overpredicate of time semantics**) *passing* (**second predicate**) *the Place of Madeleine, he* (**subject**) *hesitated* (**main predicate**) *about going home to go to bed or about going the rounds*).

As a result of mentioned model, it may be affirmed that the full realization of the second predicate functioning in a non-elementary sentence is possible only on conditions that primary predication is presented.

## 2.2. ATTEMPT TO CLASSIFY

After analyzing a great number (approximately 32 000 examples) of non-elementary sentence with the Ukr and the FrG in the function of the second predicate the most productive semantic types have been outlined. They are the following ones.

### 1. The second predicate of physical action denoting concrete activities:

(9) *Ясноголовий обшарпаний пастушок сидів на траві поміж корів, стругаючи палицю* (V. Shevchyk). (A fair-haired, ragged shepherd was sitting on the grass among a lot of cows, shaping a stick).

(10) *Elle se retira en fermant la fenêtre* (J. Fiévée). (She stretched out, closing the window).

### 2. The second predicate describing physiological life:

a) the second predicate of speech activity denoting the process of perception, producing and understanding:

(11) *Отое ж було наші дівчата тільки охають, розказуючи* (Marco Vovchok). (So our girls only love by telling).

(12) *Il entrait sa montre à la main, en racontant une histoire ridicule ou je ne sais quelle folie qui faisait rire tout le monde* (Madame de Duras). (He entered with his watch in a hand, telling a ridiculous story);

b) the second predicate of visual perception:

(13) *Запримітивши князя, верхівці стримали коней і збилися оддалік у тісну рухливу куту* (P. Zahrebelny). (After having noticed the prince, the riders kept back their horses).

(14) *Tu as raison, dit Adam en regardant à son tour le ciel* (M. Levy). (You are right, said Adam, looking at the sky);

c) the second predicate of auditory perception:

(15) *Наслухавшись новин з радіоприймача на кухні, вона починає таке щось вигукувати* (L. Kostenko). (After hearing the news on the radio in the kitchen, she begins crying out something strange).

(16) *Elles tombèrent à genoux, elles se crurent mortes, en entendant une pierre, une seule* (E. Zola). (They fell on their knees, they thought they were dead, hearing a stone, just one);

d) the second predicate of intellectual and mental perception:

(17) *Вона паленіла, загадувши погляд сестри, тої сестри, котра досі в ню вірила* (O. Kobyllyanska) (She was glowing, remembering her sister's look, just that one that was only who believe in her).

(18) *Je me sentis tout ému en pensant que j'allais rester tête à tête avec Mme de Nevers* (Madame de Duras). (I felt anxious, thinking about staying face to face with Mme de Nevers);

e) the second predicate denoting willingness / unwillingness to act:

(19) *Буркнув старий гвардієць і відвернувся, не бажаючи продовжувати розмову з таким безсовісним брехуном* (P. Zahrebelny). (An old guardsman growled out and turned away without wishing to continue the conversation with such a disgraceful liar).

(20) *Avait-il influencé sa nature en l'empêchant d'être ce qu'il serait normalement devenu* (G. de Maupassant). (Did he have an influence on his nature, by preventing himself from being what he had become).

### 3. The second predicate of movement:

(21) *Ось дві машини доїхали до перехрестя і теж стихили хід, повертаючи у ліс* (M. Stelmakh). (Here two cars drove up to the crossroads and slowed down, turning to the forest).

(22) *En arrivant à Contessi, nous vîmes un homme qui chassait hors du village à demi écroulé cinq ou six mulets* (A. Dumas). (Arriving in Contessi, we saw a man who was hunting out of the village).

**4. The second predicate of psychological, physiological state and behavior:**

(23) *Все ще **почувуючись прекрасно**, Банзай почав розглядати центральне коло, намальоване ядухо-червоною фарбою* (L. Deresh). (*Filling still well, Banzai began staring a central circle drawn with dark-red paint*).

(24) *Les chiens se couchèrent à ses pieds **en tremblant*** (G. Sand). (*The dogs lay on their feet, trembling*).

**5. The second predicate of process:**

(25) *Ми швидко зімпровізували Глінтвейн, **додавши** до вина гвоздики й кориці і мандаринових шкурунок* (L. Kostenko). (*We quickly improvised some mulled wine, adding to it some carnations, cinnamon and dried mandarin peel*).

(26) *En **achevant** cette lettre, je tombai à genoux* (Madame de Duras). (*After finishing this letter, I fell on my knees*).

**6. The second predicate of relationship:**

(27) *Вартові вхопили Цимбалюка, але, **поважуючи** його старість, не били, а тільки відвели геть від брами* (A. Kashchenko). (*The guards laid hold of Tsymbaluk but respecting his age, didn't beat him but only took him out of the gate*).

(28) *J'y bénirai mon roi toute ma vie, et j'y mourrai **en aimant** Dieu, qui m'a fait un jour de bonheur* (A. Dumas). (*I will bless my king all my life and I will die, loving God who made a day of happiness for me*).

So, it has been found out six semantic types of the second predicate in Ukrainian and French according to participle and gerund.

**2.3. SECOND PREDICATE SEMANTIC PECULIARITIES**

The semantics of the UKP is wider than gerundial one; evidently it can be explained by its perfective and non-perfective aspect. An incomplete process is opposed to an accomplished one and describes a situation which remains constant during a particular period of time, while an accomplished situation is determined by a sequence of actions on the time axis. The accomplished process is limited and dynamic at the same time; it also denotes state of completeness and it is linked with some internal changes.

The semantics of the second predicate expressed by the UKP and the FrG have been classified. For the UKP in the function of the second predicate it has been determined the following semantic actions:

1) **an accomplished one** (limited, aimed at ending, dynamic, active) and it should be divided into a) a limited action (the process of completion) and b) an extended action (the process of attainment), e.g.:

(29) *І сам місяць, **звернувши на захід**, дотліває червоною купою за містечком* (O. Honchar) → *звернувши на захід (accomplished, limited action)*; (*And the moon, turning to the west, is glowing out of the town*) → *turning to the west (accomplished, limited action)*;

(30) *Я ледве врятувався від нього, **пострибавши**, як олень, гігантськими стрибками* (V. Shevchyk) → *пострибавши (accomplished, extended action)*; (*I had a narrow escape from him, jumping as a deer by giant leaps*) → *jumping (accomplished, extended action)*).

2) **an incomplete one** (unlimited, incomplete, durable) and it should be divided into a) a state action and b) a dynamic one, e.g.:

(31) *Слухаючи таке, командир аж звівся на лікоть* (U. Samchyk) → *Командир слухав (incomplete state)*; (*Listening to this, the commander turned himself up on his elbow*) → *the commander was listening (incomplete state)*);

(32) *Ніби вперше **розглядаючи** її, він відчув раптом хлоп'яцьке зухвале бажання погрозити її кулаком* (O. Honchar) → *розглядаючи (incomplete dynamics)*. (*Like staring her at the first time, suddenly he felt a boy's impudent desire to shake his fist at her*) → *staring (incomplete dynamics)*).

For the FrG in the function of the second predicate it has been outlined the following semantic actions: 1) **an action of long duration** and 2) **an instantaneous action** (completed, background action), e.g.:

(33) *Le soir, ils avaient fêté cela en dînant dans un restaurant luxueux du quartier Las Palmas* (T. Hesse) → *en dînant* (**an action of long duration**). (*In the evening they celebrated this, dining in a luxurious restaurant Las Palmas* → *dining* (**an action of long duration**));

(34) *C'est le moins qu'on puisse dire, répondit Julia en reniflant* (M. Levy) → *en reniflant* (**an instantaneous and background action**). (*This is the least he can do, replied Julia, sniffing* → *sniffing* (**an instantaneous and background action**)).

Such classification reflects semantic nuances of taxis itself. Here taxis is treated as a relation between the main and second predicates.

### 3. CONCLUSIONS

Thus, the secondary predication is a kind of semantic-syntactic relationships and occurs against a background of linguistic elements reduction. The second predicate depends on a verbal core that consists of two components – a main predicate and a subject. There is no explicit expression between the second predicate and the subject; moreover it is usually set by the content. Ukrainian participle and French gerund realize their semantic-syntactic meaning under the universal modal of secondary predication  $P1 \leftrightarrow S \leftrightarrow P2$ . The factual material gave points to say that the UkP is more independent of a verbal core than the FrG which is quicker more dependent one.

The factors of both internal and external context take part in the semantic organization of Ukrainian and French secondary predication expressed by participle and gerund. The number of possible links with the sentence core is primarily determined by the semantics of the second predicate.

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Ковбанюк М.І. Український дієприслівник і французький герундій як вторинний предиката простого неелементарного речення. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 9–15.

У статті здійснено компаративний аналіз семантико-синтаксичної структури простого неелементарного речення з українським дієприслівником і французьким герундієм у функції вторинного предиката. Підтверджено, що вторинна предикація у межах простого неелементарного речення реалізується за участю трьох компонентів: первинного предиката, суб'єкта й вторинного предиката. Виокремлено семантичні типи, фактори й передумови реалізації вторинної предикації.

**Ключові слова:** вторинний предикат, первинний предикат, речення, дієприслівник, герундій.

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## ABBREVIATION AS A WAY OF COINING NEOLOGISMS IN MASS MEDIA

V.B. VELYKORODA, N.O. LYABYGA

**Abstract.** The paper aims at analyzing abbreviation as one of the most productive ways of coining neologisms in mass media. The focus is made on the study of initial abbreviation and its subtypes; the authors discover several new ways of coining abbreviations. The analysis encompasses two major characteristics of abbreviations in mass media: their form and encoded meaning.

**Keywords:** abbreviation, neologism, initial abbreviation, homonymous abbreviations, way of coining.

### 1. INTRODUCTION

Abbreviation is a relatively new way of coining neologisms. The term derives from the Latin word "brevis", which means "short". Scholars suggest that before the XIXth century the number of abbreviations in English was very small. At the end of the XIXth century there were a few dozen abbreviations, and in the last quarter of the XXth century abbreviation became very popular and the number of words coined by this method increased so much, that nowadays there are even dictionaries of abbreviations [3, p. 65].

### 2. FINDINGS AND DISCUSSION

Prof. Ganshyna pointed out that words formed by abbreviation do not enrich language, they just shorten existing words for the purpose of linguistic retrenchment. At the same time, she did not deny the fact that abbreviations might become independent linguistic units [1, p. 93]. We consider the former statement of hers misleading in contemporary linguistics.

Olga Ivashtchyshyn provides an expanded classification of English abbreviations in contemporary linguistics:

1) Initial abbreviations. Such abbreviations are made of the first letters of all the components of the phrase and are called acronyms, e.g.: *AP* – *Associated Press*; *TRP* – *Tool Recovery Procedure*.

*"Police killings, and the federal investigations and civil unrest they unleashed, came out on top from among the 85 votes cast with 22 first-place votes, in the Associated Press (AP) poll. Voters placed the Ebola outbreak in West Africa as second biggest, and the rise of the Islamic State in Iraq and Syria third biggest story of the year"*



(Time, December 22, 2014)

2) Abbreviations that consist of the first letters of the phrase and the whole word. This type of shortening sprang up at the beginning of the XXth century and is still popular, e.g.: *UHV-chamber* – *ultra-high vacuum chamber*; *ICE number* – *in case of emergency number*; *e-cabinet* – *electronic cabinet*:

*“Ministers feel obliged to log on and vote in e-cabinet sessions even when on holiday”*

(The Economist, October 10, 2001)

3) Abbreviations coined by way of reduction, i.e. by omitting the endings of words, e.g.: *deg.* – *degree*; *inc.* – *incorporation*; *co.* – *company*:

*Jessica Alba’s eco-friendly e-commerce startup, Honest Company, is facing a law suit over whether its natural products are actually natural...As Fortune notes, Honest Co. has previously faced allegations over their products, coming under fire last year for selling allegedly ineffective sunscreen.*

(Time, February 17, 2016)

4) Abbreviations formed by dropping random letters of the word, e.g.: *ct* – *circuit*; *std* – *steady*;

5) Abbreviations that contain letters of notional words with omission of functional words, e.g.: *PSI* – *pounds per square inch*; *PETA* – *People for the Ethical Treatment of Animals*:

*“...may be the prez should adopt the bird (a turkey he pardoned and let live), instead of pardoning one, says PETA’s Bruce Friedrich. “Turkeys”, he says in a letter to Bush being delivered this week, “are not as familiar to most of us as kittens and puppies, but they are interesting individuals”*

(U.S. News & World Report, December 01, 2003)

6) Abbreviations-acronyms that phonetically coincide with existing words, e.g.: *BEST* – *Battery Energy Storage Test*; *TEAM* – *technologies enabling agile manufacturing*; *MAP* – *manufacturing automation protocol*:

*“Manufacturing Automation Protocol was a computer network standard released in 1982 for interconnection of devices from multiple manufacturers. It was developed by General Motors to combat the proliferation of incompatible communications standards used by suppliers of automation products such as programmable controllers. By 1985 demonstrations of interoperability were carried out and 21 vendors offered MAP products. In 1986 the Boeing corporation merged its Technical Office Protocol with the MAP standard, and the combined standard was referred to as MAP/TOP” [4].*

After researching into the structure of abbreviations-neologisms in mass media, we discovered some other types of abbreviations.

Olga Ivashtchyshyn provides only 2 types of non-homonymous initial abbreviations, i.e. abbreviations consisting of the initial letters of all components of the phrase, and abbreviations consisting of the initial letters of notional words with omission of functional words. In our research we discovered one more type of initial abbreviations. This type involves using the first letters of notional words as well as the first letters of functional words, e.g.: *COTU* – *center of the universe*; *DOMA* – *defense of marriage act*; *NOPE* – *not on planet Earth*.

*“In trying to build new refineries, you deal with NOPE – Not on Planet Earth. That’s the mood. ‘We don’t want a power station’, said Ron Oligney, an energy consultant and co-author of “The color of Oil: The history, the money and the politics of the world’s biggest business”*

(The Dallas Morning News, May 18, 2001)

Sometimes abbreviations consist not only of letters, but also of numbers. This is another type discovered in our research – abbreviation with the help of numbers, which are not components of initial phrases but serve as various representations of the components (homophonic, logical etc.), e.g.: *B2B* –

*business to business; C4IST – command, control, computers and communications, intelligence, surveillance and targeting.*

*“Terms like B2B, B2C, and C2C are the buzzwords that raise eyebrows. Little do they know that Internet models change so fast that they have mutated into B2B2C and C2B2C”*

*(New Straits Time, May 15, 2000)*

Taking into consideration the form of abbreviations, we want to distinguish abbreviations that coincide in their sound form and spelling with existing words. Olga Ivashchyn distinguishes only the ones that coincide in pronunciation. The examples of such abbreviations found in mass media are as follows: *CAVE – citizens against virtually everything; NOTE – not over there, either.*

*“...CAVEs dominated for years. They say the no-growthers opposed prevented Interstate 85 from passing near the city. They were content to keep the city dependant on textiles and the military. They fought bond packages and sales tax boosts for improvements...The resulting period for economic stagnation and blight along the river front and in neighborhoods finally awoke the city. The CAVEs lost clout. Community go-getters now tend to ignore them”*

*(News & Record, September 16, 2001)*

Taking into account the meaning of abbreviations, we would like to distinguish such type of abbreviations as homonymous abbreviations. They are spelled and pronounced identically, but can be deciphered differently. For instance: *NATO - North Atlantic Treaty Organization; National Association of Theatre Owners; No Action, Talk Only; Not Another Teen Organization; National Organization of Tobacco Outlets.*

### 3. CONCLUSIONS

Abbreviation, as well as other ways of coining neologisms, has some drawbacks. In our opinion, the main drawback of this method is difficulties in comprehending such neologisms, i.e. very often a person cannot understand the meaning of the abbreviation s/he hears or sees in print. Another drawback is a great number of homonymous abbreviations, i.e. they have the same form but different meanings, and as a result, the addressee is not able to understand the meaning out of context.

The research done discovers 3 new ways of coining abbreviations that have never been analyzed in linguistics before. We consider it important to study the use of abbreviations in various types of discourse and describe new relevant characteristics of this type of neologisms, which would facilitate reading and listening comprehension.

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Великорода В.Б., Лябига Н.О. Аббревіація як спосіб творення неологізмів в мас медіа. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 16–19.

У статті досліджено та проаналізовано аббревіацію як один з найпродуктивніших способів творення неологізмів у медіа дискурсі. Основна увага авторів зосереджена на ініціальній аббревіації та її підтипах, виявлено кілька нових способів утворення аббревіатур. Аналіз охоплює дві основні характеристики аббревіатур у ЗМІ: форму та значення цього виду скорочень.

**Ключові слова:** аббревіація, неологізм, ініціальна аббревіація, аббревіатури-омоніми, спосіб творення.

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## Section:

# LANGUAGE, CULTURE AND WORLD-VIEW

## SUBCULTURES AND THEIR CHARACTERISTIC LINGUISTIC PROPERTIES

M.R. TKACHIVSKA

**Abstract.** The article deals with subcultures and their characteristic linguistic properties. Subculture is characterized by a number of designations that serve as a code for communication between “themselves”, as a means of isolating and creating opposition, for self-expression, etc. As most subcultures are represented by young people, youth language absorbs lexical units peculiar for subcultures. Despite the fact that lexicon of subcultures as well as the youth language in general is influenced by the flow of time and changes, it is mostly recorded in the dictionaries, some of it goes into the spoken language, which is used not only by young, but middle and older generation, especially when it comes to notions which emerged at the time of their youth (for example, certain designations in music). Based on the study of German scientists who distinguish the main characteristics of subcultures and inherent for them groups of the most used lexical units, one can observe both coincidence and divergence of lexical units meaning recorded in the dictionaries. Besides specific notions indicating certain characteristics of one or another subgroup (related to music, fashion etc.), subcultures mainly use the youth and spoken language and if necessary a literary one. In the language of subcultures the intensifiers such as, *voll*, *total*, *echt*, *tierisch*, *unheimlich*, *irre* etc are used to reinforce the quality. In the Ukrainian writers’ translations into German one can notice a number of analyzed lexical units typical for the language of subcultures as well as for the youth language in general.

**Keywords:** subcultures, outliers’ community, obscene language, slang, translation.

### 1. INTRODUCTION

The modern society is not a homogeneous structure with strictly defined frames of behaviour and morals. In spite of existing rules and norms in the society, there are always certain alternative views on the culture and lifestyle that lead to social multi-layers. The concept of social inequality, destruction of stereotypes and unwillingness to adapt to the established rules of the society – these all lead to the latter’s differentiation and formation of unions of likeminded people. Whatever we call one or the other “growth of alternative culture”: “society in society”, “culture in culture”, they have the right to exist, if they are not put under a taboo in the environment in which they exist (in particular cases they exist with the status of secrecy). Such unions have their own cultural elements, certain behaviour patterns, including attitude to “strangers”, they differ from others in their interests, thoughts, appearance, always with attribute that is characteristic for them etc. Usually they have their own values, traditions and norms, certain peculiarities of communication with appropriate lexicon. There are many different

symbols of such unions depending on their direction. Mainly, the issue concerns a turn of development of the society, where there is a need of separation from the crowd, a human wish to be different, to cast down the gage to the society or escape from certain obligations or problems, responsibility and public pressure, disorientation and deadlocks, to fit among the others, to be "at home" among "natives" etc. The issue is about subcultures which are one of the important and moving layers of society.

The phenomenon 'subculture' calls attention not only of the society, but the scholars as well. Different aspects of this problem were studied by J. Androutsopoulos, W. Prossinger, A. Starzinger, J. Clarke, S. Frit, R. Bahl, R. Lindner, D. Baacke, J. Sparschuh, G. Schulze and others.

The term "subculture" has its own history, which goes back almost to the middle of the 20th century. T. Shchepetskaia points out "even though appearance of the term "subculture" is dated back to 30s of the 20th century in the scientific literature, but it was actually spread in the 1960-70s due to studies of the youth movements. At first, the prefix "sub" appears that denotes secret unofficial cultural layers that are the back of the "original ground" of the mainstream culture. This notion is used along with such as subterranean culture and underground" [6]. During 70-90s there existed the name "System", which denoted the countercultural movement based on the hippie and punk styles. In both Ukrainian and Russian there is a general name for representatives of different subcultures – "неформали" (inf. ніфери). In German there is a term *Szene/Scene* (from English *Scene* [si:n] f.; -; for youth = *Szene* that denotes environment, surroundings, sphere in which something is performed (music, politics etc.) for denotation of subcultures.

As Starzinger states it is significant for 'Scene' to deviate from the existing culture to some extent, to characterize itself as a subculture, and that is how it differs from the notion of 'Clique' [19, p. 65]. The notion 'subculture', popular in the 60s – 70s, is mostly substituted nowadays with the term 'partial culture' (*Teilkultur*). Under *Teilkulturen* ('partial cultures') R. Sutherland understands '... relative coherent cultural systems, which create world for themselves inside the common national system' [19, p. 65].

Subcultures may accumulate the already existing experience of other groups, be alternative, or put up opposition to them. Considering the interpreting of 'alternativ' and 'Scene', W. Prossinger explains in his dictionary 'Scene-Sprache. Das rabenstarke Lexikon' that *alternativ*, derived from Lat. *alter* – other, had this very meaning before the 70s of the previous century, and then acquired the meaning 'the same', not 'other'. Thus, everyone who speaks the same language, go to the same 'knaipa' (Ger. *Kneipe* – pub), wears similar clothes, thinks in the same way belongs to the 'alternative'. Those, who act differently, do not belong to the alternatives (*Alternativ*) [17, p. 7]. We could distinguish the English equivalent of the German subculture marker 'Scene' –outliers community/ free spirit community – and we will further use these terms in our research as 'Scene' equivalents.

There exist different types of subcultures: they can be popular, famous (connected with the world of music, politics, fashion etc. in the first place), as well as surprising ones, which cause people's astonishment. For example, outliers community, the members of which call themselves 'evil' and occupy empty apartments [16, p. 293]. Despite the fact that the language of each subculture has its peculiarities (primarily, lexical ones), which make it different from other subcultures, they have much in common. Since subcultures to a greater extent consist of young people, who speak youth language, they certainly influence it. It results in absorbing a significant part of the outliers community lexicon by the youth language. It should be noted that there exist outliers communities not only for young people but also for different age groups, being a part of which compensates for social family deficit, education etc. It means that the outliers community attract concerned people as well as those who do not have a clear life position or aim. Besides, outliers community can be the means of escaping from the most different life problems etc. [19, p. 66].

There is a whole number more reasons which determine the need of a certain group of people or an individual to join the subculture and to function actively in it. These reasons include the protest against the outside world, leaving aside the already-formed stereotypes and cultural traditions of previous generations, self-expression need, the vision of oneself in a special ranking of society and also the need for entertainment, freedom, limitlessness, desire to risk and "walk on the edge", where spectators do

not only have a look at side-scenes, but simultaneously are actors. Hence the concept of "Risikogesellschaft", "Erlebnisgesellschaft" comes into existence.

'The unity of entertainment and performance' has its own position concerning the attitude to the surrounding and it may evoke people's dissatisfaction and resentment which is also their aim of existence. Apart from the manifestation of their view of life identity, presence of characteristic features of appearance, symbols, behavior, interests, such groups of people have their own 'verbal code'. They have the status of subcultures and are perceived by the society in a different way.

## 2. RESULTS AND DISCUSSION

The peculiarities of subcultures' language are influenced by preferences of their members, their lifestyle, behaviour etc. Consequently, among the primarily widespread lexical units there always have been ones denoting musical instruments and dance styles. So, at first young people absorb lexical units of the congenial subcultures, and it is a natural phenomenon. When speaking about music and dance, some of those units are used by individuals of different generations.

Easy life is one of the main principles of the outliers community, and it partially explains frequent usage of the lexeme 'Easy' by the subcultures representatives. W. Prossinger states that lexeme 'Easy' for the outliers community is a super-word possessing three important features: 1) the ending *-i* is typical of the youth language; 2) it is the English loan word; 3) it means 'not difficult', and everything that is 'not difficult' characterizes the outliers community (everything in their life must be easy). If something causes difficulties for the outliers community, or is *nicht easy (=heavy)*, it is considered to be bad. Lexeme *der Normalo* is used by the outliers community to denote a person that looks in a different way, has another mode of dress and so on, and must be fought. However, *der Normalo* is useful for the subcultures representatives because they know who they do not want to be. *Der Hirni* does harm to the outliers community, keeps aloof, must perceive everything critically and or discuss it, at the very least [17].

Whereas the outliers community perceive the world in an emotional and extra sensitive way, exaggerating the feelings positively as well as negatively, the common intensifier of their language 'very' is replaced by 'stronger intensifiers' such as *total*, *voll*, *echt*, *unheimlich*, *ire*, *tierisch* and so on (for example, *Leute, ich bin echt total am Arsch*). They are typical of the youth language in a whole, and it can be observed both in spoken language and writing (in online chat, in the first place). Hehl notes in his dictionary of the youth slang that the word *geil* as well as the words *echt*, *total* and *voll* belong to the most used units in spoken language.

Analyzing German translations of modern Ukrainian writers, we notice the translators' usage of the considered above lexical units, which are characteristic for subcultures. We speak primarily of intensifiers, which intensify the features of an object and are organized in the interpretation formula 'dyzhe', 'strashenno', 'bezperechno', 'odnoznachno', 'neabyiak'. For example: *echt* (Ukr.: 'Тут всі почали обговорювати спершу пацанів, які в натурі безбашені...' – Ger.: 'Sofort begannen alle über die echt abgefahrenen Jungs zu sprechen...' (Lubko Deresh 'The Intention')); *total* (kitsch; 'chystoyi vody kitsch' – totaler Kitsch (Ukr.: 'чистої води кіч' – Ger.: 'Totaler Kitsch' (Tania Maliarchuk 'To Speak')); *totaler Stuss* (Ukr.: 'Сказав, що вся ця затія з твоїми танками – маячня' – Ger.: 'Die ganze Geschichte mit deinen Panzern sei totaler Stuss' (Serhiy Zhadan 'Voroshilovograd'); *tierisch* (Ukr.: 'Що ти грузиш? – нервується чувак, очевидно Гоша' – Ger.: 'Was laberst du für ein Zeug? – Ger.: 'Der Typ, offensichtlich Goscha, regt sich tierisch auf' (Seriy Zhadan 'Depeche Mode')); *unheimlich* (Ukr.: 'А ось я страшенно перся' – Ger.: 'Aber ich war unheimlich stolz' (Serhiy Zhadan 'Voroshilovograd')); Ukr.: '...все це йому неабияк подобається, бо він такей до данцу бистрий що йой' – Ger.: '...als ob ihm das alles unheimlich gut gefalle, ist er nicht ein fixer Dänzer, oijoi' (Yuriy Andrukhovych 'Twelve Circles')). In the latter example, apart from the lexeme *neabyiak* rendered with the help of the lexeme *unheimlich*, Hutsul dialectal unit 'scho yoy', which is rendered with the help of phonetic assimilation, is an intensifier of quality, which means 'dyzhe' (Eng. 'very').

Certain peculiarities of the subculture speech are also seen in requests, for which the pronoun 'Du' is characteristic. Similar sentence formation is characteristic for the youth language as well. We find it in the German translations. For example, Ukr.: 'Глуна ти, глуна, я ж тебе люблю!' – Ger.: 'Du Dummerchen, du, ich liebe dich doch!' (Oksana Zabuzhko 'Fieldwork in Ukrainian Sex').

It is important for outliers community to create certain atmosphere, scenes and situations where its members are spectators and, at the same time, organizers. In order to put into action such situations where the outliers find themselves among other outliers, certain lexical codes are necessary to differentiate between the community members and those who do not belong to them. W. Prosinger considers lexeme *der Typ* to be one of them that denotes 'the result of helplessness' in the subculture [17, p. 60]. In the Ukrainian language, there exists the equivalent to the German lexeme *der Typ – mun* that has a number of meanings. The following meanings can be found in the Ukrainian language dictionary: 1) the category of people united in particular features (social, national, professional etcetera) as well as its leading representative; 2) a person that differs from others in special characteristic features (appearance, behaviour, way of thinking etcetera) // *spoken* – someone, unknown person, *individ.// disrespect.*: A person with weird or negative characteristics [2, p. 116]. Hehl's dictionary of the youth slang registers that the meaning of the lexeme *der Typ* is synonymous to *der Junge* and does not denote helplessness "...aber ich denke, sie sind ganz nette Typen!", "Das ist ein ganz schön ausgekochter Typ" (intelligent), "Echt voll cool, der Typ da drüben!", "Geht mir echt auf den Wecker, wie der Typ prallt!", "Ich hab' da einen süßen Typ gespottet!" [14]. Analyzing the German translations of the works of the modern Ukrainian writers we can find a wide range of Ukrainian equivalents interpreted with the help of the lexeme *der Typ*. Some of them denote helplessness, though many of them have negative connotation, are frequently used as slang, argot, or neutral words. For example: 1) *hlopets* (Ukr.: 'Джон Вінстон Леннон, непоганий, зрештою, хлопець...' – Ger.: '...John Winston Lennon, kein übler Typ eigentlich...' (Serhiy Zhadan 'Big Mac')); Ukr.: 'Я зауважив одного хлопця, трохи старшого за мене, який стояв на горді, широко розставивши ноги та стискаючи руками мотику' (Lubko Deresh 'The Worship Lizzard') – Ger.: 'Ich bemerkte einen Typ, etwas älter als ich, der im Gemüsegarten stand, die Beine gespreizt und in den Händen eine Hacke'); 2) *hlopchak* (Ukr.: '...Із міднобуківської школи до Польщі поїхало двоє хлопчаків...' – Ger.: '...führen zwei Typen aus Midni Buky nach Polen...' (Lubko Deresh 'The Worship Lizzard')); 3) *hlopchyna* (Ukr.: 'Чорноволосий хлопчина, зодягнутий у сіру футболку без рукавів зі шнуровидлом коло шиї, тобто я, змерзлякувато потер руки' – Ger.: 'Ein schwarzhaariger Typ in einem grauen, ärmellosen T-Shirt mit Schnursalat am Hals, also ich, rieb sich fröstelnd die Arme' (Lubko Deresh 'The Worship Lizzard')) 4) *molodyk* (Ukr.: 'Особливо дівуля вкурвила мене, коли я зауважив, як вона вішається на молодика в компанії добре одягнутих очкариків-інтелектуалів' – Ger.: 'Besonders wild wurde ich, als ich bemerkte, wie sich das Mädels an einen jungen Typen aus einer Gruppe gutangezogener Brillenträger hängte' (Lubko Deresh 'The Intention)); 5) *dyadko* (Ukr.: 'Але я не зовсім певний, чи так уже й до кінця поїхав у того дядька дах' – Ger.: 'Aber ich bin mir nicht sicher, ob dieser Typ wirklich restlos übergeschnappt ist' (Lubko Deresh 'The Worship Lizzard')); 6) *muzhuk* (Ukr.: 'Нормально, думаю, хороший мужик, капітан Кобилко...' – Ger.: 'Okay, dachte ich, der Typ, Hauptmann Kobylko...' (Serhiy Zhadan 'Anarchy in the UKR')); 7) *muzhchynka* (Ukr.: 'А що – мужчинки хоть куди!' – Ger.: 'Und das sind scharfe Typen!' (Oksana Zabuzhko 'The Museum of Abandoned Secrets')); 8) *kurdupl* (ein untersetzter Typ) (Ukr.: 'Зустрічає нас такий собі курдупель в танкістському шоломі. Полковник Іванов' – Ger.: 'In Wunnyky haben wir dann die Offiziere getroffen. Oberst Iwanow, ein untersetzter Typ...' (Yuriy Vynnychuk 'Tango of Death')); 9) *halaistra* (Ukr.: «Рівно тридцять, молода гарна жінка, вся ця галаїстра навколо міжнародної каси намагалася всіляко липнути до неї» – Ger.: «Genau dreißig, eine junge, hübsche Frau, und die Typen am internationalen Schalter versuchten, sich auf jede nur erdenkliche Weise an sie ranzumachen» (Yurii Andrukhovych 'The Secret. Instead of a Novel')); 10) *mudak* (Ukr.: «...з одним мудаком, який мене дістав» – Ger.: «... mit einem Typen, der mir irrsinnig auf die Eier ging» (Oksana Zabuzhko 'Field Work in Ukrainian Sex')); 11) *fatset* (Ukr.: «Але одного разу, – Дзвінка підняла акуратний пальчик, наголошуючи на тому, наскільки винятковим і неординарним був випадок, так от, одного разу здибав його певний фацет, який саме шукав саксофоніста до свого джез-бенду» – Ger.: «Aber eines Tages, – Dzwinka hob bedeutsam den Finger, um etwas Extraordinäres anzukündigen, – also, eines Tages traf er einen Typen, der einen Saxophonisten für

*seine Jazzband suchte*» (Lubko Deresh 'The Worship Lizzard'); 12) *bychara* (Ukr.: «...короткошій бичара без вказівного пальця на правій руці і великого на лівій» – Ger.: «...ein bulliger Typ, dem an der linken Hand der Zeigefinger und an der rechten der Mittelfinger fehlte» (Yurii Andrukhovych 'Twelve Rings')); 13) *olihofren* (Ukr.: «Озброєний автоматом олізофрен не погожувався пропустити нас до малої» – Ger.: «ein mit Maschinenpistole bewaffneter Typ wollte uns nicht zu unserer Tochter lassen» (Yurii Andrukhovych 'The Devil's Hiding in the Cheese')); 14) *padliuka* (Ukr.: «...тільки за совденівським підручником виходило, що він падлюка, а чувак був якраз нормальний...» – Ger.: «...aber vielleicht wurde es nur in den Sowje-Lehrbüchern so verkauft, dass er'n mieser Typ ist, vielleicht war das eine ganz normale Reaktion...» (Oksana Zabuzhko 'The Museum of Abandoned Secrets')); 15) *chuvak* (Ukr.: «На реценції сидить чувак з кульчиками в обох вухах, говорить сербською і дивиться футбол» – Ger.: «An der Rezeption sitzt ein Typ mit Ringen in beiden Ohren und schaut Fußball, er spricht Serbisch» (Serhiy Zhadan 'Big Mac')); 16) *shturpak* (Ukr.: «Нагору вибилися різноманітні штурпаки...» – Ger.: «Abschaum schwappte nach oben, Typen...» (Yuriy Vynnychuk 'Tango of Death')); 17) *patsan* (Ukr.: «Напевне, я наймолодший пацан...» – Ger.: «Möglich, daß ich hier der jüngste Typ bin...» (Lubko Deresh 'The Intention')); 18) *paskudnyi typ* (Ukr.: «Дуже, дуже паскудний тип» – Ger.: «Ein sehr, sehr mieser Typ» (Lubko Deresh 'The Worship Lizzard')); 19) *pidozrylyi typ* – *der verdächtige Typ* (Yuriy Vynnychuk 'Tango of Death').

### 3. CONCLUSIONS

As a means of communication and one of the most important way of self-expression language reflects the surrounding world of people, their preferences, attitudes towards others, acceptance or rejection of the world, belonging or dissociation from it. There is one or a number of names used to denote a particular object or concept. They often have their own alternative or even opposition denominations peculiar to a certain age, professional or interest groups etc. New words describing both new and existing notions constantly appear in the language. Subculture is characterized by a number of designations that serve as a code for communication between "themselves", as a means of isolating and creating opposition, for self-expression, etc. As most subcultures are represented by young people, youth language absorbs lexical units peculiar for subcultures. Despite the lexicon of subcultures as well as the youth language in general is influenced by the flow of time and changes it is more recorded in the dictionaries, some of it goes into the spoken language, which is used not only by young, but middle and older generation. Especially when it comes to notions emerged at the time of their youth (for example, certain designations in music). Based on the study of German scientists who distinguish the main characteristics of subcultures and inherent for them groups of the most used lexical units, one can observe both coincidence and divergence of lexical units meaning recorded in the dictionaries. Besides the specific notions indicating certain characteristics of one or another subgroup (related to music, fashion etc.), subcultures mainly use the youth and spoken language and if necessary a literary one. In the language of subcultures the intensifiers such as, *voll, total, echt, tierisch, unheimlich, irre* etc are used to reinforce the quality. In the Ukrainian writers' translations into German one can notice a number of analyzed lexical units typical for the language of subcultures as well as for the youth language in general.

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У статті розглядаються субкультури і їх мовні особливості. Дослідження окреслює низку позначень, характерних для субкультур, що слугують кодом для спілкування поміж «своїми» та засобом виокремлення, самовираження, створення опозиції тощо. Оскільки більшість субкультур представлені молодими людьми, молодіжна мова всмоктує в себе лексичні одиниці, характерні для субкультур. Незважаючи на те, що лексика субкультур, як і молодіжна мова в цілому, піддається плину часу і змінам, вона більшою мірою фіксується у словниках, певна її частина переходить у розмовну мову. Опираючись на дослідження німецьких науковців, які виокремлюють основні особливості, характерні для субкультур та корпус притаманних для них найбільш вживаних лексичних одиниць, дослідження фіксує як збіг, так і розходження значень цих лексичних одиниць, зазначених у словниках. Окрім конкретних понять, які позначають певні особливості тієї чи іншої субгрупи (пов'язані з музикою, модою і т.д.), субкультури використовують загально-молодіжну та розмовну мову, а також поза своїм оточенням при потребі можуть користуватися літературною мовою. У мові субкультур для підсилення якості використовуються інтенсифікатори *voll*, *total*, *echt*, *tierisch*, *unheimlich*, *irre* та ін. У перекладах творів українських письменників на німецьку мову спостерігається використання низки проаналізованих у статті лексичних одиниць, характерних як для мови субкультур, так і для молодіжної мови в цілому.

**Ключові слова:** субкультура, особливості, молодіжна мова, нецензурна лексика, сленг, переклад.

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## “THE EU” AND “BREXIT” CONCEPTS IN THE BRITISH POLITICAL DISCOURSE: COGNITIVE APPROACH

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**Abstract.** The paper deals with the cognitive features of “the EU” and “Brexit” concepts in the British political discourse. The study demonstrates that the political actors treat “The EU” and “Brexit” terms differently and resort to a series of strategies for the ambiguity of such concepts in the political communication. The analysis carried out in this paper shows that the meaning of the concepts is not something static but rather dynamic, which changes depending on the conceptual metaphor being imposed.

**Keywords:** the European Union, political discourse, Brexit, conceptual metaphor, political communication.

### 1. INTRODUCTION

Nowadays a political discourse has become a topical issue in linguistics. A point to be noticed here is that due to divergent influence and dramatic events happening all over the world, people try to be aware of the political situation in other countries. Politics is of considerable significance as a phenomenon that explains the influence of speeches, debates and hearings on people. It is obvious that intentions and ideas of politicians are sufficiently identified and hidden in conceptual metaphors.

Within the paradigm of cognitive linguistics, the study of conceptual metaphor, as a basic cognitive device that allows us to deal with abstract domains of experience, has become one of the subjects of linguistics.

The aim of the article is to give a general description of “The EU” and “Brexit” concepts taking into consideration their influence on shaping the public mental set and opinions and to state the role of conceptual metaphors in the British political discourse.

Traditionally the term discourse refers to “the whole process of interaction of which a text is just a part” [5, p. 24]. Refining the definition, we can see that there exists interrelation between the language and the social reality. It is possible to detect that it is necessary to analyse political discourse in order to understand the connection between language and power in different aspects.

In linguistics the political discourse, as a subcategory of discourse in general, “can be based on two criteria: functional and thematic. Political discourse is a result of politics and it is historically and culturally determined. It fulfills various functions due to different political activities” [5; 6]. It is evident that political discourse is a set of speech acts that are used in the political discussions, political beliefs

and also its negative manifestation. Any kind of text affects consciousness of a listener, but this affect is the main aim of communication.

## 2. FINDINGS AND DISCUSSION

It must be mentioned that there are general issues that determine the process of political communication such as *power, conflict, control, or domination* [1; 4; 5; 6]. The politicians all over the world use the techniques that can control people's choices and beliefs. A political discourse can model interests of the society, it is connected with the future context which aims at the future success that cannot be proved now. That is why it is beneficial for politicians because the time of verification is not identified.

Consequently, any political discourse is the usage of a language in the socio-political sphere of communication. It accompanies a political act in a political situation. As a language material of researches there can be speeches of politicians, political comments, publications in mass media etc. The function of persuasion is the main function of political discourse, because any political text affects people's minds. It is evident that the speech effect is the main aim of communication.

Nowadays the European Union is often characterized by "missed opportunities" [2] or an "awkward partner" [7]. This also has caused an identified position of Great Britain. On the one hand, Britain is one of the leading members of the European Union. On the other hand, Britain remains independent, stays outside and it still does not have its role.

It is reasonable to assume that the processes of European integration caused a set of profound consequences in the socio-cultural sphere. This led not only to the formation of a new kind of discourse, but to the serious political and economical changes. The beginning of the formation of political discourse is considered to be the 90s of the XX century. The idea of the united Europe plays a major role in the European integration discourse. There is the assumption that the European integration can be described by the Aesopian motto 'United we stand, divided we fall'.

The main figures in the development of the European integration discourse are the European Parliament, the Council of the European Union, the European Commission, the Western European Union and the European Court of Justice. It is important that within these organizations the most important official documents are created – official speeches, resolutions, declarations and also the material that is produced by mass media. Thus, in 1992 *Margaret Thatcher* during her speech in the Hague provided the suggestion that "*such a body [a European Community of 30 nations, ...] is an even more utopian enterprise than the Tower of Babel. For at least the builders of Babel all spoke the same language when they began*" [11]. The conclusion on this issue is ambiguous.

The main strategy of the European integration is cooperative because it supports the integrational processes. The obvious explanation of these phenomena is that the new values were formed which became common for a new kind of community. With this a new system of social and mental values are being created. The aim of the European Union was to develop the way of building the society that will meet the needs of almost all European countries. "*New Europe is above all a community of values. Europe has spread these values throughout the world*" [16]. These values are based on the old ones or they are called European traditional values and on the new values that are connected with the future. Suppose, these values are : tolerance, belief, freedom, justice, peace, solidarity, human rights, new community and others. "*The European values should capture the public's aspiration: a better balance between work and family, combining growth with environmental well-being, and achieving economic dynamism with social cohesion*" [17].

It's possible to follow different explanations what the European Union is and according to them there is a wide range of definitions from an "*objet politique non-identifié*" to "*a technocratic edifice*" [8] from "*a Family of Nations*" [11] to a "*concept charged with significance*" [10]. The usage of such conceptual metaphors in the political discourse implies the idea of European integration and it is the indicator of

the ideological system of European Union. The key moment in determination of ideological specificity is striving to find the European identity.

Another case of interest is that there were the events that reflect some negative perception of Europe. One of these memories is totalitarianism and the belief that one nation must completely dominate other peoples, or the Cold War that separated Eastern and Western Europe, or the period of stagnation. The crucial point is that Europe has overcome all that 'black spots' on its history and became a strong, united and democratic alliance. The European policy aims at the common goal that will unite all European peoples. So all the communication techniques and acts of politicians reflect the idea of the perfect future, ideal social system and the utopian idea of Europe.

After the referendum in the United Kingdom in 2016, a point of extensive discussion was *Brexit* (*British exit*) from the European Union. In our opinion the articles from BBC news clearly demonstrate the reasons of this event. As a result the thoughts and opinions of such well known politicians and public figures as Theresa May, David Cameron, Donald Tusk, David Davis, Nigel Farage, James Dyson, Angela Merkel, John Kerry, Rebecca Harms, Enda Kenny, Andrew Lansley, Iain Duncan Smith, Beata Szydlo and others have been analysed in this article, considering the importance of the British political discourse and the role of "The EU" and "Brexit" concepts in it.

On analysing 50 articles from the BBC news we consider it possible to state that all politicians tend to be "political actors" and treat "The EU" and "Brexit" terms differently and with some restrictions. To mask the politicians' attitude to Brexit and the EU such means of communication as *conceptual metaphors* are used in their speeches.

Thus, David Cameron would attempt to "*steady the ship*" of Brexit over the coming weeks and months and was not absolutely clear in his different speeches about the position of Britain in/out the EU:

*"The British people have voted to leave the European Union and their will must be respected," said Mr Cameron. "The will of the British people is an instruction that must be delivered".*

*"If I didn't think it was in Britain's interests to stay in the European Union I wouldn't argue for our membership. I think the situation today is what we need is a reform of the European Union and then a referendum where the British people, not me but the British people watching at home, they have the choice in an in/out referendum by the end of 2017".*

He is convinced that in a few years British people will realize their mistake, but their opinion must be respected now.

UKIP leader Nigel Farage hailed Brexit as the UK's "*independence day*" and told the supporters:

*"Dare to dream that the dawn is breaking on an independent United Kingdom".* After such speeches Scottish First Minister Nicola Sturgeon said she was "*absolutely determined*" to keep Scotland in the EU so a second Scottish independence referendum was now "*highly likely*".

Another leading Leave campaigner, Labour's Gisela Stuart, said the UK would be a "*good neighbour*" when it left the EU.

The reaction to Brexit of Boris Johnson, the ex-London mayor and public face of Vote Leave, was rather controversial. On the one hand, he said he had not yet decided whether to support David Cameron's campaign for Britain to remain in the European Union and declared his position as "*no need for haste*" about severing the UK's ties. Mr. Johnson said voters had "*searched in their hearts*" and the UK now had a "*glorious opportunity*" to pass its own laws, set its own taxes and control its own borders. At a Brexit party, he said: "*If the predictions are right, this will be a victory for real people, a victory for ordinary people, and a victory for decent people*".

Another supporter of Brexit was David Davis who called for a "*brisk but measured*" approach, with a likely exit from the EU around December 2018. He said the "*first order of business*" should be to strike trade deals with non EU countries. Moreover Mr. Davis stated that the "*ideal outcome*" would be "*continued tariff-free access*" to the EU single market, adding:

*"Once the European nations realise we will not budge on control of our borders, they will want to talk, in their own interests".*

The political speeches of James Dyson aim at no compromise on membership of the single market. As a result he is sure that the UK would do far better if it is no longer bound by any EU rules:

*"I think we should be absolutely out," he said. "If Europe wants to have free trade with us, then that's great, if they don't, we won't. It's the freedom - we don't have things imposed on us by Brussels. We can make our own laws and determine our own future and determine our own trade deals with other countries throughout the world. I'm thrilled. I think it is a liberation and a wonderful opportunity for all of us".*

Guy Verhofstadt, who was given the role of negotiator by the leaders of the main party blocks in the parliament, said he was not out for revenge against the UK and called for an end to what he said had been the *"collective depression on both sides of the channel"* after June's Brexit vote.

*"Brexit is not a liability. I see it more as an opportunity... We have our duty, our responsibility to make from Brexit a success for Europe, for all the citizens of Europe. Brexit is not a matter of punishment. It's not a matter of revenge... It's in my opinion a question of the sound relations between Britain and Europe",* he stressed.

The UK PM Theresa May was rather restricted and reserved in her political speeches expressing her attitude to the EU and Brexit. She said she wanted to *"make a success of Brexit"* and would *"seek to address the concerns of the British people about free movement"* while working for a *"close economic relationship with the EU"*. The UK Prime Minister stressed that the UK was *"not leaving Europe or withdrawing from the world. Once we have left the EU we will continue to work with our partners across Europe, indeed Brexit is an opportunity to intensify those relationships"*.

Despite the growing tendency of most politicians to present Britain out if the EU there appears a regressive force of other politicians who support the Britain's Europeanness.

Mr Van Rompuy rejected suggestions that the EU should have given former Prime Minister David Cameron a better deal after he sought reform of the UK's relationship with the EU, saying the main reason for the Brexit vote *"lies in Britain"*. He said EU leaders had warned former Prime Minister David Cameron it would be a *"mistake"* to hold a referendum on membership. The politician stressed that the UK already had a *"very special status"* within the EU, which was illustrated by it not being a member of the eurozone or the Schengen Agreement, but this meant it was also *"not fully a member of the hardcore where decisions are taken"*. *"Britain had not many friends anymore,"* Mr Van Rompuy said. He added that not only he but most European leaders still viewed Brexit as a *"political amputation of the first degree"*.

Being the supporter of the EU, the politician stated:

*"Because Europe was for many countries still a model, a model that you can achieve peace among peoples and states that waged wars for centuries, so it was a model of co-operation and integration"*.

According to the policy of German Chancellor Angela Merkel, British people should have thought twice before the referendum:

*"Nobody wants a long period of limbo. Neither the British people nor the European member states. Everyone has an interest that the preparations are conducted in a thorough manner, that the positions are clear, and I think it is absolutely understandable that Britain needs a certain amount of time for this"*.

She expressed *"great regret"* at the outcome, and EU chiefs said they expected the UK to begin negotiations to leave *"as soon as possible, however painful that process may be"*.

Supporting the idea of the UK/EU relationship, the US Secretary of State John Kerry said:

*"As Britain and the EU begin negotiating the new terms of their partnership, America is rooting for and will do all we can to try to encourage and assist in the development of the smoothest possible transition and a highly integrated and collaborative EU/UK relationship. The British have told us that they can't sign any kind of new trade agreement... until they are no longer a member of the EU. So there is a time period here no matter what, the process that may take at least a couple of years before anyone can contemplate some kind of agreement"*.

Hence, it is obvious that Brexit was an unexpected event not only in the political life the EU, but for the whole world as well. Nowadays Britain must prove its status of *"a great global player"* and the fact it can take back the control as an isolated from the European Union country.

After analysing the speeches of the majority of politicians we must state that conceptual metaphors are a key to understanding some aspects of political communication. These metaphors are meant to persuade listeners and readers that what is said by politicians about the EU and Brexit is worth

listening to and reading. Thus, it is possible to confirm that the politicians' attitude to Brexit is hidden in such conceptual metaphors:

*"a great future/success", "glorious victory" "a velvet divorce", "fresh leadership", "a political amputation", "independence day", "pulling up the drawbridge", "great regret", "a good neighbour", "hard-fought campaign", "not a liability", "freedom", "a long period of limbo", "a joke", "self-interested" and "stark contrast", "championing leave", and "a period of deep instability and uncertainty" etc.*

The selected conceptual metaphorical expressions of the term "the EU" reveals the importance of such a concept in the political communication:

*"ideal outcome", "a business market", "a good partner", "a business dictator", "The Tower of Babel" etc.*

The concept of the European Union presents the idea of the unity as a united system, united partnership and united family. After the referendum in summer 2016 there started the period of disagreement, disputes and conflicts. The point is that Britain will become an isolated leader, but not an enemy of the European Union and Britain will continue cooperation and integration. The political discourse is impossible without the historical events that will help predict some future developments. However, great attention is given to the formation of a New Europe, new leadership, new cooperation that is set by the goal of unification of people who live in Europe.

### 3. CONCLUSIONS

From the brief analysis we can conclude that our cognitive system is determined by a great number of conceptual metaphors, some of which are deeply embodied. The EU and Brexit concepts can be metaphorically conceptualised in the political discourse in different ways: both with positive and negative evaluations. The use of conceptual metaphors is two-fold: to describe a complex political reality and guide readers' value judgement according to the logic displayed by the usage of such conceptual metaphors.

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Стаття присвячена загальному опису когнітивних ознак концептів EU та Brexit у британському політичному дискурсі. Дослідження демонструє той факт, що політичні актори по-різному тлумачать такі терміни як EU та Brexit і вдаються до певних стратегій щодо двозначності цих концептів у політичній комунікації. Здійснений аналіз вказує на те, що значення досліджуваних концептів не є статичним, а динамічним, яке змінюється внаслідок застосованої концептуальної метафори.

**Ключові слова:** Європейський Союз (ЄС), Брекзіт, політичний дискурс, концептуальна метафора, політична комунікація.



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## Section:

# LEXICAL, PHRASEOLOGICAL SEMANTICS AND TRANSLATION THEORY

## TYOLOGICAL STRUCTURE OF GERMAN PHRASEOLOGY OUTSIDE GERMANY. QUANTITATIVE PARAMETERS

O.YA. OSTAPOVYCH

**Abstract.** The article deals with 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 with the new achievements of the cognitive linguistics. As a result the national state linguistic variant is considered as different from the regional, normatively non-codified and dialectal variation, a kind of cluster variant idiomatic thesaurus. The hypothesis of the structural isomorphy of the variant phraseology compared to the common German one has been empirically verified and vice versa - the hypothesis of the quantitative predominance in the Austrian phraseology of the structural model Adj+Sub under the Slavic linguistic influence has also been falsified.

**Keywords:** language pluricentricity, national state linguistic variant, variant idiomatic thesaurus, phraseology, typological structure.

### 1. INTRODUCTION

#### 1.1. STATE OF THE ART

The research of national-varying phraseology of the modern literary standard German, originated since 50-60-ies of the XXth century, passed, according to our information, several fundamental stages. At the beginning, the ex-Soviet school of linguistic variantology, founded by professor

A.I. Domashnev [11; 21; 22; 27], introduced into the scientific use the concept of equal pluricentrism of the standard literary German language, with their own national centers of regulatory codification within sovereign German-speaking states. Thus, linguistic variantology strongly emancipated from the structural dialectological paradigm, which interpreted the German language outside the East and West Germany (at that time) as a deviant phenomenon, deviations from the abstract ideal national standard-literary norm. Following the German language, linguistic variantology in the former USSR attracted to the deep scientific analysis the other polynational European languages - English (see the works by A.D. Schweitzer), Spanish (works by G.D. Stepanov [11]) etc.

To some extent, this was a political and ideological reaction to the claims of the Pan-Germanism of the Third Reich. However, taking into account the empirical reality - establishment after the Second World War of the sovereignty in nation states of Austrians, Swiss Germans and European "dwarfs" - Luxembourg and Liechtenstein, the validity of this sociolinguistic conclusion stood the test of time and

geopolitical changes. First used by the Soviet stylist of Austrian origin Elise Riesel the term “national variant of language” [27] today is finally confirmed in the scientific literature circulation. After a decade in the 80-and 90-ies of the XXth century the Western European and North American sociolinguistics, represented by R. Muhr, J. Ebner, P. Wiesinger, M. Clyne, and most importantly – U. Ammon [1; 8; 13; 24; 25; 35] acknowledged post factum the priority of the East European research in this area. In terms of U. Ammon the phenomenon of national linguistic variation is verbalized as “nationale Sprachvarietät” (instead of “Variante” – O.O.) [1], however, the very concept of “national non-homogeneousness”, “polynationality” and “pluricentricity” of German became a priori axiomatic and is not exposed to any more doubt.

The following after the general theoretical, in fact, sociolinguistic one, was an inventory-distributive stage. It provided a description, classification and ordering of differences in national standards on different levels of a language system - from phonetics and morphology - to the vocabulary and syntax (taking into account, including, the national spelling rules), and - analysis of their communication “competitiveness” with the linguistic units of Bundesdeutsch.

At first, this inventory was based on rather fragmentary written sources - fiction (including dialectal), periodicals, archaic dialect dictionaries composed by the amateur folklorists and ethnographers. It is clear, that such collections of the Western authors (S. Kaiser, P. Panizzolo, H. Rizzo - Baur, D. Magenau, S. Hofmann [19; 26] - a special attention deserve mini-dictionaries by J. Ebner and K. Mayer [12; 23]) were an important but insufficient step in the study of this phenomenon. They marked the initial survey of empirical data and needed further analysis and critical thinking.

## 1.2. EVOLUTION OF STUDY IN PHRASEOLOGY OF NATIONAL VARIANTS OF GERMAN

Phraseology as the most ideoethnic component of vocabulary could not stand aside the attention of scientists-variantologists. The obvious intuitive hypothesis, that the lexical structure of phraseology and its inner image as the motivational basis most explicitly fix the features of mentality of the nation and the particular circumstances of its social life, was fully confirmed by the results of above mentioned empirical research stage.

Most noteworthy in this respect are the works of W. Eismann, R. Shmidlin, H. Burger and Cs. Földes [3-7; 14-18; 28; 29]. But here was also the problem of uncritical reception of heterogeneous, partly archaic literary sources (see the criticism by the leading Hungarian expert

Cs. Földes on the mini-dictionary of Austrian phraseology composed by the Russian V. Malygin [18; 20]). The main objective of the empirical research phase (including - phraseology of the language variants) was the test - how language material collected by the predecessors, is related to the reality of living speech. To some extent this gap was filled by a fundamental dictionary “Das Variantenwörterbuch”, issued in 2005 and edited by the Patriarch of German sociolinguistics Ulrich Ammon [2]. The language material (including phraseological), fixed in the dictionary, was tested by the corpus computer analysis using the search engines Lycos and Alta Vista (precursors of Google), which significantly increases its probability. This was the correct empirical approach, enabled by the modern multimedia equipment, it put in a new “old” problem, to which the science is back at a new stage of the cognitive “spiral”. After all, only after precise and valid inventory of the research subject, you can put “global issues”. In our case - the extent to which the features of the mentality of German-speaking peoples are fixed by the phraseology – explicitly – by the component and holistic semantics or implicitly – by the structural organization of idioms. Indeed, as rightly pointed by the classic of cognitive phraseology D.O. Dobrovolsky, “im streng kognitiven Sinne ist ein intersubjektiv nicht geläufiges Idiom gar kein Idiom” – “in the sever cognitive sense the intersubjectively non-frequent idiom is not an idiom at all” [9, p. 263; 10].

## 1.3. SUBJECT OF STUDY

Based on empirical data, after inventory in the dictionary of U. Ammon, we conducted a quantitative analysis of structural models, according to which the German phraseology outside

Germany is organized. Thus we set out objectives: first, to test the frequently cited assertion with a claim on the axiom, that “the Austrian and Swiss national phraseology is based on the same structural models as the common German one” [30; 34]. Second, to check out the hypothesis of dominance in the Austrian phraseology of the structural model Adj + Sub, seemingly due to the Slavic linguistic influences, brought in the series of publications of the Russian researcher G. Turkovskaya [31-33], which, according to our sources, is still neither conclusively proved nor refuted.

## 2. FINDINGS AND RESULTS

We consider it expedient to borrow the division of idioms (introduced by the authors of “Das Variantenwörterbuch”) - into “full national variants” (phraseological Austriacisms and Helvetisms par excellence), “full regionalisms”, “regional half-variants” (Luxembourg, Liechtenstein, South Tyrol, Eastern Belgium, Alsace, Lorraine), “cross cluster variants”. According to structural and typological criteria in the German idiomatic variant thesaurus there are the following (quite common German) morphological models, the difference between them is only in the proportions:

### Sub. + Sub. (17):

**Teutonisms «par excellence»** (*Ende der Fahnenstange; Mensch Meier!; Otto Normalverbraucher*)

**Austriacisms «par excellence»** (*Amt der ... Landesregierung*)

**Helvetisms «par excellence»** (*Ende Jahr; Ende Monat; Ende Saison; Ende Woche; Kaffee Schnaps; Landesindex der Konsumentenpreise; Mitte Jahr*)

**Full regional variants** (*Junge, Jungel; Präsident(in) des Senats*)

**Cross combined variants (clusters)** (*Christi Himmelfahrt; Knecht Ruprecht; eine Mütze [voll] Schlaf; Risi Bisi*)

and its subtypes

### Sub. +Konj. +Sub. (8):

**Helvetisms «par excellence»** (*Alters - und Hinterlassenversicherung; Gemeindeammann und Betriebsbeamte; Jugend und Sport; Speck und Bohnen; Stimm- und Wahlrecht; Volk und Stände*)

**Cross combined variants (clusters)** (*Blaulicht und Folgetonhorn; Blaulicht und Sirene; Blaulicht und Martinshorn; Räuber und Gendarm; Räuber und Schandi*)

and

### Sub. + Präp. + Sub. (13):

**Teutonisms «par excellence»** (*ein Schlag ins Kontor; ein Schrank von Kerl*)

**Austriacisms «par excellence»** (*Würstel mit Saft; Abgeordnete zum Landtag; Abgeordnete zum Nationalrat; Abgeordnete zum Bundesrat; Erdapfel in der Schale/Montur*)

**Helvetisms «par excellence»** (*Augenschein vor Ort; Gut zum Druck*)

**Full regional variants** (*Handkäse mit Musik*)

**Cross combined variants (clusters)** (*Verkauf über die Gasse; Knall auf Fall; Meter über dem Meer*)

### Präp. + Sub. (43):

**Teutonisms «par excellence»** (*auf/mit Bewährung; ohne Bewährung; um den Dreh; um die Ecke; ohne Ende; am Fließband*)

**Austriacisms «par excellence»** (*im Betretungsfall; um ein Butterbrot; auf Dauer; zum Drüberstreuen; zur Gänze; in Haushaltsmengen; in Hinkunft; in Summe*)

**Helvetisms «par excellence»** (*ab Tonband; ab der Welt; an Zahlung; bei einem Haar; in Einerkolonne; im Fall; zur Hauptsache; am Laufmeter; aufs Mal; in Minne; unter der Tür; unter Dach; auf Zusehen [hin]*)

**Full regional variants** (*in einem Aufwasch; bis in die Puppen; mit Schmackes; nach Tisch; vor Tisch*)

**Cross combined variants (clusters)** (*in einem Aufwaschen; durch die Bank; ums Eck; in der Früh; auf der Gasse; über die Gasse; zu Händen [von]; zu Händen [von]; von Hand; auf Krankenschein; in Schwebe; in der Schwebe; am Stück*)

### Adj. + Verb (23):

**Teutonisms «par excellence»** (*sich warm anziehen müssen/sollen; sich fein machen; jmdm. nicht grün sein; sich schlapp lachen*)

**Austriacisms «par excellence»** (*evident halten*)

**Helvetisms «par excellence»** (*obligatorisch/schuldig/ungültig/verbindlich erklären; [für] erheblich erklären; jmdn. gluschtig machen; jmd. hat warm/heiss/kalt; provisorisch werden; leer schlucken*)

**Full regional variants** (*sich dicke tun; dicke kommen*)

**Cross combined variants (clusters)** (*[den Boden] nass/feucht aufnehmen; etw. geht blöd her; jmdn. blöd/dumm sterben lassen; sauer sein; jmd. schaut jmdm. Ähnlich; etw. schaut jmdm. ähnlich/gleich; sich schlau machen; jmdm. ist warm/heiß/kalt; etw. sicher haben; staatlich geprüft*)

**Sub. + Verb (124):**

**Teutonisms «par excellence»** (*sich einen Ast lachen; jmdm. die Bude einlaufen/einrennen; Einfahrt haben; Entgelt bezahlt; die/eine Fliege machen; jmd. geht der Hut hoch; [nicht] jmds. Kragenweite sein; ein Rad abhaben; einen Schlag bei jmdm. haben; keinen (Hand)schlag tun; einen Stich haben*)

**Austriacisms «par excellence»** (*habt Acht!; eine Aktion setzen; Aktivitäten setzen; das/sein Auslangen finden; Berufung einbringen; Federn haben; sich die Haxen ausreißen; sich keinen Haxen ausreißen; jmdm. das Haxl legen/stellen; einen Huscher haben; einen Klopfer haben; [die/eine] Rechnung legen; ein Schäuferl nachlegen; den Scherben aufhaben; Sand spielen; Wahl[en] schlagen*)

**Helvetisms «par excellence»** (*den Anschein machen; den Anschiss haben; einen Augenschein nehmen; [k]ein Büro aufmachen; den Mahnfinger/Warnfinger erheben; eine Frist ansetzen; das Fuder überladen; Schule geben; jmdm. den Bogen geben; Sorge geben; Gegensteuer geben; Hand bieten; die Hände verwerfen; keinen Hochschein [von etw.] haben; das Kalb machen; jmdm. die Kappe waschen; Konkurs gehen; über jmdn./etw.] den Konkurs verhängen; den Kropf leeren; jmdm. die Kutteln putzen; eine Nachachtung verschaffen; jmdm. jagt es den Nuggi raus; etw. ist kein Schleck; jmdm. den Schuh geben; jmdm. die Stange halten; keinen Wank machen/tun*)

**Variants of Luxembourg** (*Protokoll errichten*)

**Full regional variants** (*die Schnauze [weit] aufreißen; seinen Ausstand geben / feiern; keinen Blumentopf gewinnen können; die Brocken hinschmeißen / hinwerfen; ein Fass aufmachen; sein Fett abbekommen / wegbekommen / wegstreichen; einen Haschmich haben; die Hucke voll hauen; die Hucke voll kriegen; die Hucke voll lügen; sich die Hucke voll saufen; jmdm. geht die Hutschnur hoch; jmdm. platzt die Hutschnur; den Kanal voll haben; sich die Kante geben; jmdm. brennt der Kittel; einen Klamsch haben; bei jmdm. fällt die Klappe; [bei] jmdm. platzt der Knoten; einen Krankenschein machen / haben; zu etw. seinen Kren geben; [die/eine] Mücke machen; die Platte putzen; Platte machen; jmdm. die Fresse polieren; jmdm. die Schnauze polieren; die Puppen tanzen lassen; noch eine Schippe drauflegen; einen Schlag haben; sich einen Splitter einziehen / einreißen; sich auf die Strümpfe machen; die Tageszeit sagen; Terz machen; [die] Traute haben; eine/einen Flunsch ziehen*)

**Cross combined variants (clusters)** (*ein Angebot einholen; einen Augenschein nehmen; Bauklötze staunen; jmdm. das Bein stellen; den [ganzen] Bettel hinschmeissen / hinschmeißen / hinwerfen; der Brauch sein; Dampf aufsetzen; Druck aufsetzen; Einspruch erheben; Einspruch einlegen; Eis laufen; Fersengeld geben; grüß Gott; pfiat di Gott [schöne Gegend]; vergelt's Gott; den Verleider haben/bekommen; die Pappen halten; die Fotze halten; die Gosche halten; die Klappe halten; die Fresse halten; den Sabbel halten; die Schnauze halten; einen Hau haben; das Haxl heben; Jahrgang ... sein; den Jahrgang ... haben; jmdm. geht der Knopf auf; jmd. macht/tut den Knopf auf; die Kurve kriegen; Leine zeihen; Manderl[n] machen; eine Meise haben; einen Pecker haben; keinen Plan [von etw.] haben; Rekurs einlegen/einreichen; die/eine Krot schlucken [müssen]; eine Kröte schlucken [müssen]; einen Schuss haben; sich die/seine/ihre [ersten] Sporen verdienen; [sich] die/seine/ihre Sporen abverdienen; Stich halten; die Tafel löschen; die Tafel putzen; die Tafel wischen; Tischfußball spielen; Staub wischen; einen Zacken zulegen; einen Zacken draufhaben*)

and its subtypes

**Präp. + Sub.+ Verb (110):**

**Teutonisms «par excellence»** (*jmdm. auf die Bude rücken; auf den Busch klopfen; jmdm. aufs Dach steigen; im Eimer sein; in die Eisen gehen/steigen/treten; jmdm. auf die Finger sehen/gucken; etw. geht [jmdm.] über die Hutschnur; über den Löffel balbieren/barbieren; in den Miesen sein/stehen; etw. auf der Pfanne haben; in Rente gehen/sein; jmdn. am Schlafittchen fassen/packen/haben*)

**Austriacisms «par excellence»** (*im Eck sein; durch die Finger schauen; jmdm. ums/übers Haxl hauen; jmdn. ins Haxl beißen; jmdm. an der Kittelfalte hängen; sich auf ein Packl [zusammen]hauen; durch den Rost*)

fallen; jmdm. in den Säckel greifen; in den Säckel greifen; auf die Seife steigen; in Verstoß geraten; aus der Zeit sein)

**Helvetisms «par excellence»** (sich [nicht] auf die Äste hinauslassen/hinauswagen; sich etw. ans Bein streichen; etw. zu Boden reden; über die Bücher gehen; jmdn. aus dem Busch klopfen; ans Futter geben; zum Handkuss kommen; in die Hosen müssen; in die Hosen steigen; sich [nicht] auf die Kappe scheissen lassen; sich in der Arsch klemmen; mit etw./jmdm. zu Schläge kommen; jmdm. in die Schuhe blasen; jmdn. am Seil herunterlassen / herablassen; auf den Stockzähnen lachen; nicht im Strumpf sein; ins [gute] Tuch gehen)

**Variants of Liechtenstein** (in Behandlung ziehen)

**Full regional variants** (in Brass kommen/geraten; in die Gänge kommen; sich über die Häuser hauen; jmdn. auf dem Kieker haben; auf Kippe stehen/auf Kippe gestellt sein; an den Knöpfen abzählen [können]; etw. ist zum Krenreiben; auf Lepschi gehen; aus dem Nähkästchen plaudern; jmdn. auf die Nudel schieben; auf [der] Trebe [sein/gehen]; auf den [richtigen] Trichter kommen; auf den [richtigen] Trichter bringen; auf die Tube drücken; etw. kommt nicht in die Tüte; etw. am Wickel haben)

**Cross combined variants (clusters)** (jmdn. in den April schicken; in Augenschein nehmen; in [den] Ausstand treten; etw. hängt jmdm. beim Hals heraus; jmd. unter den Boden bringen; jmdn. zu Brei schlagen; auf die Bremse steigen; auf die Bremse drücken/stehen; auf die Bremse treten; nicht auf die Brennsuppe dahergeschwommen sein; jmdn. ins Eck drängen; jmdn. ins Eck stellen; jmdn. ums Eck bringen; auf die Schnauze fallen; auf die Fresse fallen; in die Ferien fahren/gehen; in [den] Ferien sein; sich etw. aus den Fingern zuzeln; jmdn. am falschen Fuß erwischen; jmdn. auf freiem Fuß anzeigen; jmdm. ins Gäu gehen/kommen; jmdn. in die Pappen hauen; jmdn. in die Gosche hauen; am längeren Hebel sitzen; etw. Haut/reisst/reißt jmdn. vom Hocker; etw. auf die eigene Kappe nehmen; etw. auf seine Kappe nehmen; sich [nicht] in die Karten schauen lassen; sich [nicht] in die Karten gucken lassen; am Kerbholz haben; auf dem Kerbholz haben; aus den Latschen kippen; aus den Pantinen kippen; aus den Anzug kippen [nicht]; auf den Kopf scheißen lassen; jmdn. am Krawattl nehmen / packen / haben; übers Kreuz kommen/sein; etw. auf Lager haben; etw. an Lager haben; etw. am Lager haben; am Laufenden sein/bleiben; auf dem Laufenden sein/bleiben; jmdn. am Laufenden halten; jmdn. auf dem Laufenden halten; sich selber/selbst in den Sack lügen; sich [selber/selbst] in die Tasche lügen; [schwer] im Magen liegen; [schwer] auf dem Magen liegen; zu Nacht essen; sich [selber] an der Nase nehmen; sich an die eigene Nase fassen; etw./jmdn. auf die Schaufel nehmen; etw./jmdn. auf die Schippe nehmen; nicht auf die Nudelsuppe dahergeschwommen sein; in Pension gehen/sein; in die Röhre gucken; in den eigenen Sack stecken; etw. in den Kamin schreiben; etw. ins Kamin schreiben; etw. in den Rauchfang schreiben; etw. in die Esse schreiben; etw. in den Schornstein schreiben; neben den Schuhen sein/stehen; [gut] in Schuss sein/bleiben/halten; [gut] im Schuss sein/bleiben/halten; etw. in Verkehr setzen; von den Socken sein; etw. haut jmdn. aus den Socken; etw. haut/reisst/reißt jmdn. vom Stuhl; auf der Stelle treten; an Ort treten; auf Urlaub fahren; in [den] Urlaub fahren; auf Urlaub sein; im Urlaub sein; jmdn. am Wickel haben/nehmen/packen/erwischen; am Zahnfleisch gehen/[daher] kriechen; auf dem Zahnfleisch gehen/kriechen)

and

**Adj. + Sub.+ Verb (5):**

**Teutonisms «par excellence»** (kleine Brötchen backen; große Töne spucken)

**Helvetisms «par excellence»** (sauberen Tisch machen)

**Cross combined variants (clusters)** (eine große Gosche(n); eine große Klappe haben; eine große Fresse haben; eine große Schnauze haben; auf etw. [einen] gesteigerten Wert legen)

**Verb + Verb (12):**

**Teutonisms «par excellence»** (jmdn. abfahren lassen; stiften gehen; zurückbleiben, bitte!)

**Austriacisms «par excellence»** (jmd. kann jmdn. buckelfünferln; gemma, gemma!)

**Helvetisms «par excellence»** (bedient sein; es sich gewohnt sein; vergessen gehen)

**Variants of Luxembourg** (eine hängen haben; [es] ist gewusst)

**Full regional variants** (jmdn. wohnen haben)

**Cross combined variants (clusters)** (jmdn./etw. gehen lassen; pensioniert werden; sich [vorzeitig] pensionieren lassen; picken bleiben; Schau, schau! ; sich geschnitten haben; lass sehen)

The structural model **Adj. + Sub.** in its «pure» version, except the examples, analyzed above, is not found at all, just its subtype

**Präp. + Adj. + Sub. (13):****Teutonisms «par excellence»** (*in haushaltsüblichen Mengen*)**Austriacisms «par excellence»** (*im letzten Abdruck; mit heutigem Tag*)**Helvetisms «par excellence»** (*im gleichen Aufwisch; in/innert nützlicher Frist; in guten Treuen*)**Full regional variants** (*auf den letzten Drücker; bis auf den letzten Heller*)**Cross combined variants (clusters)** (*in angetrunkenem Zustand; mit freiem Auge; mit bloßem Auge; von [blossem] Auge; am laufenden Meter; aus dem eigenen Sack*)

In this case, such phraseological units as *ein Schlag ins Kontor; Verkauf über die Gasse* belong to the models Sub + Präp + Sub in a purely formal way, they are actually semantic derivatives of expressions *ins Kontor schlagen* and *über die Gasse verkaufen* (structural model Präp + Sub + Verb).

Expressions like *Mensch Meier !; Junge! Junge !; gemma, gemma !; Schau! Schau !; lass sehen!* are the modal-expressive phrases, idiomatic interjections, their affiliation to the models Sub + Sub and Verb + Verb is also purely notional (partly the result of a tautology).

Expressions based on models Präp + Sub and Präp + Adj + Sub are almost fully combined with the auto-semantic verb and developed into derivatives of the model Präp + Sub + Verb and Adv + Sub. These quantitative data are summarized in the following table.

	Teutonisms «par excellence»	Austriacisms «par excellence»	Helvetisms «par excellence»	Variants of Luxem- bourg	Vari- ants of Liech- ten- stein	Full regional variants	Clus- ters	Total
Sub.+ Sub.	3	1	7	-	-	2	4	17
Sub.+ Verb	11	16	26	1	-	34	36	124
Präp. + Sub.+ Verb	12	12	17	-	1	16	52	110
Präp. + Sub.	6	8	13	-	-	5	11	43
Präp. + Adj. + Sub.	1	3	3	-	-	2	4	13
Sub. +Konj. +Sub.	-	-	6	-	-	-	2	8
Adj. + Sub.+ Verb	2	-	1	-	-	-	2	5
Adj. + Verb	4	1	6	-	-	2	10	23
Sub. + Präp. + Sub.	2	5	2	-	-	1	3	13
Verb+ Verb	3	2	3	-	2	1	1	12

Tab. 1. Quantitative data of structural models in the variant phraseology.

### 3. DISCUSSION

From these data we can derive the following conclusions.

The entire quantitative dominance in the variant phraseology of models Sub + Verb; Präp + Sub + Verb; Adj + Sub + Verb is a common German feature of the structural-typological idiomatic set and meets a logical subject-object construction – “action-object of action” (also through a possible semantic derivation to these models of the scheme Präp + Sub).

Just a common German feature is the relatively small performance of models Verb + Verb and Part + Verb.

Entirely refuted by empirical data seems to be the quantitative prevalence in the variant phraseology (at least Austrian) of a model Adj + Sub influenced by Slavic languages. The patterns identified by G. Turkovskaya relate exclusively to the Viennese dialect archaic phraseology.

Relative performance of models Sub + Konj + Sub; Sub + Präp + Sub; Sub + Sub; Präp + Sub is a feature of the variant phraseology associated with its referential character (according to H. Burger) - nomination of realia, including such of a the social, political and culinary nature - on the one hand, and with the semantic specificity of adverbial attribution of an action described by the basic verb in the word combinations based on the model Adv + Verb, to which in a derivative way the phraseological units of the model Präp + Sub are developed - on the other hand.

In general, the conclusion about the structural and typological isomorphy of the variant phraseology compared to the common German one is confirmed.

### 4. CONCLUSIONS

Our empirical material and its quantitative parameters allow us to confirm the first hypothesis under discussion and to refute the other. Generally the structural isomorphy in the phraseology of nation-state variants of the standard literary German language towards Bundesdeutsch gives us a reason to a more general conclusion. Cultural specificity of German-speaking peoples can be fixed in semantics of the phraseology (integral and component one) but not by the whole morphology and syntax of idioms. That is, in our opinion, an indirect evidence, on the one hand – of the literary standard, and not a dialect nature of this type of language variation, on the other hand – of its non-emancipation to the status of a separate national language.

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Остапович О.Я. Типологічна структура німецької фразеології поза межами Німеччини. Кількісні параметри. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 33–41.

Статтю присвячено новітній теоретичній концепції дослідження варіювання німецької фразеології поза межами ФРН. В її основу покладено синтез теорії рівноправного плюрицентризму із сучасними набутками когнітивної лінгвістики. В результаті національно-державний мовний варіант трактується як відмінний від регіонального нормативно некодифікованого і діалектного варіювання, як тип кластерного варіантного ідіоматичного тезаурусу. Підтверджено емпіричним шляхом гіпотезу про структурну ізоморфність варіантної фразеології по відношенню до загальнонімецької і навпаки – спростовано гіпотезу кількісного домінування у австрійській фразеології структурної моделі Adj+Sub під впливом слов'янських мов.

**Ключові слова:** мовний плюрицентризм, національно-державний мовний варіант, варіантний ідіоматичний тезаурус, фразеологія, типологічна структура.

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## THE MAIN FEATURES OF THE CONCEPT OF POLITENESS IN THE GERMAN LINGUISTIC WORLD-IMAGE

R.V. UGRYNIUK

**Abstract.** This article is an attempt to describe the reflection of the concept POLITENESS in the language based on material in bulk (11 064 cases of occurrences of the key word Höflichkeit), which were taken from the Mannheim German Reference Corpus (COSMAS).

The article analyzes the complex features of the concept of German modern language. According to the material, the most frequent features of the concept are diplomacy (3552) as the establishment of international relations, formality (2210) in compliance with generally accepted standards of conduct, acquired feature (1820) produced under the influence of certain conditions of social environment and success (1604) in everyday affairs and in the professional field. Less important appeared demonstrative politeness (522) to cause an affirmative attitude, hospitality (498) and features of good manners (780) of other nationalities in the view of native German speakers. The non relevant features are innateness (22) and falsity, untruth (56).

Thus, the politeness in the imagination of native German speakers has formal, sometimes, ritual character, it is a social feature and serves to successfully perform various kinds of tasks.

**Keywords:** linguistic world-image, conceptual world view, semantic field, concept, conceptual characteristics.

### 1. INTRODUCTION

Linguistic world-image (LWI) shows the complete human perception of the world [2, p.20]. The world-image based on feelings, beliefs, perceptions and thinking of human being, dictates the rules of conduct, a system of values. One of the key fragments in the German LWI is the semantic field of courtesy, which is a reflection of the corresponding fragment of the conceptual world-image – of the concept of politeness.

The analyzed concept is verbalized and belongs to abstract concepts, because, includes representation of German native speakers about observance of decency, courtesy, deference, kindness which are accepted in the society.

An analysis of the concept of POLITENESS of modern German language has been already a subject of study, but mostly these are comparative studies (German courtesy compared to Russian) [1], or the selection of empirical data was carried on Internet forums [3]. The language material for this article (11 064 cases of word occurrences with the denotation of politeness) we selected from the German Reference Corpus (COSMAS).

## 2. RESULTS AND DISCUSSION

The analysis of language material defined complex of the conceptual features (CF) for the most complete coverage of the researched concept content.

The main features of the concept of POLITENESS are:

– Diplomacy (3552). For the most part reflected in the behavior of public officials, corresponding to the accepted ethical standards in politics, for example,

Mit **diplomatischer Höflichkeit** deutete Steinmeier an, dass zwischen der EU und der Türkei nicht alles so ist, wie es sein sollte [Braunschweiger Zeitung, 03.06.2006],

Colin Powell, der amerikanische Außenminister, blickt ernst und nachdenklich drein, Bundeskanzler Gerhard Schröder, der sich schwer tut, seine Gefühle zu verbergen, wirkt mürrisch und erregt. Mühsam nur wahrt er die diplomatische **Höflichkeit** [Mannheimer Morgen, 17.05.2003],

Damit auf dem diplomatischen Parkett nichts schief geht, hat das Wiener Kanzleramt ein "Handbuch für Minister" erstellt. Darin stehen neben Grundregeln der **Höflichkeit** [Mannheimer Morgen, 03.12.2005],

Ausnehmende **Höflichkeit** und **diplomatische** Zurückhaltung zeichnen ihn aus, den feinnervigen Mann aus Ghana, der als Generalsekretär an der Spitze der Vereinten Nationen steht [Nürnberger Nachrichten, 27.04.1999].

In addition, there are established rules of conduct in politics towards opponents, for example,

Ricks Tischnachbar reicht ihm das Blatt Papier zur Unterschrift. Er verpflichtet sich damit, politische **Höflichkeit** im Umgang mit Andersdenkenden zu wahren [St. Galler Tagblatt, 19.03.2010].

– Expectedness, praise, success (1604). Politeness as a character trait that deserves praise, is welcome, is expected and brings success. On the one hand, is emphasized the importance of adhering to the certain standards of behavior – respect and attention for people, taking into account their needs, friendly attitude, for example,

Also hat er wohl Anspruch darauf, dass seine Anliegen ernst genommen werden, dass er freundlich angehört und mit ganz normaler **Höflichkeit** behandelt wird [St. Galler Tagblatt, 02.02.2000];

Da **Höflichkeit** sehr wertgeschätzt wird, bietet man dem Gegenüber Zigaretten an und füllt sein Glas [St. Galler Tagblatt, 28.03.2009];

... Es gibt gewisse Grundregeln der **Höflichkeit**, mit denen man seinen Respekt gegenüber anderen Menschen ausdrückt [Braunschweiger Zeitung, 22.03.2006];

**Höflichkeit** gegenüber Fremden kostet wenig und ist in den meisten Gegenden die Norm. Leider gibt es keine zweite Chance, einen guten ersten Eindruck zu machen! Dann nützen uns auch die teuersten Charme-offensiven unserer Touristiker wenig ... [St. Galler Tagblatt, 09.09.2011];

the compliance with the general requirements of courtesy that gives a sense of stability and confidence in the future, for example,

**Höflichkeit** ist das oberste Gebot [St. Galler Tagblatt, 24.07.2010], Das alte Gebot der Höflichkeit, vor dem Betreten eines Büros anzuklopfen, gelte im übrigen nach wie vor - selbst bei offener Türe [St. Galler Tagblatt, 01.07.2009], Höflichkeit der Jungen ... ist für ein Gefühl der Sicherheit wichtig [St. Galler Tagblatt, 04.09.2007]; an approved assessment of politeness is given, for example, Reklamationen gab es keine - im Gegenteil - alle lobten Pünktlichkeit, Fleiss und **Höflichkeit** der Asylbewerber [St. Galler Tagblatt, 12.06.1999]; Thomas Hübner ist ein Mann ausgesuchter **Höflichkeit**. An diesem Image ändert sein jüngst erschienenes Album "An und für sich" nichts [St. Galler Tagblatt, 27.04.2011],

"Die Spieler sind alle sehr nett", lobt die 54-Jährige die **Höflichkeit** der Profis [Braunschweiger Zeitung, 18.10.2005].

On the other hand, the inobservance of accepted norms of behavior in society is condemned, for example,

Gutes Benehmen und **Höflichkeit** zeigen sich nur noch selten im Alltag [St. Galler Tagblatt, 21.01.2000],

... ein Mensch, der nur von anderen profitiert und dem **Höflichkeit** und Freundlichkeit völlig fremd sind [St. Galler Tagblatt, 11.02.2000],

Alle Gebote der **Höflichkeit** wurden geflissentlich ignoriert [St. Galler Tagblatt, 14.11.2011],  
Manchen jungen Leuten fehle "der schulische Rucksack" und es mangle ihnen an Fleiss und **Höflichkeit** [St. Galler Tagblatt, 04.06.2009].

In addition, politeness is the key to success in business, especially in the service sector, for example,  
Manieren und **Höflichkeit** seien geschäftsfördernd ... [St. Galler Tagblatt, 29.09.2000], Merke wohl: **Höflichkeit** ist das oberste Gebot für Menschen, die Autos verkaufen wollen. Auch in der VW-Hauptstadt [Braunschweiger Zeitung, 07.02.2009],

Der Chef des Geschäftshotels setzt auf **Höflichkeit**: "Nett und freundlich sein, das kostet nichts". [Braunschweiger Zeitung, 22.04.2006]; the key to success in personal life, especially with the opposite sex, for example,

Verlässlichkeit, Verbindlichkeit, Freundlichkeit, **Höflichkeit**, Respekt, Mitleid und Gerechtigkeit bildeten einen Katalog von Werten, die wieder modern seien. Wer sie pflege ... arbeite an der Beziehung [St. Galler Tagblatt, 10.10.2011],

Auch nicht so toll aussehende Männer haben noch heute die Chance, Frauen durch Witz und Charme für sich einzunehmen. Auch gute Manieren und **Höflichkeit** schaden nicht [Braunschweiger Zeitung, 20.06.2009] and generally in everyday life, for example,  
Freundlichkeit und **Höflichkeit** öffnen Türen [Braunschweiger Zeitung, 15.07.2008].

– Publicity (522). The aim is to cause a positive attitude towards yourself, for example,

Der amerikanische Präsidentschaftskandidat George W. Bush, der sich im Wahlkampf gerne als Mann der **Höflichkeit** darstellt, ist bei einem Kraftausdruck erwischt worden ... [St. Galler Tagblatt, 06.09.2000],

Mit betonter **Höflichkeit** erbot er sich, ihre Kamera zu tragen [Die Welt, 19.12.1964].

– Hospitality (498), which is a long tradition of Germanic peoples, but not always accompanied by sincerity, for example,

Manchmal kann Gastfreundschaft die volle **Höflichkeit** und Selbstüberwindung fordern [Braunschweiger Zeitung, 09.09.2009],

Doch jetzt, wo der Gast da ist, möchten wir ihm denn auch alle **Höflichkeit** erweisen [St. Galler Tagblatt, 13.10.2001].

– Acquiredness (1820). Politeness as one of the traits that is inculcated in children both at school and in the family and remind adults about the need to follow the rules of decorum, including employees of private security agencies which maintain law and order, for example,

Gleichzeitig fordern die Elternvertreterinnen von Müttern und Vätern, ihrem Nachwuchs Pünktlichkeit und **Höflichkeit** zu vermitteln ... Die Schule könne nicht jede Erziehungsaufgabe übernehmen [Braunschweiger Zeitung, 06.01.2007],

Demut und Respekt vor Menschen, **Höflichkeit**, Ehrlichkeit, Zuverlässigkeit. "Eltern müssen diese Dinge vorleben", sagt er [Braunschweiger Zeitung, 19.06.2008],

Die Achtung aller Mitschüler, Respekt und **Höflichkeit** den Mitmenschen gegenüber, Sorgfalt im Umgang mit Schulmaterial, Pünktlichkeit und Eigenverantwortlichkeit sind die fünf Prinzipien an der Schule [St. Galler Tagblatt, 20.08.2008];

Daher werden die rund 15 000 privaten Sicherheitsleute, die allein in den Stadien eingesetzt werden, extra für die WM in punkto **Höflichkeit** geschult [Braunschweiger Zeitung, 03.06.2006].

– Innateness (22), for example,

Doch es gibt Leute, bei denen die **Höflichkeit** "wie angeboren" wirkt. Früh übt sich ... [Tiroler Tageszeitung, 03.12.1997],

Drei dieser Asiatinnen standen schon bei mir und fragten mit der dieser Menschengattung so angeborenen **Höflichkeit**, ob ich denn englisch spreche [St. Galler Tagblatt, 20.09.2007],

Die Betreffenden unverblümt aufzufordern, mich in Ruhe zu lassen, widerspricht meiner angeborenen **Höflichkeit** [NZZ am Sonntag, 04.03.2012].

– Falsehood, untruth (56) as excessive courtesy, helpfulness for example,

Häufig geraten sie auf die schiefe Bahn der Gefälligkeit, sei es aus Anbiederung oder aus falscher **Höflichkeit** [St. Galler Tagblatt, 08.06.1998],

Vor einem Bankwechsel sollte man nicht zurückschrecken. Falsche **Höflichkeit** kann teuer werden [Braunschweiger Zeitung, 12.09.2009],

Er ist arrogant, stur, stolz und selbstbewusst. Er kennt keine falsche **Höflichkeit** [Nürnberger Nachrichten, 05.12.2009], Denn nach der sogenannten "Rheinischen" war einem, als wäre man eine knappe Stunde von einem netten Langweiler aufgehalten worden und hätte aus falscher **Höflichkeit** nicht entfliehen können [Die Presse, 17.09. 1991].

– Formality in sticking to basic social rules, for example,

Wiederholt wird "auf die wieder gefundene Tochter" angestossen, doch mehr aus **Höflichkeit** denn aus Wiedersehensfreude [St. Galler Tagblatt, 23.02.2001];

Sogar der Kartoffelbrei mit dunkler Soße schmeckt ihm. Oder hat er dies nur aus **Höflichkeit** bejaht? [Braunschweiger Zeitung, 17.09.2008];

Eine Frau bot mir ein Schnäpschen an, das ich aus **Höflichkeit** nicht ablehnte [St. Galler Tagblatt, 13.10.2011],

Die **Höflichkeit** verbietet es, nachzuhaken [St. Galler Tagblatt, 15.10.2010].

– Nationality as a reflection of cultural specificity of the behavior of representatives of individual nations. So, Asian politeness involves tolerance, sensitivity, attention to the interlocutor, for example,

Wenn er uns eine Visitenkarte reicht, nehmen wir uns ein Beispiel an asiatischer **Höflichkeit**. Wir nehmen das Kärtchen mit beiden Händen in Empfang, schauen es einige Sekunden an und bedanken uns dafür wie für ein Geschenk. [Braunschweiger Zeitung, 12.12.2008];

Korean hospitality, e.g., Beeindruckt hat Kessler die **Höflichkeit** der Koreaner. Zunächst einmal die Gastfreundschaft gegenüber Deutschen [Braunschweiger Zeitung, 04.04.2009]; German - punctuality, e.g., Fünf Minuten vor der Zeit ist des Deutschen **Höflichkeit** [Die Zeit (Online-Ausgabe), 22.04.2004], "Pünktlichkeit ist die **Höflichkeit** der Könige" [Braunschweiger Zeitung, 26.08.2006].

### 3. CONCLUSIONS

So the most frequent features of the concept of POLITENESS are diplomacy (3552) as the establishment of international relations, formality (2210) in compliance with generally accepted standards of conduct, acquiredness (1820) produced under the influence of certain conditions of social environment and success (1604) in everyday affairs and in the professional field. Less important appeared demonstrative politeness (522) to cause an affirmative attitude towards yourself, hospitality (498) and features of good manners (780) of other nationalities in the view of native German speakers. The non relevant features are innateness (22) and falsity, untruth (56).

Thus, the politeness in the imagination of native German speakers has formal, sometimes, ritual character, it is a social feature and serves to successfully perform various kinds of tasks.

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Угринюк Р.В. Основні ознаки концепту ВВІЧЛИВІСТЬ в німецькій мовній картині світу. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 42–46.

У статті проаналізовано комплекс ознак концепту ВВІЧЛИВІСТЬ сучасної німецької мови. Відповідно до викладеного матеріалу, найчастотнішими ознаками концепту ВВІЧЛИВІСТЬ є дипломатичність (3552) як встановлення міждержавних відносин, формальність (2210) у дотриманні загальноприйнятих норм поведінки, набутість (1820) як риса, що виробляється під впливом певних умов соціального середовища та успішність (1604) як у повсякденних справах, так і у професійній сфері. Менш вагомими виявились демонстративна ввічливість (522) з метою викликати схвальне ставлення, гостинність (498) та особливості доброго тону (780) представників інших національностей очима носіїв німецької мови. Нерелевантними ознаками є вродженість (22) та фальшивість, несправжність (56).

Таким чином, ввічливість в уяві носіїв німецької мови має формальний, подекуди, ритуальний характер, є соціальною рисою та служить для успішного виконання різного роду завдань.

**Ключові слова:** мовна картина світу, концептуальна картина світу, семантичне поле, концепт, концептуальні ознаки.

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## THE LEXICAL-SEMANTIC FIELD OF IMPERTINENT BEHAVIOUR IN MODERN GERMAN

S.I. LYPKA

**Abstract.** The article presents comprehensive research of the semantic field comprising different parts of speech denoting *impertinent behaviour* in modern German. The author uses a combination of system-centric and anthropocentric approaches to determine the nominative space covered by the constituents of the lexical-semantic field and to identify their systemic, syntagmatic, paradigmatic and epidigmatic characteristics. The semantic features of the systemic structure (i.e. the lexical-semantic field) are described with the help of formalized quantitative (approximate and static) methods.

**Keywords:** lingual world view (LWV), lexical-semantic field (LSF), lexical-semantic group (LSG), syntagmatic connections, paradigmatic relations, epidigmatic characteristics, lexical unit, sememe, seme, seme cluster.

### 1. INTRODUCTION

Our literature review on lexical semantics shows that modern linguistics research is marked by an increasing interest in the anthropological paradigm. Its primary focus is linguistic consciousness, lexicon organization, the interaction between individual and collective world views across cultures; the role of language in mental representation is one the most **topical** issues in linguistics. An extensive analysis of the functions of lexical-semantic structures is essential for a comprehensive study of the lingual world view (LWV). A fine-grained description of such structures allows for identifying the functional regularities of lexical units in speech, exploring urgent issues in lexicography, and compiling empirical data which enables lexical semantics to fulfil its main goal of describing the semantic structure of a word and analyzing the lexical-semantic system of a language.

Being a perennial issue, human behaviour has often come into sharp focus in numerous studies. However, *impertinent behaviour* has not been explored as a separate issue in Germanic philology in Ukraine. This necessitates research that will identify the cognitive characteristics of the phenomenon, its verbalization, as well as its onomasiological and semasiological nature.

**The research goal** is to identify the semantic characteristics of the constituents of the lexical-semantic field (hereinafter LSF) comprising different parts of speech denoting *impertinent behaviour* in modern German by analyzing works in psychology and philosophy; reference materials; etymological, monolingual and bilingual dictionaries; as well as by compiling a lexicographic inventory and describing

syntagmatic, paradigmatic and epidigmatic characteristics with the help of the systemic quantitative approach.

The object of research is the semantic field comprising different parts of speech denoting *impertinent behaviour* in modern German.

The research objectives include determining the nominative space covered by the constituents of the researched lexical-semantic field and identifying their systemic, syntagmatic, paradigmatic and epidigmatic characteristics with the help of formalized quantitative (approximate and static) methods.

## 2. RESULTS AND DISCUSSION

According to the reference materials, the study of *impertinent behaviour* dates back to antiquity, namely to the ante-ethics theories developed by Homer, Hesiod, Anaksimandar, Heraclito and the Pythagoreans; to the times of antique enlightenment and the establishment of an individual's moral sovereignty (Democritus, Socrates) [1]. Impertinent behaviour was regarded as barbarous. Ancient Greek ethical norms were based on one important principle clearly described by Hesiod, "Observe due measure in all things". Evil was interpreted as lack of measure; and good, as judgment. The Greeks understood moral excess as profligacy and called it *hubris*, which implies arrogance, impertinence, brutality, insult [2, p. 119-120].

*Hubris* (derived from the ancient Greek word ὕβρις, i.e. *impertinence, insolence, arrogance*; in Greek mythology, *Hubris* is a goddess, an embodiment of dangerous over-confidence, arrogance, shamelessness, extreme pride [see 3]) – insolence, superciliousness, excessive pride, conceit, vanity. In ancient Greek culture, it was a personified trait, and later it became an important ethical doctrine. The word *hubris* was first used by Hesiod and Homer. In the Homeric tradition, *hubris* was regarded as violation of divine will associated with the desire for deification followed by retribution (*nemesis*). For instance, Achilles and Odysseus displayed such behaviour. The same line can be traced in the myths about Prometheus, Sisyphus, Oedipus and others. Similar characters can be found in monotheistic religions (Adam and Eve, builders of the Tower of Babel). For Hesiod, *hubris* was more of an ethical concept. It can be displayed by any person guided by vices, especially avarice. Traces of Hesiod's theory can be found in Solon's and Aristotle's works. In modern German, the concept *die Hybris* corresponds to *die Anmaßung* and *der Übermut* [see 3].

In medieval times, with the establishment of regulatory and ideological restrictions, *impertinent behaviour* came to be regarded as sinful for a Christian to display. Outstanding scholiasts of the 12-13<sup>th</sup> centuries (Johannes Scotus Eriugena, Anselm of Canterbury, Peter Abelard, Thomas Aquinas) [1] and leading scholiasts of the 14-15<sup>th</sup> centuries (Duns Scotus, Henry Suso, Johannes Tauler) focused on unification with God, denouncing *impertinence* as impious, sinful behaviour. René Descartes, Spinoza, Hobbes [1] highly praised intellect, which opposes the chaos of passions characteristic of *familiar, impertinent* behaviour.

According to the Belgian professor M. Meyer, who has been studying the phenomenon of *impertinence* for years and has written the book "*Über die Frechheit*" ("*About impertinence*"), *impertinence* is primarily "a philosophy of life, a mode of existence, a form of spiritual independence, one's own path". It manifests itself in words and gestures, in the disrespectful doubt about norms and standards. The researcher believes that Jesus and Socrates suffered for telling the *truth*, which is often regarded as *impertinence*. The author concludes that the greatest *impertinence* is a search for justice, truth, the ability to tell the kind of truth which nobody wants to hear. He wishes there were such *impertinent fellows*, "buffoons who can see through us in order to reveal our secrets". M. Meyer points out that nowadays *impertinence* "is limited to the egocentric desire to be different, and it eventually 'dies' of itself" [4].

Therefore, having analyzed and summarized the main conceptual characteristics of "*Frechheit*" [3], we can conclude that it has the following primary meaning: *im Umgang mit anderen Personen ungezogen, böse, respektlos; Respektlosigkeit; die Verachtung der Gesetze, des Anstandes u. der guten Sitten*. In other words, *impertinence* manifests itself as contempt for other people, disregard for laws and decency, as



disrespect, familiarity, impudence. It can refer to *impertinent*, *shameless* behaviour, *impertinent* actions or speech, *ill-mannered* interruption (*freches, unverschämtes Benehmen, freches Tun, freches Reden, Unverschämtheit*). It also manifests itself as *superciliousness*, *insolence*, *conceit* (*anmaßendes Benehmen, Anmaßung*), *audacity*, *daring* (*Tapferkeit, Kühnheit, Waghalsigkeit*). Such behaviour reflects the desire to stand out, which can manifest itself in clothing style or personal image (*eine kesse modische Erscheinung haben*), as well as in various kinds of artistic activity (literature, fine arts, music etc.). *Impertinence* contrasts with *shyness*, *modesty*, *common decency*, *politeness*, *tact*, *delicacy*. A special *impertinence* as a qualifying characteristic of malicious *hooliganism* manifests itself in extremely *impudent*, *rude* actions. In some cases, *impertinence* can be regarded as a consequence of annoyance, a certain mental disease, contempt, hatred, humiliation, inferiority complex; it is perceived negatively – as the *inability to contain oneself*, as *ill-breeding* [see 3]. Therefore, *impertinence* is considered to be a vice and a weakness, a negative behavioural indicator, a symptom of *discourtesy*; in religion, it is a sin.

As regards the semantic characteristics of the concept under research in modern German, we used our lexicographic inventory and statistical methods to identify the potential composition of the lexical-semantic groups (hereinafter LSG) of **adjectives** (where *frech* is the dominant; the nucleus contains *dreist, unverschämt, impertinent, ungezogen, rotzig, unverfroren, schnippisch, patzig, pampig, vorlaut*, the co-nuclear area includes *schamlos, unartig, schnodderig, schnöselig, ausfallend, keck, lümmelhaft, rüpelhaft, ungehörig, ruppig*, the near periphery contains *flegelhaft, flegelig, flapsig, frivol, insolent, unmanierlich, gemein, präpotent, anmaßend* and the far periphery is represented by *ungehobelt, nassforsch, geschert, lausbübisches, pöbelhaft, rüde, beleidigend, unhöflich*); **verbs** (where *sich erdreisten* is the dominant; *sich anmaßen* is the nucleus; the co-nuclear area includes *sich erfrechen, sich vermessen, sich unterstehen, sich erkühnen, wagen, sich unterfangen*; the periphery contains *sich erlauben, sich herausnehmen, sich erkecken, belästigen, anpöbeln*) and **nouns**, which we divided into two groups – **nouns** denoting individuals who display *impertinence* (where the dominant is *Flegel*; the nucleus includes *Lümmel, Rüpel*; the co-nuclear area contains *Rowdy, Schnösel, Grobian, Lackel*; the near periphery is represented by *Rabauke, Randalierer, Flaps, Lausebengel*; the far periphery includes *Frechdachs, Lausbub, Lausekerl, Bengel*; and *Pöbel, Hooligan, Zyniker* are vague words), and **nouns** denoting *impertinent behaviour* (where *Frechheit* is the dominant; the nucleus contains *Dreistigkeit, Impertinenz, Unverschämtheit, Unverfrorenheit*; the co-nuclear area is represented by *Unart, Ungezogenheit, Lümmelei*; the near periphery includes *Chuzpe, Insolenz, Ungehörigkeit, Pöbelei*; the far periphery is expressed by *Grobheit, Anmaßung*; and *Indezenz, Indiskretion, Flegerei, Rüpelhaftigkeit, Rüpelei, Zynismus* are vague words).

Having analyzed dictionary definitions and news texts [3], we identified various characteristics of the lexical units under research, namely their syntagmatic, paradigmatic and epidigmatic patterns. The paradigmatic characteristics are expressed by **synonyms** or **quasi-synonyms** denoting *impertinent, impudent behaviour* by means of different parts of speech: nouns a) denoting behaviour: *Frechheit, Dreistigkeit, Impertinenz, Unverschämtheit, Chuzpe, Anmaßung, Unverfrorenheit, Unart, Respektlosigkeit, Flegerei, Ungezogenheit, Unbescheidenheit, Insolenz, Ungehörigkeit, Pöbelei, Grobheit; Sauerei* (stylistic variant), *Schweineri* (stylistic variant); b) denoting an individual: *Flegel, Lümmel, Rüpel, Grobian, Schnösel, Rowdy, Lackel, Bengel, Rabauke, Frechdachs, Flaps, Lausebengel, Randalierer, Lausbub; Lausekerl, Zyniker*; adjectives *frech, dreist, unverschämt, ungezogen, impertinent, unverfroren, rotzig, keck, vorlaut, schnippisch, patzig, unartig, pampig, schamlos, schnodderig, ausfallend, schnöselig, unmanierlich, flegelhaft, lümmelhaft, rüpelhaft, frivol, flapsig, gemein, ungehörig, insolent, nassforsch, anmaßend, lausbübisches, präpotent, pöbelhaft, anstößig, grob, rüde, zynisch*; verbs *erdreisten, sich, erfrechen, sich, erkühnen, sich, anmaßen, sich, unterstehen, sich, vermessen, sich, erlauben, sich, wagen, unterfangen, sich, erkecken, sich, herausnehmen, sich, belästigen, anpöbeln, randalieren, rumpeln*); by **antonyms or other oppositions**: adjectives *höflich, bescheiden, schüchtern, lieb, brav, sittsam*; by **word family componentets**: *rotzfrech, Verkehrsrowdy, Fußball-Rowdy; Fußball-Flegel*. As regards syntagmatic characteristics, which refer to word combinability, we identified **stereotypical and non-stereotypical collocations, combinability patterns** with certain nouns (*frech + Bengel, Kerl, Bursche, Ding* (umgs.); *Luder* (*salopp, derb*); *Blase, Rübe* (*salopp, scherzhaft*); *Blicke, Anspielungen, Äußerungen, Bemerkungen, Antwort, Witz; Zeichnung, Karikatur, Melodie; Nase, Mund, Maul; Foto, Auto, Frisur*), adjectives (*Frechheit + unglaublich, unverschämt, maßlos, unerhört, bodenlos*);

**constituents of the predicative field** (*frech sein, werden, sprechen, handeln, sagen, lachen, jmdm. f. kommen, f. auf etw. beharren, lügen*); **idioms** (*etwas geht auf keine Kuhhaut, frech wie Oskar, f. wie Dreck, f. kommt weit; f. wie ein Rohrspatz; ein f. Mundwerk haben; etw. mit f. Stirn behaupten; Frechheit siegt; F. tanzt; die Stirn haben, (umgs.) den Nerv haben, die Courage haben*). Epidigmatic characteristics can also be expressed by consociations, i.e. paired epithets in which one element emphasizes the other; the epithets in such consociations are connected syntagmatically (*und-Beziehung*) and paradigmatically (*oder-Beziehung*): *frech und unverschämt; frech, dreist und ungezogen; Charme und Chuzpe; anstößig oder beleidigend*.

As mentioned above, it was found that *frech* is the dominant lexeme in the LSG of adjectives. The etymological analysis of the adjective *frech* shows that its present meaning developed only during the New High German period. Before that time, the Old High German word *freh* meant *habsüchtig, gierig, ehrgeizig* (8<sup>th</sup> century) – “greedy”, “acquisitive” (*begierig*), “unrestrainable” (*ungezähmt*), “wild” (*wild*) [5, p. 192; 6; 7; 8, p. 91], and in Middle High German it turned into *vrech*, i.e. *mutig, tapfer, kühn, lebhaft, keck, dreist* (valorous, brave, agile, fast, impertinent). The meaning *gierig, heftig* (greedy) developed during the New High German period from *mutig, kühn, keck, dreist* (valorous, agile, brave, impertinent) to *übermütig, unverschämt, schamlos* (impertinent, unashamed, shameless). As regards the first lexicographic records, the word *frech* can be found in Adelung (1784) [see 3]. There the adjective *frech* has two meanings: 1) strong – obsolete meaning; *Mathesius* used it in the phrase “impertinent magnet” (i.e. a very attractive person) to refer to someone whose strength cannot be weakened (*Frech, -er, -ste, adj. et adv. 1) \* Stark, eine veraltete Bedeutung, in welcher noch Mathesius einen frechen Magnet den jenigen nennet, dessen Kraft durch nichts geschwächt wird*); 2) valorous, brave, resolute in the positive sense (2) \* *Muthig, kühn, herzhaf, tapfer, in gutem Verstande. Ulysses und Hector die frechen Helden, Jeroschin im 14ten Jahrhunderte.*); 3) “extremely audacious, showing a thoughtless contempt for danger, as well as fearlessly violating the laws of prosperity, order, humaneness and decency” (*Im hohen Grade verwegen, sowohl die Gefahr auf eine unbesonnene Art verachtend, als auch die Gesetze des Wohlstandes, der Ordnung, der Menschheit und der guten Sitten ohne Scheu verletzend*). In J. H. Campe’s dictionary (“Wörterbuch der Deutschen Sprache”) [see 3] published in the early 19<sup>th</sup> century, *frech* is defined as “extremely audacious, showing a thoughtless contempt for danger and violating the laws of prosperity, decency and established order” (*frech: er, sie, adj.- in hohem Grade verwegen mit unbesonnener Verachtung der Gefahr und Übertretung der Gesetze des Wohlstandes, der guten Sitten und der eingeführten Ordnung*). It should be noted that this dictionary also has the word *frechlich* (*frechlich adv. – auf eine freche Art: Die Spötter bringen frechlich eine Stadt in Unglück; aber die Weisenstillen den Zorn* (Luther 1545(i) 8) used as an adverb; it can no longer be found in dictionaries today.

Having analyzed the degree of paradigmatic connections between LSG constituents, we identified the following key paradigms. Paradigms of **adjectives**: paradigm I.1 united by the dominant *frech*: *dreist, unverschämt, ungezogen, impertinent, unverfroren, rotzig, keck, vorlaut, schnippisch, unartig, patzig, pampig, schamlos, schnodderig, ausfallend, schnöselig, unmanierlich, flegelhaft, lümmelhaft, rüpelhaft, frivol, flapsig, gemein, ungehörig, insolent, nassforsch, anmaßend, lausbübis*; paradigm I.2: *flegelhaft* (the dominant), *lümmelhaft, rüpelhaft, pöbelhaft, unhöflich, ungezogen, frech, ruppig, rüde, schnöselig, ungehobelt, derb, rowdyhaft*; paradigm I.3: *unhöflich, ruppig, ungehobelt, flegelhaft, rüpelhaft, lümmelhaft, pampig, geschert, schnöselig, grob, rüde, patzig*; paradigm I.4: *grob, derb, rüde, ungehobelt, ruppig, rüpelhaft, ausfallend, unmanierlich, geschert, unhöflich, frech*; paradigm I.5: *anstößig, ungehörig, ungebührlich, vorlaut, frivol, derb*; paradigm I.6: *beleidigend, ausfallend, unverschämt, pöbelhaft, pampig*. Paradigms of **nouns**: paradigm II.1: *Frechheit, Unverschämtheit, Impertinenz, Dreistigkeit, Unverfrorenheit, Ungezogenheit, Unart, Chuzpe, Lümmelei, Insolenz, Ungehörigkeit, Pöbele, Grobheit, Anmaßung*; paradigm II.1.a: *Unverschämtheit, Frechheit, Dreistigkeit, Chuzpe, Unverfrorenheit, Ungezogenheit, Insolenz*; paradigm II.2: *Unart, Ungezogenheit, Frechheit, Ungehörigkeit, Flegelei, Dreistigkeit*; paradigm II.3: *Ungehörigkeit, Impertinenz, Indezenz, Frechheit, Unverfrorenheit, Unart, Ungezogenheit*; paradigm I.4: *Flegelei, Rüpelhaftigkeit, Pöbele, Rüpelei, Lümmelei, Grobheit, Unart*; paradigm II.5: *Anmaßung, Insolenz, Frechheit*; paradigm III.1: *Flegel, Lümmel, Rüpel, Grobian, Schnösel, Rowdy, Lackel, Bengel, Rabauke, Frechdachs, Flaps, Lausebengel, Randalierer, Lausbub, Lausekerl*; paradigm III.2: *Frechdachs, Lausbub, Lausekerl, Bengel, Lausebengel, Flegel, Lümmel, Rüpel, Schnösel, Lackel*; paradigm III.3: *Rowdy, Flegel, Hooligan, Randalierer, Rüpel, Lümmel*. The

paradigms of **verbs** include (IV.1) *erfrechen, sich, erkühnen, sich, anmaßen, sich, unterstehen, sich, vermessen, sich, erlauben, sich, wagen, unterfangen, sich, erkecken, sich, herausnehmen, sich, anpöbeln* united by the microdominant ***erdreisten, sich***; paradigm IV.1: ***unterfangen, sich, wagen, erdreisten, sich, unterstehen, sich, erkühnen, sich***; paradigm IV.2: ***herausnehmen, sich, anmaßen, sich, unterstehen, sich, erlauben, sich, erfrechen, sich, erkühnen, sich, vermessen, sich, erdreisten, sich, erkecken, sich, wagen***; paradigm IV.3: ***belästigen, anpöbeln, belästigen, randalieren*** and *rumpeln*.

Having performed an epidigmatic analysis of the field constituents on the basis of dictionaries and news texts, we identified the constituent semes and seme clusters of the lexemes under research and explored their hierarchy. The analysis of news texts shows that some of the lexical units have additional seme clusters not recorded in dictionaries, and certain seme clusters, even though found in dictionaries, are hardly ever used in the news texts researched.

Therefore, our syntagmatic and epidigmatic analysis [3; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19] shows that there have been changes in the semantics of the dominant *frech*, as well as in the majority of the LSF constituents, as a result of various objective historical conditions. Apart from original most stable semes, there have appeared new broader, abstract meanings. Today the word *frech* has almost entirely lost its original meaning of *habsüchtig, gierig, begierig, ehrgeizig*. Having generalized the above-mentioned characteristics, we suggest a description of the semantics of the adjective *frech*; it unites at least six intertwining seme clusters which have not acquired separate meanings yet: 1. *dreist, unverschämt, schamlos, anmaßend, zynisch* – impertinent, unashamed, shameless, supercilious, cynical; 2. *im Umgang mit anderen Personen in Empörung, Unwillen hervorrunder Weise ungehörig* – *dreist, ungezogen, böse, respektlos* – treating other people in an impolite, impudent, unceremonious, evil, disrespectful manner (causing indignation); 3. *keck, kess; kühn, verwegen* – impertinent, valorous, brave, reckless; 4. *draufgängerisch, frivol* – audacious, thoughtless, frivolous; 5. *(ugs) eine kesse modische Erscheinung haben* – (informal) having impertinent, fashionable appearance, standing out, unlike others; 6. *Übermütig, ungezogen, nicht artig* – disobedient, mischievous.

As regards the dominant *Frechheit*, three more semes were identified: ***Zumutung*** (disgrace); ***Unfug*** (unrest); ***Schande! Schmach!*** (Shame! Disgrace!) (“*Das, was wir hier gespielt haben, war eine absolute Frechheit*“ [15]) and one seme cluster – ***Flegelei, Rüpelei, Pöbelelei*** (uncouthness, rudeness, gaucherie) (*Gerade begannen sich Sarkozys Züge aufzuhellen, da gestattete sich Obama eine kumpelhafte Frechheit: Nach dem was er so höre, habe die kleine Giulia Sarkozy ihr Äußeres wohl von ihrer "wunderschönen Mutter" Carla Bruni geerbt und "nicht vom Vater". Und das, so Obama, sei "eine gute Sache."* [16]).

It was found that the noun *Unverschämtheit* has the following additional seme clusters: ***Unfug, einefreche Zumutung!*** (unrest, disgrace); ***Ungerechtigkeit, Frechheit*** (injustice, impudence); ***Schande! Schmach!*** (Shame!); ***Unbescheidenheit, Ausschweifung*** (shamelessness, immodesty, profligacy) (*Und alles, was wir Biologen nicht wissen, ist für uns eine Unverschämtheit*“ [17]).

The noun *Anmaßung* contains the seme clusters ***die Willkür, die Eigenmächtigkeit, der Übergriff*** (willfulness, excess of authority, abuse of position). It was found that its semantics changed to acquire the meaning of *Frechheit*, which is hardly ever recorded in the dictionaries we used (*Die Liste der Protestler gegen monarchische Anmaßung ist lang und eindrucksvoll* [18]).

Our analysis shows that the noun *Flegel* has acquired the following additional seme clusters: ***ein freier Mann, der frivole Lebensweise bevorzugt*** (playboy, reveller, flaneur, bacchana, hellbender; philanderer; fopling, hep cat) (*Schicke Autos, bunte Hemden und zwei Flegel in Top-Form: Roger Moore und Tony Curtis gehen Anfang der siebziger Jahre als Die Zwei in die Fernsehgeschichte ein* [19]) and ***Schande der Nation*** (the nation's disgrace) (*Für sittenstrenge Fernsehkräfte, auf Seriosität bedachte Intendanten und empfindsame TV-Zuschauer war Raab der Flegel der Nation, die Inkarnation der medialen Verflachung* [20]).

The semantic structure of the noun *Frechdachs* contains the seme cluster ***vorwitziges, verschmitztes, übermütiges Kind (abw.)***: (extremely) curious, impertinent child, daredevil, troublemaker (negative connotation) (*Die beiden Frechdache sorgen gern für Chaos, auch wenn sie nur in der Fantasie ihrer menschlichen Freunde existieren* [21]); it was found that the lexeme *Frechdachs* has a more positive, kinder connotation than *Flegel*.

The second most frequently used seme cluster of the verb *belästigen* – *j-n nicht in Ruhe lassen od. versuchen, ihn zu etw. zu zwingen, was er nicht will (ein Mädchen, eine Frau unsittlich b.)* (to disturb someone or to force someone) – contains another seme – *sexuell belästigen* (to sexually harass, to molest), which we found in a number of contexts, though it is not recorded in dictionaries (*Eine Offenbacherin fühlt sich durch einen verschmähten Verehrer massiv belästigt.* [22]; *Anfang Mai habe er ihr eine bedrohliche SMS geschickt, aus der hervorgehen soll, dass er sie sexuell belästigen wollte, machte Lohan in ihrem Antrag geltend...* [23]; *Aber das Treffen mit dem Papst wird nichts daran ändern, dass Priester endlich aufhören Kinder zu belästigen ...* [24]).

The comprehensive analysis of the LSF constituents shows that though denoting various aspects of *impertinent behaviour*, these paradigms cover a common semantic space. In other words, the paradigm elements, despite belonging to different parts of speech, mostly express the same meaning, which is why they can be used interchangeably.

### 3. CONCLUSIONS

Therefore, using a combination of system-centric and anthropocentric approaches allows to objectively identify the cognitive characteristics of the LSF of *impertinent behaviour* and to determine the nominative space they cover in LWV. Future studies might analyze the LSF of *impertinent behaviour* on the basis of a broader corpus of fiction texts, which will provide a better representation of the researched fragment in the lexicon. Our algorithm can be used for further objective research of LWV, which will open prospects for improving the analysis of lexicon organization.

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Липка С.І. Лексико-семантичне поле зухвала поведінка в сучасній німецькій мові. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 47–53.

Статтю присвячено комплексному дослідженню різночастиномовного лексико-семантичного поля зухвала поведінка в сучасній німецькій мові. Розвідка ґрунтується на використанні кількісних формалізованих (апроксимативних та статистичних) методик, за допомогою яких встановлено склади лексико-семантичних груп прикметників, іменників та дієслів на позначення зухвалої поведінки, проаналізовано парадигматичні відношення, синтагматичні зв'язки та епідигматичні характеристики окремих компонентів поля.

**Ключові слова:** мовна картина світу (МКС), лексико-семантичне поле, лексико-семантична група (ЛСГ), синтагматичні зв'язки, парадигматичні відношення, епідигматичні характеристики, лексична одиниця, семема, сема, семний комплекс.

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## EFFICIENT VOCABULARY TESTING TECHNIQUES

L.V. MYKHAILIUK

**Abstract.** The article deals with the problem of teaching vocabulary. Different aspects of vocabulary (pronunciation, spelling, grammar, collocation, meaning, word formation) are considered alongside with efficient vocabulary testing techniques.

**Keywords:** item, denotation, connotation, appropriateness.

### 1. INTRODUCTION

To know a language means to master its structure and words. Thus, vocabulary is one of the aspects of the language to be taught in school. "Vocabulary can be defined as the words we teach in the foreign language" [4, p. 60]. But this definition does not seem quite accurate as a new item of vocabulary may be more than a single word (e.g. merry-go-round) which is made of three words but express a single idea. There exist also multiword idioms such as "to be over the hill, to beat about the bush, to be on steep learning curve, to learn the ropes" where the meaning of the phrase cannot be deduced from the analysis of the component words. Thus it is more appropriate to talk about vocabulary "items" rather than "words".

### 2. ANALYSIS AND DISCUSSION

Learning the vocabulary of a foreign language is not an easy business since each vocabulary item has its form, meaning and usage. And each of these aspects may have its difficulties [3, p. 133].

While teaching vocabulary items we should take into account the following things:

- 1) pronunciation and spelling: the learner has to know what a word sounds like (its pronunciation) and what it looks like (its spelling).
- 2) grammar: we might note tense forms, transitive or intransitive verbs, plural forms of nouns, adjectives or verbs together with their following prepositions and so on.
- 3) collocation: it makes a particular combination sound "right" or "wrong" in a given context. e.g. "to take a decision" but "to make a conclusion".
- 4) aspects of meaning

- a) denotation  
e.g. "a cat" denotes a kind of animal
- b) connotation  
e.g. "a dog" has positive connotation of friendship in many countries but in Egypt it is a symbol of death.
- c) appropriateness: you should differentiate between formal and informal discourse and certain dialects.  
e.g. a boy – a guy, a thing – stuff.
- 5) word formation: you may teach the common prefixes and suffixes as well as the combination of two words.

"Vocabulary acquisition is increasingly viewed as crucial to language acquisition. However, there is much disagreement as to the effectiveness of different approaches for presenting vocabulary items. Moreover, learning vocabulary is often perceived as a tedious and laborious process" [2, p. 64].

There are a lot of ways to present a new lexical item to learners so that they can grasp its meaning:

- concise definition (as in a dictionary; often a superordinate with qualifications: for example, a cat is an animal which...)
- detailed description (of appearance, qualities...)
- examples (hyponyms)
- illustration (picture, object)
- demonstration (acting, mime)
- context (story or sentence in which the item occurs)
- synonyms
- opposite(s) (antonyms)
- translation
- associated ideas, collocations [4, p. 63].

After presenting new vocabulary items you might wish to check your students' knowledge of them. There are many different types of vocabulary-testing technologies. The following ones are recommended:

#### **Example 1**

Choose the letter of the item which is the nearest in meaning to the word in italics:

He was *reluctant* to answer.

- a) unprepared b) unwilling c) refusing d) slow

Only denotative meaning is tested, the testee does not need to know the words connotations, spelling, pronunciation, grammar, or how they would be used in a context.

#### **Example 2**

Choose the letter of the definition which comes closest in meaning to the word *elated*.

- a) ready and willing b) tense and excited c) tending to talk a lot d) in high spirits

The testee chooses more careful and subtle distinctions in meaning.

#### **Example 3**

Draw lines connecting the pairs of opposites.

A	B
brave	awake
loathsome	expensive
female	succeed
cheap	delightful
inclined	cowardly
asleep	unwilling
fail	male

Only meaning is tested.

**Example 4**

Which of the prefixes in Column A can combine with which of the words in Column B? Write out the complete words.

A	B
in	fortunate
be	thrown
dis	normal
ab	believe
il	mortal
mis	attentive
im	legal
de	fool

Here the only thing that is being tested is whether the testee is aware of the existence of the (combined) word [1, p. 137].

**Example 5**

Underline the odd one out: plum, apple, pear, lemon, knife, orange

Only meaning is being tested, and you have no way of being sure that all the items are known. But this is at least more interesting to do and usually easy to mark.

**Example 6**

For each of the following words, write a sentence that makes its meaning clear.

1.island 2.surgeon 3.ignore 4.poverty

Spelling and pronunciation of the items are not tested, but most other aspects are. This is a bit boring to do and difficult to mark objectively, but does check the testee's knowledge fairly well.

**Example 7**

The teacher dictates the words from Example 6, the students write them down.

Dictation tests aural recognition and spelling only. However, if learners can recognize and spell an item correctly they probably also know what it means.

**Example 8**

The teacher dictates the mother-tongue equivalents of the words in Example 6, the students write down the target-language versions.

This checks if students know meaning and spelling only. There is the problem that the mother-tongue translation may be inexact or misleading.

**Example 9**

Fill in the gaps:

In the seventeenth \_\_\_\_\_ Spanish ships sailed \_\_\_\_\_ to Central and \_\_\_\_\_ America to fetch gold for the Spanish \_\_\_\_\_. The ships were often attacked by \_\_\_\_\_, who infested the 'Spanish Main' (the sea \_\_\_\_\_ north-east of Central and South America).

This tests meaning, spelling, to some extent grammar and collocation. But testees may write down possibly acceptable items that are not in fact the originals or what you intended.

**Example 10**

Complete the passage using the words from the list:

area, century, pirates, government, regularly, South

In the seventeenth \_\_\_\_\_ Spanish ships sailed \_\_\_\_\_ to Central and \_\_\_\_\_ America to fetch gold for the Spanish \_\_\_\_\_. The ships were often attacked by \_\_\_\_\_, who infested the 'Spanish Main' (the sea \_\_\_\_\_ north-east of Central and South America).

Meaning is tested here, also to some extent grammar and collocation. This version is easier to do and mark than Example 9.

**Example 11**

Students are given sentences in the mother tongue to translate into the target language or vice versa.



Translation can test all aspects of an item, but there is the usual difficulty of finding exact equivalents across languages and it may be tricky to mark.

**Example 12**

Finish the following sentences:

1. I feel depressed when...
2. I never have an appetite when...
3. It was a great relief when...

This tests (denotative) meaning only; but is 'personalized' and interesting to do and read.

### 3. CONCLUSIONS

So it is now clear from the information provided above that the acquisition of vocabulary is just as important as the acquisition of grammar, pronunciation and other aspects of the language. Words are considered to be elements of the language used in the act of communication. Thus vocabulary is necessary to give students something to say when learning language structures. To know a language means to master its structure and words.

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Стаття стосується проблеми навчання лексики. Розглядаються різні аспекти лексики (вимова, орфографія, граматики, сполучуваність, значення, словотвір) разом з ефективними способами перевірки її засвоєння.

**Ключові слова:** лексична одиниця, денотація, конотація, контекстуальна відповідність.

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## Section:

# TEXT AND DISCOURSE LINGUISTICS

## THE LINGUAL AND PRAGMATIC CHARACTERISTICS OF OCCASIONALISMS IN THE AMERICAN MEDIA DISCOURSE

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**Abstract.** In the article, the notion of an occasionalism was studied; its place and role in the media discourse were outlined. While analyzing occasionalisms according to the theory of relevance by D. Sperber and D. Wilson, the inferential processes in the interpretation of utterances containing occasionalisms were traced. Thanks to conducted analysis, the meaning of occasional units was inferred, the pragmatic characteristics of these units were described and the effects, which they produce in media texts, were singled out.

**Keywords:** occasionalism, theory of relevance, media discourse.

### 1. INTRODUCTION

The development of the vocabulary of any language is a dynamic process, since people seek to perceive reality by means of a semiotic system, deepen information and sense content of what is expressed and bring cultures of different nations together. Cognitive and perceptive activities of an individual, especially a creative person, are always focused on looking for and using the potential occasional expressive possibilities of linguistic signs [2, p. 41].

The penetration of new words into the vocabulary of a particular language is of great importance today, in an era of the intensification of communicative and cognitive processes in information and technology, socio-cultural and economic and political spheres. Media discourse is the source of information that immediately reacts to any changes and progress in all spheres of society and the life of an individual, and thus, this type of discourse contributes to the formation of new, especially occasional vocabulary.

The relevance of our research is determined by the linguists' growing interest in the expressive potential of the language and the lack of a comprehensive analysis of pragmatic functioning of occasionalisms in the American media discourse, because on the basis of this analysis one can trace the emergence of new concepts that require nomination. The need for a pragmatic analysis of the characteristics of occasionalisms in the media discourse is also conditioned by the ability of these units to influence the perception and processing of information due to their emotional and stylistic expressiveness and the capacity to produce certain effects in media texts.

### 2. RESULTS AND DISCUSSION

Occasionalism – is an expressive speech unit, which names certain objects or phenomena in a new, fresh and original way, and contradicts the traditions and norms of lexical units' usage [5, p. 6]. Typically, this unit conveys its meaning only in a certain context and such features as non-reproduction, unusualness, expressiveness and constant novelty characterize it.

One creates occasionalisms in media texts not only to fill lexical gaps in a language or speech, but also to lay emphasis on the context in which they are used. To draw the reader's attention to certain topics, the authors of media texts need to pick up some units of a language, which are able to present information in such a way, that it will influence the processes of interpretation and analysis of what is read [3, p. 220].

In order to describe the nature of occasional elements more broadly in terms of linguistic pragmatics, we think it is reasonable to use the theory of relevance by D. Sperber and D. Wilson, according to which "the expectations of relevance raised by an utterance are quite precise and predictable to guide the listener towards the speaker's meaning". The purpose of the theory is to explain in cognitively realistic terms what these expectations of relevance amount to, and how they might contribute to an empirically plausible account of comprehension [4, p. 250].

To analyze inferential steps that occur while interpreting the utterances containing occasionalisms, we will adopt the approach offered by D. Sperber and D. Wilson for the analysis of metonymy, metaphor, hyperbole, irony and other stylistic means, in which theorists illustrate the process of interpreting the message. First, one decodes the utterance, then determines expectations of relevance, implicit premises – contextual assumptions, intended by the speaker and supplemented by the reader, and implicit conclusions – contextual implications, which the speaker tells [1, p. 195]. After that, the interpretation of an explicit meaning of the utterance and the general interpretation of the utterance (explicit meaning and implicatures) take place. As a rule, such interpretations satisfy the expectations of relevance of the reader.

The article "The rise of the "Good Divorce" highlights modern trends in marriages (Time, August 3, 2015) and to denote a new phenomenon of the family life of celebrities, the author uses an occasionalism *divorce-moon*: "In June, Jennifer Garner and Ben Affleck announced that their marriage was over – but not their friendship" and commitment to good "co-parenting". ...photographs surfaced of them vacationing in the Bahamas on a so-called "*divorce-moon*". The occasional unit, which was coined by means of blending according to the pattern *divorce+honeymoon*, produces in the text the effect of contradiction.

(Here is the process of inferring the meaning of the utterance).

(A) The author of the article wrote ... " <i>photographs surfaced of them vacationing in the Bahamas on a so-called "divorce-moon"</i>	<i>Decoding the author's utterance</i>
(B) The author's utterance is optimally relevant to the reader	<i>Expectation raised by the recognition of the author's utterance as a communicative act.</i>
(C) The author's utterance will achieve relevance, because it concerns the reader's interests.	<i>Expectation raised by (B), together with the fact that the reader pays attention to this article and the notion, which denotes the new level or relationships pertaining to Hollywood couples</i>
(D) Jennifer Garner and Ben Affleck have divorced	<i>First assumption of the reader activated by the text of the article and the usage of words "their marriage was over".</i>  <i>Accepted as <b>an implicit premise (1)</b> of the author's</i>

	<i>utterance</i>
(E) Despite their divorce, the couple still gets along quite well.	<i>Second assumption of the reader activated by the lexical innovation "divorce-moon", usual words "friendship" "commitment" "good co-parenting" and the title of the article. Accepted as an implicit premise (2) of the author's utterance.</i>
(F) Ben Affleck and Jennifer Garner have spent together DIVORCE-MOON* (where the meaning of DIVORCE-MOON* can be inferred through the comprehension of the concept-donor DIVORCE and concept-recipient HONEYMOON and it provides a basis for implicature (G))	<i>Description of an enriched interpretation of the explicit meaning of the utterance, as decoded in (A), which together with (D) and (E) might lead to the hypothesis (G). Accepted as explicit meaning of the author.</i>
(G) Ben Affleck and Jennifer Garner, despite their divorce, have a good time together.	<i>Inferred from (D) and (E), and satisfies the expectations of relevance in (B) and (C). Accepted as an implicit conclusion (1) of the utterance.</i>
(H) Ben Affleck and Jennifer Garner are enjoying a period of time (a month) that they spend together after their divorce, like any couple that spends a romantic month together, but after getting married.	<i>Inferred from (G) and the interpretation of the meaning of the concept-blend DIVORCE-MOON and satisfies the expectations of relevance in (B) and (C). Accepted as an implicit conclusion (2) of the utterance.</i>
(I) Ben Affleck and Jennifer Garner show an example of civilized and mature attitude to divorce.	<i>Overall interpretation of the author's utterance (explicit content (F) and implicatures (G) and (H), about which the reader might think in order to satisfy his or her expectations of relevance (B)) and the effect of contradiction that resulted from the combination of the concept DIVORCE and the concept HONEYMOON within the boundaries of the word "divorce-moon". Accepted as the general meaning of the utterance.</i>

*Tab. 1. The inferential process of decoding the utterance "...photographs surfaced of them vacationing in the Bahamas on a so-called "divorce-moon".*

Thus, the occasionalism *divorce-moon* denotes a period of time that a divorced couple spends together, and they still get along very well and enjoy their vacation (positive meaning). The occasionalism draws the reader's attention, contributes to the understanding of the author's utterance and provides a basis for implicatures (I) and (H). The effect of contradiction, which is created by this unit, can be explained by the opposition of the expected and actual words (concept DIVORCE vs HONEY). The first concept with its negative meaning contradicts the positive meaning of the second concept and, consequently, it causes the contrast and a humorous effect.

The analysis shows that the use of occasional words may elicit several implicit conclusions; therefore, the author of the article describes not only the realities of the family life of Ben Affleck and

Jennifer Garner, but a new trend typical of Hollywood couples, which gradually becomes popular among ordinary people.

In addition, occasional units can produce a comic and sarcastic effect, as shown in the article in Time, June 27, 2016: "... *Two men who attempted to rob a McDonald's in eastern France – dubbed 'hamburglars' by social media outlets – were followed by a special-forces unit*".

The pattern of coining the occasionalism:

**hamburger + burglar**

Let us illustrate the steps of inferring the meaning of the utterance with an occasionalism

(A) The author wrote: " <i>Two men who attempted to rob a McDonald's in eastern France – dubbed 'hamburglars' by social media outlets...</i> "	<i>Decoding the author's utterance</i>
(B) The author's utterance is optimally relevant to the addressee	<i>Expectation raised by the recognition of the author's utterance as a communicative act and the acceptance of the presumption of relevance it automatically conveys.</i>
(C) The author's utterance will achieve relevance, because it concerns the reader's interests	<i>Expectation raised by (B), together with the fact that the description of the situation with burglars will be of interest to the reader.</i>
(D) An unsuccessful attempt to rob the fast food café took place.	<i>First assumption of the reader activated by the context of the article. Accepted as <b>an implicit premise (1)</b> of the author's utterance.</i>
(E) <i>Hamburglars</i> – (through inferring the meaning of the concept-recipient HAMBURGER and concept-donor BURGLAR that denotes criminals, who rob houses, flats and other building) is a word to nominate burglars who rob fast food cafes.	<i>Second assumption activated by the usage of an occasionalism "hamburglars" and background knowledge. Accepted as <b>an implicit premise (2)</b> of the author's utterance.</i>
(F) Two men, who attempted to rob the fast food café are HAMBURGLARS* (where HAMBURGLARS* is the meaning of an occasionalism " <i>hamburglars</i> ")	<i>First enriched interpretation of an explicit meaning of the utterance, as decoded in (A), which together with (D) and (E) might lead to the satisfaction of (C). Accepted as <b>the explicit meaning</b>, which the author tried to convey.</i>
(G) <i>Hamburglars</i> – criminals-losers, who break only into fast food cafés (through the prism of metonymy, the concept HAMBURGER will indicate fast food restaurants) for stealing money.	<i>Inferred from (E) and (F), and satisfying the expectations of relevance in (B) and (C). Accepted as <b>an implicit conclusion</b> of the author's utterance.</i>
(H) <i>Hamburglars</i> – criminals-losers, who rob fast food cafés.	<i>Overall interpretation of the author's utterance (explicit content (F) and an implicature (G), which comes to the reader's mind in order to satisfy his or her expectations of relevance (B)) and the comic and</i>

	<i>ironic effect that was created due to the combination of the concept HAMBURGER and the concept BURGLAR within the occasionalism "hamburglars". Accepted as <b>the general meaning</b> of the author.</i>
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Tab.2. *The inferential process of decoding the utterance "... Two men who attempted to rob a McDonald's in eastern France – dubbed 'hamburglars' by social media outlets – were followed by a special-forces unit".*

The comic and even ironic effect in the text is created by the strong contrast between HAMBURGERS (hamburgers) and BURGLARS (house/apartment robbers): first, the robbers changed the usual place of robbery (apartments, houses) to McDonald's. The press wants to emphasize the absurdity of the idea of robbing fast food cafés by placing a component HAMBURGER (through the prism of metonymy, it indicates either a chain of McDonald's or similar restaurants) in the structure of the occasionalism *hamburglars*. If we replace the concept-recipient HAMBURGER, with the concept MCDONALD'S, the comic and sarcastic effect of a lexical unit McDonaldburglars will be significantly reduced. Secondly, nobody expected that one would rob a café, which is famous for producing hamburgers, and therefore to highlight the unfortunate and unexpected choice of robbers, the media used this occasionalism.

### 3. CONCLUSIONS

In order to find occasional words, we analyzed articles of the American magazine TIME from June 11, 2012 to September 5, 2016. In our study, we examined only occasionalisms-blends, i.e. those that are formed on the edge of the "junction" of two concepts and which contain the most important characteristics of both concepts-components that constitute the blend. Thus, in the analyzed articles, we identified a number of occasionalisms-blends, which generally nominate relevant notions and phenomena in politics (rapefugees, Trumpward, Merkelvillian), economy (petrostate, cosmeceutical [company]), social life (manterruption, coopetition, tea-a-tete), film industry (Potterverse, Blanchificent), ecology (bee-pocalypse, plyscrapers) and technological innovations (glassholes, pictogrammar) and so on.

We proved that occasionalisms used in media texts can influence the reader and reflect the author's emotional state due to the pragmatic component of its semantic structure, which is based on evaluation, emotional and expressive elements of the meaning. Lexical innovations often serve as a means to realize certain communication strategies of the author, such as drawing the attention of the reader, giving advice, persuasion, mocking, approval, condemnation. While placing occasional units in media texts, authors usually strived to produce the following effects: negative, positive, comical and sarcastic and the effect of contradiction, the effect of entertainment, the effect of expressiveness.

The conducted comprehensive research leads to the conclusion that occasional words that constitute the creative potential of a language, in the process of speech actualization, serve not only as a means of nomination, but also as a way of pragmatic influence on the intellectual and emotional state of the reader.

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Сіреджук О.Т. Лінгвопрагматичні характеристики оказіоналізмів в американському медійному дискурсі. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 58–63.

У статті розглянуто поняття оказіоналізм і окреслено його місце та роль у медійному дискурсі. Аналізуючи оказіональні одиниці за теорією релевантності Д. Спербера та Д. Вілсон простежено інференційні процеси при трактуванні висловлень, що містять оказіоналізми. Завдяки аналізу висловлень виведено зміст оказіональних одиниць, описано їх прагматичні характеристики та виявлено ефекти, які спричиняють дані одиниці в медіатексті.

**Ключові слова:** оказіоналізм, теорія релевантності, медіадискурс.

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## MULTIMODAL DIVERSITY OF POSTMODERNIST FICTION TEXT

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**Abstract.** The article is devoted to the analysis of structural and functional manifestations of multimodal diversity in postmodernist fiction texts. Multimodality is defined as the coexistence of more than one semiotic mode within a certain context. Multimodal texts feature a diversity of semiotic modes in the communication and development of their narrative. Such experimental texts subvert conventional patterns by introducing various semiotic resources – verbal or non-verbal.

**Keywords:** postmodernism, postmodernist text, multimodality, paragraphemics.

### 1. INTRODUCTION

The fiction politics of contemporaneity reflects diversified patterns of language forms and their functions. This has brought to life the experimental postmodernist writing whose key principles include parody, play, non-selection, fragmentation, collage, destruction and multimodal heterogeneity.

In the postmodern era, a large-scale experiment with the technique of writing has been performed. Postmodernist fiction texts are the models of rhizomatic nonlinear writing, hypertext, which destroys any hierarchical consistency [3; 4; 7; 10]. Fiction eclecticism of postmodernism captures all channels of explication the meaning of the text in the play concept of modern culture. In ludic space of postmodernist fiction such trends account for the interwoven interaction of means of various semiotic systems.

The relevance of this research lies in macrophilological comprehensive approach to the analysis of contemporary fiction text from the standpoint of cognitive-discursive paradigm of knowledge and consists in highlighting semantic, structural and functional mechanisms of postmodernist text.

The keen interest of scientists in the study of semiotically heterogeneous text led to the emergence of various nominations for the studied phenomenon. So, E. Anisimov, A. Bernatska, Y. Sorokin call the type of text under study kreolized; L. Bolshakov, G. Eiger, O. Sonin, V. Yuht treat it as polycode. In this study, we use the term multimodal text that is widely used by Western scholars (E. Bearne, C. Charles, A. Gibbons, I. Karlsson, K.M. O'Halloran, B.A. Smith, E. Ventola). Multimodality is defined as the coexistence of several semiotic modes within a particular context [11, p. 8]. Multimodal texts show a plurality of semiotic modes in communication and progression of their narrative [12, p. 420]. Multimodal texts are accompanied by images, photographs, diagrams, the print enhanced by a variety of font size and shape, layout and design in general [4, p. 1-2].



The discourse of postmodernism finds a great interest in play. Today the postmodern play grows into a free experimentation, unpredictable innovation of fiction writing. A considerable number of studies has grown up around the theme of play in modern culture and literature: a theory of playful genesis of culture by Johan Huizinga, a theory of language games by Ludwig Wittgenstein, postmodern performance discussed by Alison Lee and James Mellard.

This research attempts to assess the extent to which semiotic diversity contributes to the “playfulness” of postmodernist text.

## 2. FINDINGS AND DISCUSSION

Exploring the multimodal essence of postmodern fiction text within the framework of play concept of nowadays culture, we follow the guideline that the analysis of text, its structure, semantics and functions should be directed to the disclosure of its communicative potential. In postmodernist text the author uses diverse verbal and nonverbal surroundings to attract the readers, to introduce an intellectual game, putting multiple interpretations on a literary conception. As the postmodernist text is converted to non-linear, hypertextual canvas, all lingual synthesis together with visual and graphemic means forge the multimodal space of postmodernist fiction text, aimed at achieving a common goal – engaging the reader to a co-play.

One of the aspects of the analysis of multimodal syncretism of postmodernist text is paragraphemics. Paragraphemics is interpreted as a set of semiotic units that mark a part of literary abstract by graphical structuration and punctual segmentation of text fragments, carrying significant expressive and pragmatic potential [13, p. 190]. The concept of paragraphemic stylistic means includes layout, typographic variations, non-verbal signs weaved into the structure of the text (pictures, emoticons, ideograms, mathematical symbols) [6, p. 140]. The effective combination of verbal and non-verbal means ensures the fullest interpretation of the text. The role of image increases, not only as a means of transmitting information in fiction, but as a means of communicating a postmodernist text. It's obvious that iconic information is better remembered. Moreover, non-verbal (paragraphemic) means play a significant role in organization of the text and its communicative pragmatic aspect [14, p. 202]. The active introduction of paragraphemic means to the structure and semantics of the text effects its interpretation.

The efficiency of this technique has been exemplified in Chapter 12 of the novel *“A Visit From The Goon Squad”* by Jennifer Egan. The whole novel presents an eclectic pattern of narrative and the final chapter summarizes the life journey of the main character, Sasha Blake, from her daughter's, Alison, point of view. The chapter with its layout of Power Point features childhood memories of Alison, her autistic brother Lincoln and the relationship (sometimes quite tense) with their parents. Such iconic arrangement of the text serves as a means of information compression on the one hand, and it presents the most significant information to the portraying of the mature main character on the other one.

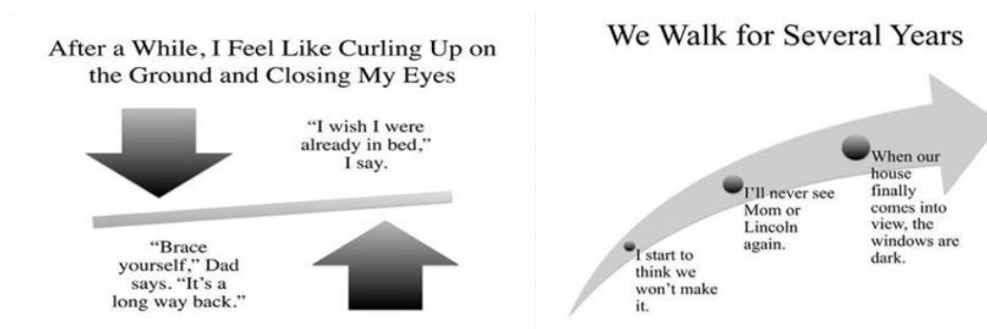


Fig.1. [8, p. 164].

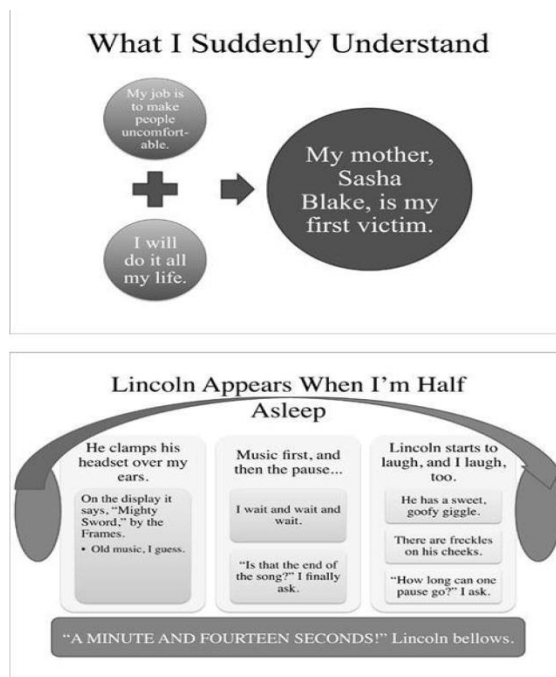


Fig. 2. [8, p. 147].

This visual organization of the text might also show the generation gap, the story's characters are struggling through. It is also very interactive for a reader to read between different signs and charts and find the connections and the ties that bind these people.

Among the iconic markers in postmodernist multimodal texts we fix a range of semiotic units: numbers, symbols, figures, pictures, graphic segmentation of text, type and font variations, graphic symbols, unconventional punctuation. Punctuation is seen as supporting nonverbal semiotic system that facilitates the implementation of speech in written communication [15, p. 256; 16, p. 58-62].

Fragmentation in postmodernist text is achieved by a breach or abuse of punctuation rules. For example, in one of the chapters of the novel *"The Eyre Affair"* by J. Fforde, Mycroft's bookworms start exploiting punctuation and capitalization, the instances of which constitute the implementation of metafictional technique. The bookworms create signs that materialize themselves in characters' speech, emphasizing the fact that the characters in Charlotte Brontë's novel *"Jane Eyre"* cannot escape the impact of the new context of the novel by J. Fforde. In the scene of the bookworms, the text is randomly fragmented with apostrophes and ampersands, indicating the new values for each of the individual words and larger grammatical units. For example, apostrophication in the sentence *"In he're the Pla'sma Rifle work's perf & ectly. All we've to do is open' the book with the Pros'e Portal, bring out the we'apons & is'sue them"* [9, p. 106] can be interpreted not only as additional punctuation symbols, but as manipulators of statement's content. Apostrophication and ampersandaction stress one more feature of the postmodernist play – commerciality of the text message. Thus, the order by the detective, Thursday Next, *"& a 50% Cut On Every'thing That 'Comes Out Of It!"* sounds like an advertisement. Commercialism also demonstrates the expressions *"Any'thing That The Hu'man Imag'inaton Can Think Up, We Can Reproduce"* and *"With It We Can Ma'ke Anything We Want"* [9, p. 107].

Commercial interpretation of grammatical capitalization is emphasized with an excessive apostrophication that serves a means of complication of the meaning that is often used to manipulate inattentive potential customers. The same function is performed by abnormal hyphens:

'Shut-Up, My-croft, 'snapped Schitt. 'Ha-de's, please, The In-Struc-tion Man-ual.'

'Man-ual, My De'ar Chap?'

'Yes, Mr Hade's. Ev-en You Will Not be Im-Pervious-

To My Associate's Small Artill-ery Piece. You Have My-croft's Manual For The Por-tal & The Po-em In WhicH You Have Im-pris-oned Mrs Next. Give-Them-To-Me.

'No, Mr -Schitt. Give Me The Gun -'

*'You Dare To Dou-ble-Cross-Me?*

*'Sure I Do. If I Did-not You'd Have No Res'-pect From Me & That's No Basis 'For A Work-able Part-ner-ship' [9, p. 107].*

In the analyzed British postmodernist fiction texts we also find:

- typographical contractions typical of the Internet communication: *"I HATE THIS PLACE, GAB! I AM GOING INSANE! U'VE GOT 2 COME AND GET IT; I can not wait 2 tell U about the move I pulled with Mr Wolf! OMG! It was a masterstroke! What an idiot! I almost felt SORRY 4 him!" [2, p. 273].*

- maths signs: *"He was a superlative examiner of undergraduates: scrupulous, painstaking, stern yet just. No one could award a delicate mark like B + / B +? + With such confident aim, or justify it with such cogency and conviction" [17, p. 18]; "I said, 'Are you sure you do not mean" contumace ", Mr Endive - from the Latin com = intense + tumere = to swell?" [2, p. 19].*

Among the playful graphic means we also distinguish:

- deviant emotional expressive punctuation: *"Darlingest, Darlingest-est-est Mummy, Ethan says I must tell you, straight away (because he's far too lazy to write himself, but he loves you VERY VERY VERY MUCH !!!)" [2, p. 267]; "Well, whatever it is, one thing's for certain: this girl is VERY, VERY ANGRY, Rog! She's absolutely LIVID! She's SPITTING TACKS! She is FURIOUS, Rog! Her rage is absolute, it's all consuming, it's DOWNRIGHT, BLOODY MAGNIFICENT!" [2, p. 7];*

- discursive deviant punctuation: *"The Colvin Bridge; demolished the very same year he visited (it was flooding back, suddenly. Memory worked that way; damming up, the pressure building, building... then something giving; the wall - the buffer - the block - the nothing... then information - the news - the facts - the evidence - the data... a mass of it -an agony - gushing right past him in relentless torrents. Useless stuff, mostly. Rubbish - guff - padding)" [1, p. 93]. This method is common while styling a text fragment as a riddle and involves drawing the reader's attention and his active role in the perception and decoding of literary message.*

- communicative-pragmatic deviant punctuation by which the author verbalizes additional intentions and which also serves as a means of expressing physical or emotional state of the speaker: *"I was like, NO! NO! NO! THIS CAN BE HAPPENING TO ME!!" [2, p. 269] or expressiveness particular phenomenon: "BOINNNNNNNNGGGGGGGGG! The penny drops thunderously inside Morris Zapp's head. He steals a glance over the back of his seat "[17, p. 28]; "The foul cold air hit him, without relenting - Fr-fr-fr-fucking-fr-freezing!" [1, p. 139].*

The whole novel *"Behindlings"* by N. Barker is accompanied by graphically marked exclamations that fragment the narrative:

*HAH!*

*... a little ...*

*Almost always happened...*

*Huh-huh...*

*...five hours ...*

*Huh-huh*

*...in ...*

*HAH!*

*Arthur checked his watch. Four and three [1, p. 87].*

Such graphic play shows, on the one hand, informality of the text, and on the other – expresses the feelings of the main character, who is constantly chased.

The analyzed postmodernist fiction texts are saturated with a variety of means of graphic imagery and expressiveness at the spatial layout and italics selections. The expressive possibilities of graphic play at the font are used to display loud speech and in some cases it is accompanied by the lexemes with the appropriate semantic load (shout, scream, bellow, cry, yell). For example: *"I'M BEING SARCASTIC, MISS BROOKS! I bellows ..." [2, p. 313]; "And yell HALLELUJAH! Because MEDIDITH HAS FOUND HER JESUS!" [2, p. 46].*

Graphemic play can accompany and emphasize a comic situation. For example, in the novel *“Behindlings”* by N. Barker, Leo changed the text saving settings on the computer, he borrowed from Ted, and when he turned on his computer, then immediately Leo’s private online correspondence appeared: *“LeO iS deeP inSide oF Me. He INhabits My eVerY nerVe, My very cOrE, mY evERy fibRe !! Yes! YeS! YES He Is riGht, DEEP INSIde OF mE - wiTh hiS big HAndS and His kEEen tonGuE aND His BOLD anD sTRonG aND INSIStaNT cOck. Yes! yES! YeS !! hE is rISEn and he is COme! He iS COme! HE is comE aND coMeand COme aLL ovER me !! AHHHHHHHHhhHHHHH! Do Not PLAY wiTH my KeyS So TEDDy. It is TicklinG. It is HAHA ha fucKINg Ha Ha HA! I am LEO’s whORE. So have CleaN hanDs whEN yOU touCH me, okAy? And alwAYS asK NiCeLy wheN you - uH! uH! UH! USE ME ”*(*Insistant? Someone had forgotten to use spellcheck, apparently*) [1, p. 55]. Humor of this context is underlined by a metanarrative comment on incorrect spelling.

Thus, paragraphemics is defined as an additional source of semantic information to constitute the playful strategy of postmodernist texts. The paragraphemic signs serve as coding elements of information space in the structurally and semantically fragmented postmodernist hypertext the intellectual reader is to decode.

### 3. CONCLUSIONS

Concluding, the findings of this research provide insights for paragraphemic (iconic and punctuation) representations of play concept within a postmodernist fiction text. In terms of philosophical and ideological grounds, postmodernism declares perception of the world as chaos, individual as a puppet, and his/her behavior as a rebellion against conventions. Postmodernist fiction text opposes linguistic and semiotic homogeneous puritanism to diverse multimodal structuration. The inclusion of multitude of semiotic modes aims at impacting the reader, bringing to the interaction of decoding the concept of fiction text. Multimodality as a symbiosis of different semiotic modes within a coherent textual unity meets the requirements of modern communications and linguocreativity of homo ludens.

A further research might explore the pragmatic role of multimodal heterogeneity in postmodernist fiction texts and expand the taxonomy of paragraphemic means.

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Тиха У.І. Мультиmodalна еkleктика постмодерністського художнього тексту. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 64–69.

У статті проаналізовано структурні та функційні репрезентації мультиmodalної еkleктики в контексті лудичності постмодерністського художнього тексту. Мультиmodalність як співіснування кодів різних семіотичних систем розглянуто крізь призму іконічних та пунктуаційних засобів параграфеміки.

**Ключові слова:** постмодернізм, постмодерністський текст, мультиmodalність, параграфеміка.

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## LUDIC FUNCTION OF PRECEDENT-RELATED PHENOMENA IN MEDIA DISCOURSE

YU.M. VELYKORODA

**Abstract.** The aim of this paper is to determine the ludic function of precedent-related phenomena as a type of intertextuality. The analysis is done on the basis of relevance theoretic approach, through which we aim to show the additional cognitive effect which is created by precedent-related phenomena in media discourse, and this comic effect serves as a foundation for the ludic function of these units.

**Keywords:** ludic function, precedent-related phenomena, media discourse, relevance theory, cognitive effect, processing effort.

### 1. INTRODUCTION

Precedent-related phenomena and their functions have frequently become objects of linguistic research in the last decades [5; 6; 7; 8]. Such functions as the manipulative, the nominative, the expressive, the function of characterization have been determined. In terms of the ludic function of precedent-related phenomena, it has not been investigated separately. As David Crystal argues, the ludic function of language is generally disregarded by linguists, "yet it is one of the most important dimensions of language" [1]. Wordplay and puns are frequently used in all genres and discourses, and with all types of language units. Precedent-related phenomena are not exempt from wordplay, and in fact are a powerful tool that involves numerous layers of punning. Precedent-related phenomena are generally understood as lingual-cognitive units, whose form and meaning are well-known within a specific lingual-cultural community; the understanding of precedent-related phenomena depends on the recipients' background and encyclopedic knowledge [9, p. 492]. In European and American linguistic traditions precedent-related phenomena are generally recognized as manifestations of allusion or intertextuality (though the term "precedent-related phenomenon" is not commonly used in linguistic papers). Unlike intertextuality, precedent-related phenomena are supposed to be easily and immediately recognized by the addressee, while intertextuality may remain unnoticed by readers with less background knowledge. This feature of "recognizability" leads to the flexible formal nature of precedent-related phenomena, when their form may become somewhat "fuzzy" in actual speech. Such modified precedent-related phenomena are called "transformed", yet these transformations commonly do not impede comprehension, instead, they add new layers to their meanings, when at least two senses coexist in one utterance: 1) the direct sense of the original phenomenon; and 2) the actually

expressed sense, i.e., when the meaning of the transformation is superposed on the original structure. For instance, Bill Clinton's catchphrase used in his 1992 election campaign "*It's the economy, stupid*", is easily recognized by native speakers of English, and whenever used, this phrase will refer to the politics of Bill Clinton. As a result of this "recognizability", authors of American media texts have coined numerous adaptations and modifications of this expression: 1) *It's the Voters, Stupid* (Time, January 21, 2008); 2) *It's psychology, stupid*. (Newsweek, June 21, 2010); 3) *It's still the economy, and no one can afford to be stupid*. (Time, January 28, 2008); 4) *It's the stupid politics*. (Newsweek, May 19, 2008). As we see from these examples, modifications vary from replacements of one lexical unit (examples 1 and 2), to more complex grammatical changes (examples 3 and 4).

Common sense and scholarly research in pragmatics may seem to disagree with even the possibility of such processes, as such units are a violation of Grice's Cooperative Principle and its maxims of manner, quality, quantity and relevance. When precedent-related phenomena are used, we may see that the maxim of quantity is commonly violated. In fact, the information available in the text is nearly always insufficient for cooperation, and a lot more information is implied through precedent-related phenomena. Dmitri Gudkov calls this technique a "semantic ellipsis", and states that it is nearly always accompanied by a comic effect. According to the scholar, in such cases we talk not so much of informativeness of the utterance, but rather of the invariable informational insufficiency, as the addressee is expected to recover the missing links in order to understand the utterance [4, p. 25-26].

In this paper in order to explain how such units are interpreted by the addressee, we will use the relevance theoretic approach by Dan Sperber and Deirdre Wilson. Relevance theorists determine two principles: 1) the Cognitive Principle of Relevance (the human cognitive system tends towards processing the most relevant inputs available); 2) the Communicative Principle of Relevance (every utterance conveys a presumption of its own optimal relevance) [11, p. 232-233]. Our communication should "be assessed in terms of cognitive effects and processing effort: 1) other things being equal, the greater the positive cognitive effects achieved by processing an input, the greater the relevance of the input to the individual at that time; 2) other things being equal, the greater the processing effort expended, the lower the relevance of the input to the individual at that time" [10, p. 609]. When precedent-related phenomena are used, the processing effort will inevitably seem to rise (thus leading to the decrease in relevance), yet the cognitive effects will increase drastically (thus leading to the increase in relevance). The conflict between the **cognitive effects** and the **processing effort** will be enhanced when transformed precedent-related phenomena are used, but we claim that these processes occur due to the potentially significantly greater cognitive effects which are achieved in communication, and which become dominant in such utterances. One of the key effects achieved thus, will be the comic or humorous effect, hence, we can claim that the ludic function of precedent-related phenomena becomes one of the key reasons for their use in such contexts.

## 2. RESULTS AND DISCUSSION

One of the reasons for language play, according to David Crystal, is that language play is important for speakers creatively. Professional authors express themselves creatively through language, manipulate the rules of the language to suit their purposes. Anything in the language can be bent and broken for special effect, and it is usually several things that are broken at once. We must be prepared to encounter multiple effects, where sounds, grammar and vocabulary collaborate to produce a level of linguistic expressiveness which ranges from playful and intriguing to moving and profound [1]. Media discourse is always looking for new expressive ways, and precedent-related phenomena have become a useful tool for language play in media texts. As stated above, despite the increase in the processing effort, the cognitive effects become more dominant in relevance theoretic terms, and we claim that through this the ludic function of precedent-related phenomena in media texts is manifested.

In order to prove this claim, we will use examples from contemporary American media texts with precedent-related phenomena, when the interpretation of the utterance may become more complicated, yet the effect achieved or desired justifies the transformation.

The headline of an article about Donald Rumsfeld's (US Secretary of Defense 2001-2006) new autobiographical book contains a precedent-related phenomenon entwined in the title:

(1) "*Donald Ducks the Truth*" (Newsweek, July 6-13, 2009).

There is a clear violation of several stylistic principles of media discourse in this headline: 1) the use of the first name "Donald" instead of a more proper last name "Rumsfeld"; 2) the use of the term more commonly associated with sports, especially boxing "ducks", instead of a more formal "avoids/evades". In fact, it would have been enough for the author to use the formula:

(2)\* "*Rumsfeld avoids/evades the truth*"

The same idea would have been expressed and all the formal requirements of the genre would have been adhered to. Yet the creative form chosen by the author is definitely intended to be a wordplay with the reference to the Disney character Donald Duck, famous for his not always intelligible speech and feisty temper. Expression (2)\* demands less processing effort to understand the author's idea, while Expression (1) will require at least two additional steps of removing semantic indeterminacy: 1) refer "Donald" to Donald Rumsfeld, 2) separate "duck" from the sports discourse and infer the meaning of "avoid". It also requires one more non-obligatory reference to Walt Disney's cartoons. We claim that this reference is non-obligatory, as even without the knowledge of the precedent-related text, the meaning of the utterance could be clear. Yet this reference is 1) intended by the author, and 2) required if the reader is to appreciate the ludic effect of the utterance. In other words, in this case the comic effect is both desirable and intended and it is achieved through a reference to a well-known text. In his discussion of intertextuality, Umberto Eco speaks of two levels of readers: the semantic reader and the semiotic reader [2]. The semantic reader will equal expression (1) with the meaning of expression (2). Yet the semiotic reader will inevitably see the deeper sense and the recognition of the reference will lead to his pleasure from seeing the reference and to the comic effect intended by the author in this comparison.

A more complex example of a transformed precedent-related phenomenon is found in the title of an article about a woman accidentally filmed throwing a cat into the trash bin:

(3) "*Cat-Bin Lady*" (Time, December 27, 2010 – January 3, 2011).

The direct meaning of this utterance could be expressed as:

(4)\* "*Woman who threw a cat into the bin*"

The actual headline contains the word "cat" and "bin", but the comprehension of this title is possible only after reading the text under the headline. The choice of this form is determined by the author's intention for wordplay in the headline, as "*Bin-Lady*" could be understood as a reference to the terrorist Osama bin Laden because of the graphic and phonetic similarity. We make this assumption on the basis of the fact that the use of the word "lady" in this situation is less appropriate than, for instance, a more general term "woman", but, \*"*Cat-Bin Woman*" would not contain the reference to terrorist activity. The comic effect here is enhanced through the contrast between the actual situation of minor misdemeanor and a reference to the infamous terrorist leader responsible for one of the worst attacks on the US. The use of the less appropriate term "lady" instead of "woman" is evidence for the intended reference to the terrorist leader, and thus, the ludic function of the precedent-related phenomenon is once again the reason for the choice of a relatively difficult and practically incomprehensible form of the headline.

Such transformation may include not only names of people, but also famous sayings, mottos or slogans. In an article discussing problems with the vote count during the 2000 presidential election, the author uses the following expression in the text:

(5) "... the lack of trust fosters a suspicion that the U.S. now has a government of the feckless, by the crooked, for the connected." (Time, December 6, 2010)

This example is a transformation of a famous saying by Abraham Lincoln from his "Gettysburg Address": "*government of the people, by the people, for the people*", which might be considered an unofficial



definition of American democracy. The ludic function here is manifested through the use of an easily recognizable structure, though the actual components were replaced with units that express the author's critical attitude. The wordplay here lies intentionally in contrast with the anticipated original wording, and this contrast serves two functions – to mock the political situation of the election and to express the author's disapproval of such trends.

The contrast between the conventional use of a certain phrase and its actual context is another way in which the ludic function can be expressed. The previous example is a combination of transformation and contrast of contexts. In the following example, a non-transformed precedent-related phenomenon is used, yet the wordplay is obvious because of the reference to an unexpected source:

(6) *"Forgive Us Our Debts"* (Newsweek, June 29, 2009)

By itself this expression is a reference to the Lord's Prayer, yet the article is devoid of any religious context and discusses the contemporary economic crisis and the fastest increase in the national debt since World War Two. In fact, *"Forgive us our debts"* is an appeal to future generations, who will have to repay the debts Americans are taking now (*"... the money rolling off central-bank presses today could carry a very high price tomorrow."*). Such examples of wordplay create an effect of a "failed expectation", when a certain precedent-related situation is expected to be actualized, but instead a different situation is described, and this situation may be in sharp contrast with the expected precedent-related situation [3, p. 264-265]. This is the same technique we could observe in examples with transformed precedent-related phenomena. The difference lies in the fact that in case of transformation this contrast is visible in the very utterance on the surface, while in example (6) this contrast is inferred through the opposition of the literal and figurative meanings. The interpretation process here is different to the process in examples (1), (3), or (5), when the interpretation had to be enriched through references to other texts. In example (6), the interpretation is first modified in the headline through the reference, but after reading the article and finding no other religious references, the reader will have to impoverish their interpretation to the mere literal sum of the meanings in the headline. Despite this impoverishment, we claim that the interpreter will not get rid of all the implications altogether, and they will remain in the background while reading the article, though the religious context will just remain an unjustified expectation.

The ludic function of precedent-related phenomena is also manifested in numerous cases of wordplay with the names of famous people. Obviously, such transformations aim to sound grotesque, artificial and ultimately entertaining: *Brangelina* (Brad Pitt + Angelina Jolie) (Newsweek, December 21, 2009), *Clooneypalooza* (Clooney + Lollapalooza) (Time, Dec 7, 2009), *The Billary Offensive* (Bill + Hillary Clinton) (Newsweek, February 4, 2008), *The Merkozy Index* (Merkel + Sarkozy) (Time, December 26, 2011-January 2, 2012). One such example is used in the headline of an article about a diplomatic scandal between the US and Russia involving arrests of Russian spies in Washington D.C. in June, 2010:

(7) *Le Carré'd Away* (Time, July 12, 2010).

The title of the article is a blend of two precedent-related phenomena. One is the pen name of a famous author of espionage novels John le Carré. The other is a more situational phrase used by the Russian president as his reaction to the arrests, translated into English as "your police got carried away, putting people in jail". The headline is criticism of both the incompetence of Russian spies, and the whole situation around the scandal, and this mocking attitude continues throughout the article: *"After a decade-long operation, the FBI rolls up a ring of singularly incompetent Russian secret agents. What on earth was Moscow thinking?", "Somewhere, the ghosts of Dzerzhinsky, Beria, Andropov and other Soviet spy-masters are snorting in disgust."* As we see from this example the combination of two precedent-related phenomena used in one title evokes multiple references to both precedent-related situations, and it is through these references and how they are recognized by the reader that the ludic function of precedent-related phenomena is manifested. In fact, in such cases the reader is invited to participate in the process of co-creating sense and meaning of the text, as he/she has to enrich the explicit meaning with references intended by the author, and depending on how well he/she disentangles the intertextual web, he/she will be both informed and entertained by the media text. The entertaining effect in such cases is achieved as a result of the ludic function of precedent-related phenomena.

### 3. CONCLUSIONS

In the inner conflict of media between the desire to inform and to entertain, precedent-related phenomena tend to serve the latter purpose. The ludic function of precedent-related phenomena in media texts is achieved by means two main tools: 1) transformations of the original precedent-related phenomenon; 2) conflict between the actual and the expected contexts of a precedent-related phenomenon. The first tool is possible because of a high degree of "recognizability" of precedent-related phenomena, when despite any changes, readers, led by the general expectations of optimal relevance, manage to decode the original word, at the same time enriching its interpretation as a result of transformations. The second tool employs the inferences we tend to make when we hear a well-known phrase, and the references we make when hearing it. The actual context then fails our expectations, and we realize that we have been "tricked" into a false background context. It is obvious that these tools not always function separately, and during transformations there will invariably be a conflict between the actual and the expected contexts or forms. But the first tool deals with the change of the form of the expression, while the second tool only employs our inferences.

This paper provides a sketch for how precedent-related phenomena can function in media texts, but further research is needed into the language units which perform the ludic function in media discourse, as well as other effects created by precedent-related phenomena.

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Великорода Ю.М. Лудична функція прецедентних феноменів у американському медіадискурсі. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 70–75.

Метою статті є визначити особливості маніфестації лудичної функції прецедентних феноменів як типу інтертекстуальності в американському медійному дискурсі. Аналіз проводиться на основі підходу теорії релевантності, через який показується додатковий когнітивний ефект, створений

прецедентними феноменами в медіадискурсі, а цей комічний ефект слугує основою для визначення лудичної функції прецедентних феноменів.

**Ключові слова:** лудична функція, прецедентні феномени, медіадискурс, теорія релевантності, когнітивний ефект, інтерпретаційні зусилля.

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## Section:

### MODERN STUDIES OF LITERATURE

#### THE PSALMS IN FRENCH AND UKRAINIAN LITERATURES: VERSIONS BY CLÉMENT MAROT AND TARAS SHEVCHENKO

O.A. BIGUN

**Abstract.** The article deals with the first exemplars of the psalms translations into French and Ukrainian. Sociohistorical factors leading to a departure from canonical languages are analyzed. Similarities and differences in the process of psalms translation into national languages are identified. Translations of psalms are spread in those countries where the national language and literature are at the stage of search and formation. At that, both in Protestant and Catholic poetry one can easily trace the tendency for the departure from the original, the manifestation of individual author's origin due to the movements for the Reformation and the Counter-Reformation which considerably changed attitude towards individuality. The Book of Psalms, having its problematic and thematic elaboration of the expression of human feelings, distinctive lyricism, strength and intensity of emotions, bright ideas, providential vigour, precision and great simplicity in the poetic representation of religious feeling, in this case became a universal model prototext which inspired poets to its further actualization.

**Keywords:** Psalms, translation, Reformation, Orthodoxy, culture, Clément Marot, Taras Shevchenko.

#### 1. INTRODUCTION

Between the poetic interpretations of the psalms of Clément Marot and Taras Shevchenko three centuries and different historic cultural epochs have passed, yet exactly these poets made the first attempt to introduce the psalms to the national cultural field.

Clément Marot's poetic psalmody is the subject matter of literary researches not only in France, but also beyond its borders (G. Défaux, A. Ehsan, M. Lasard, C.A. Mayer, F. Preisig, V. Shyshmarev, D. Wursten). For a long time the linguistic and literary world of "The Psalms of David" was a subject matter of researches of native and foreign Shevchenko Study (I. Aizenshtok, I. Betko, T. Bovsunivska, Y. Harasym, I. Danylenko, V. Domashovets, R. Koropetskyi, M. Laslo-Kutsiuk, M. Pavliuk, V. Radutskyi). Although historical and cultural foundation that has caused the emergence of Clément Marot and Taras Shevchenko's psalms often escapes scholars' attention. The article suggests learning poetic translations in the cross context of cultural historical and sociopolitical discourse, intellectual spiritual and artistic visions. Such cross context extends the boundaries of traditional Literary Studies where one can observe the transition from essentialism of literariness to public codes, conventions and

representations. Combining differential cultural contexts one can expand significantly the horizon of a literary text interpretation. This is the advantage of such “culturological break”.

For Europe the psalms were a peculiar “common fund” of Christian book-learning. After East-West Schism ideological and functional pressure of psalmody changes in some way. It is common knowledge that in the West there exist a widespread tradition of writing new psalms that gradually become additional but very significant element of a liturgy. The Reformation had a considerable impact on it, as Protestants interpreted the Holy Scriptures in their own way which allowed them to express easily their religious feelings exactly in new psalms. The Catholic Church considered it necessary to give a poet a total freedom in this sphere. Instead, in Eastern Christian tradition The Book of Psalms was considered an orientation of wandering of a soul (Athanasius of Alexandria) and King David was thought to be a companion in life’s journey (Gregory of Nyssa). In Byzantine tradition The Book of Psalms is held in great respect: it is often published as a separate book, it teaches literacy. The Book of Psalms is used for church and funeral services. One even tells fortune on it. In general, in Orthodox East the writing of new psalms ended with a definite establishment of the liturgical canon.

The connection of the psalms with the Liturgy entails their linguistic specification, as canonical language of the Catholic religious cult was Latin in the West and Church Slavonic – in the Slavonian East. The translations of the Holy Scriptures into a native language appeared due to the Reformation – a religious movement that debunked an excessive use of the Roman Catholic Church and fully formed the idea of translation of the Holy Scriptures into colloquial languages and its usage in church services. Since the time of the translation of sacred texts into national languages The Book of Psalms has become the subject matter of artistic adaptation in European poetry.

Translations of the psalms are spread in those countries where national language and literature are at the stage of searching and formation (French, German, English, Polish, Hungarian, Romanian, Moldovan, Russian, Ukrainian and other literatures). At that, both in Protestant and Catholic poetry one can easily trace the tendency for the departure from the original, the manifestation of individual author’s origin due to the Reformation and the Counter-Reformation movements which considerably changed attitude towards individuality. The Book of Psalms, having its problematic and thematic elaboration of the expression of human feelings, distinctive lyricism, strength and intensity of emotions, bright ideas, providential vigour, precision and great simplicity in the poetic representation of religious feeling, in this case became a universal model prototext which inspired poets to its further actualization.

It is known that the first translations of the psalms in French belong to one of the founder of the Reformation movement Jean Calvin (1509–1564). Although his psalms aimed exclusively at “linguistic” recoding of texts from Latin and that conformed to ideological orientation of the Reformation. The first attempt at poetic translation belongs to Clément Marot (1497–1544). His poetic style is notable for its innovation. He enriched French poetry not only with innovative ideas and forms, but also with the Renaissance outlook. The poet was a master of verses consisting of 10 syllables, his style was called “marotic” because of harmonious combination of naivety, intelligence and candour. Scientists (G. Défaux, V. Shyshmarev, Yu. Vipser, D. Wursten) claim that Clément Marot could have become a decent “father” of French classic poetry, whereas such honour was lately given to Pierre de Ronsard (1524–1585).

The poetry of Clément Marot reflects the whole range of correlation and cooperation between cultural historical tendencies of Renaissance and Humanism and intentions of the Reformation. In his works the poet relies on courtesy and intellectual tradition. Speaking about means of artistic expression one can strongly feel a considerable influence of “great orators” (Jean Molinet, Jean Lemaire de Belges, Pierre Gringoire), that accentuates intellectual level of his poetry. The poet also adds to this aristocratism folk elements borrowed from François Villon. Clément Marot enriches genre variety of French poetry by means of antique exemplars – elegies, panegyrics, epigrams, epistles, odes. He borrows a sonnet from Italian literature. Finally, Clément Marot was the first French poet to refer to the treasury of the Old Testament texts, i.e. the psalms. The poet was an opponent of religious fanaticism. Such notions as freedom of conscience and the dignity of man were important for him. Adherence to

Lutheranism was ascribed to Clément Marot, though the poet did not count himself an orthodox proponent of a certain branch of Christianity. Both Catholics and Protestants now admitted that he was their adept, now excluded him from their communities.

## 2. FINDINGS AND DISCUSSION

Researchers of Clément Marot's writings tried to interpret his world vision mostly through the perspective of Reformation beliefs. Thus, analyzing the texts of Clément Marot in terms of Lutheran ideas, Michael Screech claims that though the poet does not express openly his Reformation conviction, however his works contain many features in common with Lutheran dogmatic beliefs [5, p. 38]. Claude-Albert Mayer in his book *La Religion de Marot* was against a simplistic interpretation of the philosophy of the French poet. The researcher analyses very carefully Marot's religious views, as in XVI c. criticism of religion and church, its reformation that is the centre of ideological and political conflict, is reflected almost in all significant works of the poet. C.-A. Mayer conclusively proves that the whole poetry of Clément Marot is directed against the Catholic Church, its dogmas, against Catholic ideology in general. Although the poet does not count himself a Protestant. Thus, taking much from Calvinistic ideas, Marot reserves the right to freedom of expression, to own appreciation of reality, which can disagree with Catholic or Protestant dogmas [3, p. 159].

According to Mayer, Marot's humanism is the source of his freethinking and love of liberty. One should mention the fact that it was not matter-of-fact scientific humanism, but benevolence and humanity concerning nation and social struggle of the epoch. Exactly this kind of humanism Marot turned into an implacable enemy of Catholicism and it was he who initially made it a proponent of the Reformation. This humanism increased his strength to shed lost illusions and hopes concerning Protestantism [3, p. 167].

An inclination to universal truth in the poetry of T. Shevchenko (1814–1861) is closely connected to assiduous attention to the Christian idea. First of all, Christianity attracted T. Shevchenko by its ideal humanity, poetization the commandments of love, brotherly love, peace, craving for will, concern about social justice, about the most humiliated and pathetic. The question of spiritual and religious tradition in the works of T. Shevchenko is very important as the literary process of the epoch that is studied beyond in-depth analysis of a culture leads to a surface dialogue of literary movements which do not influence real literature of the epoch. Strong and underlying cultural trends stay undiscovered and sometimes unknown for researches. The writings of T. Shevchenko are notable for the fact that in the Russian Empire of that time Shevchenko had the courage to raise the question of Ukraine as a separate culturally-civilized model. The poet demonstrates it at a quite sensitive level as the question of the Byzantine spiritual tradition. Shevchenko's reception of Byzantism clearly draws the distinction between the models of culturally-civilized orientations. Thus, the Christianity of Kievan Rus concentrated firstly on sociocultural aspect of a new religion. Whereas in the Moscow version political imperatives of Byzantism prevailed: absolute rule of an emperor/tsar, paternalism of an owner, a high level of centralization, the confirmation of religious mythology "The authorities are ministers of God", a close alliance between authority and the Church.

The reason for the difference between perceptions of one and the same spiritual tradition lies in a special emotionally-aesthetic sensitivity of Ukrainians which is considered to be a specific feature of national world view and value orientations of Ukrainian culture. Due to cordocentric intentions of the Ukrainian ethnos, in the Kievan Rus period Byzantine canon was mainly deprived of rigorism and orthodoxy in respect for the Word and bookish wisdom. Whereas in Russia, beginning with the idea of the third Rome of Philotheus of Pskov, from the aesthetics of Byzantine tradition there has remained only a political myth, in which the key principle of superiority of the general over the individual was converted. Shevchenko was indignant about this mythologized religious and culturological model and that is mentioned many times in "the Journal". Thus, in the impressions of the town of Cheboksary the poet makes scathing comment about the religious doctrine of autocratic Russia: "An insignificant but

picturesque town. It is at least half-full with houses and churches, if not more. And all of them are of ancient Moscow architecture. For what and for whom are they built? For the Chuvash people? No, for Orthodoxy. The fundamental unit of old internal policy of Moscow is Orthodoxy" [6, p. 102].

For Shevchenko Christianity was a perfect humanity with its brotherly love, mercy, righteousness, fairness. Shevchenko's deep religiosity was the foundation that contributed to the ability to differentiate between true faith and dogmatic extremes. For Shevchenko Byzantine ceremony of the Moscow Church personified sanctimoniousness and ceremonialism that according to external manifestation of the faith in God invalidated fundamental Christian virtues. Ceremonialism inherently presupposes dogmatic and cultic conflict. It is its essential characteristic. It can be predominantly seen in relation between different movements and structures of one and the same religion, because in that case essential sameness specifically manifests itself in various external forms, inevitably coming to the foreground, especially in the crisis periods of historical development. There is no doubt that Shevchenko realised that the Russian Empire used the Orthodox religion as a means of political aggression.

This thought has also its artistic embodiment. In the poem "The Caucasus" the poet, exposing Russian Orthodoxy, equates it with imperial politics of expansion and oppression:

*Shrines and chapels, candelabra,  
Ikons, clouds of incense,  
Deep prostrations, never tiring,  
Honouring Thine Image;  
— Grant them theft and war and murder,  
So that they may kill a brother,  
Behold, they offer gifts to Thee!  
Loot from a fire, fine tapestry!* [7, p. 96].

Shevchenko totally rejected religiosity as Orthodox caesaropapism, as it implies deterioration, defilement, filthifying of a person, ceremonialism. The national bureaucratic hierarchy of churches separates people, destroys fraternity and love, God's grace. It creates dogmatic theology that divides global Christianity.

Every connection between faith and some strategies, national political demands, world missionary proclivity (as in Jesuits and Russian Slavophiles), with compulsion and gregariousness was alien and unacceptable for T. Shevchenko. In the poem "Heretic" he interprets the power of Popes as an immoral phenomenon that is depraved for national societies and completely contradicts the philanthropic nature of Christianity. In "The Haidamaks" and other later poems the poet claimed that it was exactly Jesuits who created Ukrainian-Polish discord. But he also does not show mercy to Orthodoxy. The words "Orthodoxy" and "Orthodox" he uses not for identification of his faith, but predominantly with a negative emotional colouring.

The problem of the confrontation between faith and ceremonialism in Shevchenko's works has an open nature. Advocacy of "sanctified" faith – "fleshless idea of goodness and chastity" (T. Shevchenko) – before the menace of its turning into idolatry is once again an evidence for poet's deep religiosity – "fervent and devoted for the whole life" (M. Dragomanov). Instead, ceremonialism appears when with the form the essence is lost, when ritual becomes so stodgy, there are many of them and they are so complicated that even a priest does not know for sure what they mean. The more perfect and spiritual a person becomes, the less they need these "crutches". The time will come and the term "ritual" will pass into history. It is a question of distant or maybe not-too-distant (only God knows) future, as one can read in the Apocalypse: "And I saw no temple in the city..." (Revelation 21:22), as there is no literal temple, no ceremonial service, no worship of God in a new Church, in the New Jerusalem, but there is worship of spirit and truth. According to Paul the Apostle, faith is "the assurance of things hoped for, the conviction of things not seen" (Hebrews 11:1). For a religious person faith appears in unity with God and adherents, in love and rectitude, in keeping the Commandments, in a longing to actively imply faith within the society, in a desire for perfection and salvation.

Although exactly in Orthodox environment Shevchenko has been since his childhood, researches do not exclude typological similarities between certain artistic concepts and the Protestant ideology that originates not only from the ideas of the Tübingen School, but also from a mundane apprehension of The Gospels in a Protestant environment, with which Shevchenko got acquainted when communicating with Petersburg Germans during the education in the Academy of Arts. However, in the works of Shevchenko one is likely to observe profound personified reception of evangelical texts. D. Stepovyk notes, that as to Protestants Shevchenko's critical attitude to formal Christianity, to Orthodox fundamentalism and to its bearers represented by Russian sanctimoniousness of that time – actually coincides with traditional criticism of Protestants. Shevchenko does not come up against any Protestant affiliation of that time – either Lutherans, or Calvinists, Anglicans, Reformists, Methodists, Baptists. On the contrary, the poem "Neophytos" and especially the poem "Heretic" show Shevchenko's religious tolerance. He clearly inclines to positive statements on Christian subject, as well as to critical ones about clerics, who have forgotten about Ten Commandments – to Christianity which was worshiped by Hryhoriy Skovoroda, his great predecessor in the field of Christian intellectualism" [8, p. 266]. Hence, to both C. Marot and T. Shevchenko Christianity of only one tradition, as well as the ideas of "pure", initial Christianity were close.

It takes Marot almost three years to work on the translation of the psalms. This magic of "three years" has something in common with Shevchenko's one of the most creative period of his life, when he wrote numerous masterpieces, that anyway have a number of common features with psalms translations on the ideological thematic level. Careful and thorough reading of the Bible that was a permanent subject of Shevchenko's lectureship of that time induces to an extensive use of Biblical stylization. Thus, using Biblical epigraphs in such works as "A Dream (A Comedy)", "Big cellar", "The Caucasus", the poet creates a certain prescription for a reader – to match the written with high spiritual model. The first psalms interpreted by Shevchenko appeared at the beginning of December, 1845. Living in a landlord S. Samoilov in a village Viunyshche T. Shevchenko completely rewrote the whole cycle to a handwritten collection "Three summers" dated "December, 19, 1845, Viunyshche".

The psalms of Clément Marot were published for the first time in 1541 in Paris. The collection included first thirty psalms in French. Later in Geneva the poet completes the work on nineteen more psalms. Together with "Cantique de Simeon" it constituted fifty of his works which were published for the first time in 1543. The translations of the psalms became the most famous works of Clément Marot, as they became "military songs of Huguenots" (V. Shyshmarev). The psalms of Clément Marot became the core of "The Psalter", which was published in Geneva in 1562. The translations of Théodore de Bèze (1519–1605) constituted the remaining part of "The Huguenot Psalter". He was a prominent representative of Huguenot literature, polemist, the theorist of French Protestantism.

The influence of the Reformation on a literary process was controversial and diverse. On the one hand, the Reformation led to an escalation of a religious fight, it actualised religious questions that caused a rapid increase of the Bible translations into national languages and of religious polemic literature. On the other hand, a new deviation of the center of spiritual life in religious metaphysical area arose in a literary process: God and the relationship of a person with God became a central problem of fiction that was situated in the field of force of the Reformation.

C. Marot's translations became the beginning of the tradition of psalms translation in French literature. In his works one can observe the same tendency, as in later translations of Protestant poets (Jean de Sponde, Théodore Agrippa d'Aubigné) – the tendency of easy managing with the original. As opposed to Catholic tradition, for Protestant poets the Biblical texts are active and living tradition and ecclesiastical reality, and a temporal distance between the original text and reality is erased so much that it acquires the traits of the real present. A. Ehsan notes, that Clément Marot makes the psalms more modern, draws parallels between the Jewish and French people, king Francis appears as a good pastor, poet, owner, like King David. The image of the French monarch is built on the basis of medieval "idealization". It can be seen in the dedication where the king is said to be a "superchristian" ("au Roi très chrétien"). Although, one can see the influence of humanism that appears in the poet's expression of a wide range of emotions of the person who is destined to be at the head of his nation [1, p. 67].



The psalms of C. Marot's are notable for rhythmic variety, rich stanzaic construction, melodiousness of verses. Shevchenko's translations are distinctive for its specific rhythm and melody. Thus, analysing the 132<sup>nd</sup> psalm of Shevchenko and comparing it with the original, V. Radutsky claims that exactly "a sophisticated taste of the poet, his profound understanding of the essence of the Holy Scripture helped him to write a masterpiece in 22 lines out of three poems. The reader who knows well the original Hebraic text, cannot avoid the feeling (almost mystical one, as it is not a drawback of a real poetry) that first two lines of an interpretation have the same number of syllables in comparison with Modern Hebrew where these lines became a favourite at all times folk song. This mystical impression is strengthened by the fact that 22 is the number of letters in Modern Hebrew alphabet [4, p. 7].

In comparison with C. Marot, who sees the image of King Francis in King David, T. Shevchenko takes on himself the image of one more God's elect – King David the psalmist and that fits in the conception of the "profiles" and "masks" of Shevchenko (B. Rubchak). This version can be also proved by the name, though not all the psalms, interpreted by Shevchenko, are known to belong to David (the 43<sup>rd</sup> and 136<sup>th</sup> psalms). Probably, the poet chose those psalms which strike a chord in his heart and provide an answer to moral and spiritual questions. In the field of the Theory of Translation this method is equated with the author of the original. Due to close reading a literary text is unfolded as a manifestation of the author's life. In this process the person who interprets a literary text can understand the author more than he can do it; that means that the person has to understand not only another person's thought, language, but also their past.

As well as Shevchenko, C. Marot made translations based on a secondary source. It was a Latin version of The Book of Psalms for the French poet. T. Shevchenko used Church Slavonic text of the Book of Psalms of the Elizabethan Bible published in 1751. The influence of Church Slavonic source is extended on the poetic language of Shevchenko's psalms, enriched by Church Slavonic words and new lexical morphological units that contributed to poetic figurativeness and pathetic style. The "untranslatability" of a great part of Church Slavonic words in "The Psalms of David" is explained by V. Koptilov by the fact that in Ukrainian there are no correspondences at the same level as Church Slavonic words: such specific lexical and phraseological elements cannot be substituted by anything without significant stylistic loss. The poet understood it fully with the help of his perfect sense of language, so translating "The Psalms of David" from the Church Slavonic Bible he did not translate many words and phrases [2, p. 53].

One says that T. Shevchenko did not know the Church Slavonic language well. Analyzing some differences between Shevchenko's translation of the psalm 81 and Church Slavonic text, B. Struminsky believes that the understanding of Shevchenko was close to folk's, Ukrainian, that is approximate, intuitive and imprecise [9, p. 268]. Although V. Radutsky, performing a close poetic analysis of Shevchenko's texts and comparing them to the original in the Hebraic language and then to Church Slavic variant of psalm, definitely proves that the poet preserves a deep meaning of the Biblical texts in his interpretations, appealing to his interpretation. "That is why interpretations sometimes are more comprehensible to readers than the psalms themselves. It gives us the right to confirm that Shevchenko managed to create what he intended to: interpretations, i.e. works that could transfer exotic images of the Ancient Near East to the ground of Ukrainian culture. Shevchenko, probably, has spent years reflecting on original psalms before writing each interpretation" [4, p. 21].

Researches have different presumptions concerning T. Shevchenko's choice of the psalms (they are as follows: 1, 12, 43, 52, 53, 81, 93, 132, 136, 149). The chosen psalms are considered to be key psalms, as they precisely render the whole spiritual strength of this important book. The sacral number 10 draws one's attention – it is the number of the psalms chosen by T. Shevchenko. It must have been a conscious choice because using rich expressive features of psalmody the poet created his "ten commandments" for the Ukrainian people and embodied in them his national politic credo. Sense content of these psalms gave a possibility for extrapolating through associations the Old Testament texts to modern age and for encoding tragic Ukrainian reality in interpretations. An ancient work, belonging to the artistic unity of Ukrainian literature of XIX century that was developing on ungoverned territory in the conditions of ethnic oppression, often continued the analogies: "Israel people – Ukrainian people",

“Babylon – the Russian Empire”. Comparing to Marot’s psalms interpretations, Shevchenko’s translations are distinct for more free interpretation in morally patriotic and national liberation tone.

### 3. CONCLUSIONS

To conclude, the poetic interpretations of the psalms of Clément Marot and Taras Shevchenko demonstrate different types of artistic consciousness and multi-vector nature of aesthetic search in the dynamics of fiction evolution, however exactly “psalm” tradition becomes a considerable step in establishing poetic traditions of European national literature which have common general Christian memory for poetic assimilation and for the actualization of the Old Testament past. It is important that in a culturological and historical area the translations of C. Marot and T. Shevchenko show the ideological ambivalence of this phenomenon: on the one hand – the connection with big confessional cultural historical communities; on the other hand – both French and Ukrainian translations that demonstrate the breaking of the tradition of domination “confessio” over “natio” in sociohistorical processes of France and Ukraine.

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Бігун О.А. Псалми у французькій та українській літературах: переспіви Клемана Маро і Тараса Шевченка. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 76–83.

Йдеться про перші зразки перекладів псалмів французькою та українською мовами. Аналізуються суспільно-історичні чинники, що призвели до відходу від канонічних мов. Виявляються спільні моменти та розбіжності у процесі перекладів псалмів національними мовами. З’ясовано, що

Псалтир з його проблемно-тематичним розвоєм відтворення людських переживань, проникливим ліризмом, гостротою й напругою почуттів, глибиною ідей, провіденціальною міццю, точністю та геніальною простотою в поетичному вираженні релігійного почуття, постав у французькій та українській літературах універсальним зразковим прототекстом, який надихнув Клемана Маро і Тараса Шевченка на його подальшу актуалізацію.

**Ключові слова:** псалми, переклад, Реформація, православ'я, культура, Клеман Маро, Тарас Шевченко.

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## THE PLURALISM OF THE ARTIST'S IMAGE AS A SEARCH OF AN AESTHETIC MOTTO IN THE GONCOURT BROTHERS' NOVEL "MANETTE SALOMON"

N.YA. YATSKIV

**Abstract.** The article studies the aesthetic theories of the French art of the middle of the XIX century through the interaction between literature and painting. In the novel "Manette Salomon" the Goncourt brothers formulate their innovative views of the ways of the development of art through the artists' efforts to express Beauty. The five painters, different in terms of talent and skill, express the writers' pluralism in creating the aesthetic ideal. The writers are on the side of those who constantly strive for self-improvement, who do not approve of imitating reality but invent in constant creative torments new ways and techniques in order to express one's own individual perception.

**Keywords:** the discourse of painting, the character of a painter, innovation, individuality, talent, aesthetics.

### 1. INTRODUCTION

The problem of choosing one's own aesthetic motto concerned all artists who wanted to find their way in the art and express their view on the laws of the art as well as their key of achieving the Ideal. E. T. A. Hoffmann, T. Gautier, H. de Balzac, E. Zola, G. Hauptmann, T. Mann, O. Wilde and many others have to be mentioned among those writers who expressed their opinions not only in literary manifestos but in an artistic form as well. They are grouped together also because they introduce to the literature the image of the painter who voices his doubts and searches in the context of contradictory artistic guidelines. The Goncourt brothers' novel "Manette Salomon" occupies a special place in this list, as it portrays not only one painter but the whole group of painters who represent the artistic atmosphere of the middle of the XIX century. Written back in 1867, the novel presents the aesthetic discussions about the development of art through the characters of the painters who see their purpose and understand Beauty differently. A portrayal of the painters, a description of their creative process giving birth to pictures, a vivid ambiance of exhibitions and salons, and the feedbacks of contemporaries bring forth the idea that the novel does not simply tell the artist's story but is aimed at depicting the spiritual and aesthetic atmosphere of the epoch, and provides the basis for identifying the points at which literature and painting meet. The writers' portrayal of the painters and the participation of the latter in literary discussions confirmed their mutual recognition of a need to renovate art and

search for new means of expression which caused different art forms to interpenetrate and synthesise. Valentyna Fesenko, while studying the dialogue between literature and painting, proves its asymmetry, "from the Middle Ages till Romanticism (the end of the XVIII century) literature had been providing inspiration for the painting, which performed a religious and political function and legitimized itself by bringing into focus sacred and mythological texts fundamental at the time. Since the XIX century the painting had been striving to release itself from the pressure of the literary word" [1, p. 4]. That is why the literature and painting of the XIX century are simultaneously looking for ways to renovate art, often inspired by the innovative searches of the related art forms.

## 2. RESULTS AND DISCUSSION

The analysis of the recent studies and publications pertaining to the works of French writers demonstrates that the Goncourt brothers are quite well-known in Ukrainian literary criticism; they are being quoted as the founders of naturalism and impressionism by all literary critics, although their legacy needs yet to be studied properly. The works by Z. Potapova, V. Shor, and B. Reizov have to be mentioned among those who studied the Goncourt brothers' body of works, though the main emphasis in these works is placed on the novel "Germinie Lacerteux" depicting the life of the maid in the society of that time. Physiological determination of the image, naturalistic accuracy of "a person's documents" attracted the attention of literary critics and writers to the innovative way of portraying reality and outlined the focus of studying the Goncourt brothers' works from the perspective of social problems. That is why the other novels, e.g. "Manette Salomon", "Madame Gervaisais", "Chérie", having absorbed the artistic spirit of the middle of the XIX century and depicted the representatives of aristocratic and bohemian circles, did not fit into the paradigm of biased literary criticism and escaped scholars' attention.

The subject matter of the novel "Manette Salomon" determines its genre and composition as well. E. Zola calls it "a free sketch on art and contemporary painters" [5, p. 540], the composition of which is based upon "a portrayal of facts picked at random. A true journal of many painters' lives... But this is a journal perfected by masters of painting who animate everything they touch" [5, p. 541]. The reason why the writers introduce a fragmentary composition and slacken the intrigue lies in the fact that they are trying to deviate from the traditional form, to depict the lives of painters in small parts just like on pictures, and to create a series of scenes which would represent the creative searches of different artists and their manner of bringing them into being. Therefore, the central problem – of the artist and art – is unfolding in the novel through the interaction between art, reality, and beauty, which the characters are trying to solve by resorting to their personal experience, talent, skills, and self-improvement. The characters of the novel – the painters who choose their aesthetic guidelines differently, commit themselves to art, or use it to their own advantage – demonstrate the search for a balance between talent and skill, inspiration and persistence, formulate topics for discussion, and provoke a plurality of thoughts. Thus we agree with the French scholar M. Crouzet who says that the novel "Manette Salomon" is, first and foremost, "a narrative of the aesthetic thought of the middle of the XIX century" that allowed the Goncourt brothers to create a pseudo-history of art; "mixing reality and fiction the novel represents fictional artists fitted into the framework of veracity, fictional characters who have real prototypes bringing into focus the main problems of the XIX century painting; they also create inventors, represent the future of painting perceived by painters as possible and original at the same time and as combining the present and the future" [3, p. 26-27]. As opposed to their predecessors and successors, the Goncourt brothers create a novel not about the life of the painter but about a painful creative process where aesthetic searches become the major intrigue. The structure of the novel is guided by the same aim, as the painter lives in order to create and embodies his views of art in his works. The pluralism of the painter's character consists in the fact that the Goncourt brothers want to depict different ways of structuring reality through the discourse of painting and reveal artists' creative intentions, which take shape in the characters of the five painters who serve an apprenticeship in the

atelier of their talented mentor Langibout. Each of them gains a foothold as a certain type of a painter under the influence of the aesthetic searches of the epoch as well as due to their own skills and talents. The novel "Manette Salomon" is not only a novel about artists and contemporary art but also a novel that theorizes about the ways of the development of art in the future. In his works R. Ricatte [4, p. 367] demonstrated how Coriolis's fictional paintings resonated with the classic painting of that time; the Goncourt brothers noticed flaws in them and tried to correct them by suggesting how it might have been using their motto "History is a novel of something that happened, a novel is a history of something that might happen" [2, p. 328] as a guide. For instance, the ekphrastic description of Coriolis's painting "Le conseil de Révision", which became a masterpiece and brought the painter recognition he had not expected, resembles E. Manet's painting "The Luncheon on the Grass", the 1863 exhibition of which caused a scandal and public rejection. Open to innovative searches and new techniques in painting, the Goncourt brothers emphasize in their work those artistic achievements that will lead to a revolution in art, such as a special use of light and a combination of contrasts (black attire and the whiteness of a naked body).

Coriolis is the Goncourt brothers' ideal who voices doubts and creative torments whilst trying to achieve perfection. Coriolis is not just a modern artist; he is constantly searching for modernity, struggling to catch and convey the movement of life in all the entirety of form, colour, sensuality, and express the truthfulness of a moment. His career reminds of the search for beauty characteristic of such artists as C. Corot, G. Courbet, E. Degas, P. Gavarni, as well as the Barbizon School representatives – T. Rousseau and J. Dupré who resorted to a direct portrayal of nature, light, air. Coriolis's stay in the East changed his perception of beauty; in search of a model he is trying to "express light by means of colours... the sun, warmth, evaporation... make the sun pose" [3, p. 88]. Coriolis – a talented painter, a noble, rich, independent, high-society dandy – resembles the Goncourt brothers and expresses their mutual desire to create something new which sets them apart from the common people who are unable to appreciate at once those tremendous efforts and sufferings necessary to create a new technique, an original style, a unique angle of a painting. Nevertheless, the Goncourt brothers also mock themselves in the role of the painter describing his expectation of success and disappointment over the failure and revealing that specific nervous sensitivity which is helpful in a creative process but brings exhaustion, sudden mood swings and attacks on literary critics, depression, and a desire to avenge. As though justifying their solitude, the Goncourt brothers blame the collapse of Coriolis's career on his passion for a sitter. The idea of the artist's celibacy, previously expressed in the novel "Charles Demailly", acquires a new meaning in Coriolis's character. The young man is gradually being captivated by Manetta Salomon; she restricts his freedom, imposes on him the daily grind of family life and philistine values that ruin his talent. Once an inventor and innovator, Coriolis downgrades to a decorator who works to earn money and keep a family, in the meantime losing his originality and talent.

Crescent, a gifted landscape artist, is another true painter in the Goncourt brothers' novel who wanted to reestablish direct contacts with nature, to feel its fullness and poeticity, mundane and divine at the same time. Crescent is a spontaneous creator, happy to live and to paint; he is content with his quiet, slow-moving village life; he manages the household with his wife, an illiterate but sincere, straightforward, and industrious peasant, who does not understand her husband's work but does not either object to it or force her demands upon him. Crescent's prototypes were J-F. Millet and T. Rousseau – the painters who contrasted salon academic art with landscapes from nature and tried to convey on canvas the movement of nature, light, air. The Goncourt brothers call Crescent a luminarist, a painter of light and illumination, pointing out that "something he was looking for, something he was longing to portray was an impression, a vivid and penetrating impression of places, moments, seasons, time... he seemed to express on canvas his fickle soul embracing a rigid frozen motive and humanizing trees, grass, atmosphere" [3, p. 367]. The artistic movement calling for a return to nature and a revival of the simplicity of life doubted the progress of civilization, reproached it for its artificiality, mechanicalness, prescriptive aesthetic, incapability to express the fullness of life. Instead, Crescent found subjects for his paintings by "examining the air and the ground in a naïve and reverent fashion" and, consequently, "any piece of nature, any theme filled him with inspiration." Therefore, his painting

"communicated the breathing of trees, of wet grass, of the soil of fields" [3, p. 361]. Coriolis admired "the artist's temperament, him being so deeply immersed in his artwork, indifferent to any rewards, happy to have the opportunity to apply paint in fine dabs on canvas every day without worrying about material possessions, reputation, fame, money, success, public sentiment and acclaim" [3, p. 371-372]. Crescent's character is the embodiment of the beautiful dream of the ideal conditions for creation and the harmony of nature and human beings.

Coriolis and Crescent's antagonists are Anatole and Garnotelle whom we can arbitrarily call painters. The former is talented but lazy, the latter lacks talent but is industrious and success-oriented; they complement each other to create the image of the contemporary bohemian who uses art to his own advantage.

Anatole is the embodiment of the artist's animal nature; this explains why he is always compared to animals (this animal, an ugly monkey, a piggy, a grass snake). Even the monkey that Coriolis had brought from the East chose Anatole as its best friend. He is endowed with a special talent: it is easy for him to imitate both human behaviour and animal habits as well as to reproduce painters' techniques. His ability to imitate helps him adapt to any society, easily gain someone else's trust, and adopt their qualities to such an extent that "he represented a bizarre psychological phenomenon of a person who does not possess any individuality, does not feel the need to have personal life, and likes to force oneself on others in a parasitic form" [3, p. 467]. His actions and behaviour are characterized by writers as "copycatting", as he spread himself too thin, lacked persistence and willingness; his temperament resembled the temperament of monkeys "that express quick and uncontrolled wishes; their irritated movements are aimed at grabbing an object in which they immediately lose interest as soon as they want to rub their backs; their trembling with a desire to have something, excessive greediness, the sounds and movements of their tongues, sudden mood swings changing from liveliness to apathy, from arrogance to madness... – all this linked the temperaments of different generations, combined older people's vulnerability with children's wishes, violent passion with indifference" [3, p. 228-229]. Such a description raises a question: whom did the writers have in mind – the monkey or her friend Anatole? Sudden mood swings can be characteristic of both the animal and the painter; as to the latter, they are expressed in his work, in his "promising talent that could be seen in learning" which, however, had not developed despite "his sense of composition, theoretical education, imagination, instinctive knowledge how to group things, the ability to portray a theme, an understanding of colour" [3, p. 121]. All Anatole's skills did not help him to achieve success in art as he did not work and was not persistent; he did not have "that desire and bravery to work with the help of which talent is crystallized in long torments of birth" [3, p. 127].

Anatole's character represents a type of the bohemian artist who combines life and art in one; who wants to live by means of art, replacing true artistic virtuosity with an utter sham. The best example to cite here is the episode when Anatole was working as a painter in a mortuary and had "to paint over corpses to make them look as if they were alive" [3, p. 184]. Like Garnotelle, Anatole wanted more from art than it could give; he perceived it as a lifestyle, a carefree form of entertainment, an anarchic existence in an atmosphere of "beauty, joy, immorality", an escape from reality. Imitation, simulation, and nonchalance ruined the painter's talent who finished his career by producing cheap forgeries and creating clichés instead of original works; he wasted his talent in pursuit of his desire to live well but not to create beauty. His love of animals and his animal nature allowed him to settle down quite comfortably in a botanical garden "among wooden sheds resembling the first primitive huts, within this world of tamed and trustful animals; as if on the holy land, the former bohemian dreamt of Paradise, and his soul raised to the highest bliss of the first man before virgin Nature" [3, p. 547].

Garnotelle's character embodies the typical representative of an academic environment – a successful, rich, influential pseudo-painter deprived of talent and originality. Garnotelle is the only one who makes a good living as a painter, but not because his paintings are original and outstanding, but because he had devised a formula for success. As opposed to lazy and talented Anatole, Garnotelle is hard-working, opportunistic, clever, and crafty. At art school he understood the role of patronage for achieving success, therefore, he tried to establish contact with influential people, knew how to make

them like him and how to convince the judges of his perseverance and dignity. A winner of the prestigious Rome Prize, Garnotelle managed to take advantage of his position to approach influential people. Developing the theme introduced for the first time in the novel "Charles Demailly", the Goncourt brothers raise the problem of a real talent and its recognition, the role of public opinion formed by official academic institutions and the press, fair criticism and tacky populism. Thus Garnotelle, a mediocre painter, achieves success due to his ability to manipulate public opinion and create such a cultural and artistic atmosphere into which he fits perfectly with his artificial, clichéd, impersonal painting depicting reality that is adjusted to the philistine tastes of the public.

Chassagnol, the fifth main character of the novel, is an art critic rather than a painter. He is of odd character; a passionate public speaker, he delivers his paradoxical pathetic speeches with passion but never tells anything about himself; he is the living embodiment of a contradictory clown and parasite. He appears in the novel every now and then to create confusion in critical moments of the characters' lives when they have to choose between aesthetic and ethical priorities; to discuss with them the development of art, to compare the art schools of the past and predict the future, to direct attention to such difficult problems as tradition, talent, the artist's individuality and freedom, social status, and public opinion. This grotesque character in terms of appearance and behaviour is, in fact, the mouthpiece of the Goncourt brothers' thoughts on art. For instance, Anatole's intention to go through a selection procedure and be short-listed for the Rome Prize makes him react with frenzied exclamations about the madness of the former. Chassagnol understands madness as a desire "to choose winners among all sorts of the most contradictory artists in terms of temperament, vocation, skills, and personal ways to feel, see, and express; to choose the most original and inimitable artist among those endowed with this uniqueness by nature and by God in order to save art from monotony and boredom" [3, p. 140]. What is Beauty? Could any institution file a patent on Beauty? Define it? The same goes for talent. The Goncourt brothers express their understanding of talent through Chassagnol's words as "a talented person's capacity for innovation; as the ability to put into what you are doing a part of yourself, your individual understanding and perception; as being brave enough to raise a problem which you have noticed with your short-sighted or long-sighted, brown or blue eyes of a XIX century Parisian; the problem which is to be addressed by eye specialists who might formulate the law of colouristics... In short, talent – is the ability to be yourself and different from others" [3, p. 141].

### 3. CONCLUSIONS

The Goncourt brothers' aesthetical motto in the novel "Manetta Salomon" is represented through the characters of the five painters. Each of them is striving for originality and recognition; each of them is looking for and trying to express their understanding of Beauty. In their landscape drawings Coriolis and Crescent invent a new painting technique, catch an elusive moment with the help of a variety of colour shades and light, try to paint the air. Long before the impressionism was officially recognized, the French writers had characterized it in their works in the form of the descriptions of the painters' works having real prototypes among artists as well as among paintings. The Goncourt brothers did not simply present some examples of impressionism; they formulated the theory of a new artistic movement. As they write in their "Journal" (1865), "To see, to feel, and to express – this is art" [2, p. 489]. As Chassagnol says, "To be modern means to intuitively perceive reality that surrounds the present "you" where you feel to the full, where you feel that you belong..." [3, p. 420]. For all his life Coriolis has been looking for new ways "to see, feel, and express beauty" [3, p. 413]; at first, he discovers the luminarist technique in the East, then studies Crescent's technique of applying paint in dabs, and then roams the streets of Paris for hours waiting for the moment when the beauty of the city opens before him in all its fullness. Gifted Anatole wastes his talent because of lack of motivation; but his taste for imitation, especially of animal and bird sounds, his imaginary paintings of an urbanized city of the future, and his propensity to portray apocalyptic horrors resemble a futuristic revolution. Garnotelle's success is the success of a pragmatist who is guided by the philistine morality of a



consumer society and makes good use of the established contacts in order to achieve his goals; such an artist, however, is useless for art, he is a relic of academic art that specifies rules and despises individuality. The pluralism of the artists' aesthetic motto expresses the pluralism of art which always tries to depict Beauty but does not claim to depict the Truth.

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Яцків Н.Я. Плюралізм образу художника як пошук естетичного кредо у романі братів Гонкурів "Манетта Саломон". *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 84–89.

У статті досліджуються естетичні теорії французького мистецтва середини XIX століття крізь взаємодію літератури та живопису. У романі "Манетта Саломон" брати Гонкури формулюють свої новаторські погляди на шляхи розвитку мистецтва через пошуки художників у вираженні Краси. П'ять різних за співвідношенням таланту та майстерності художників виражають плюралізм письменників у формуванні естетичного ідеалу. Симпатія авторів на стороні тих, хто постійно прагне до удосконалення, хто не задовольняється копіюванням дійсності, а у постійних творчих муках винаходить нові способи та техніки для вираження власного індивідуального світосприйняття.

**Ключові слова:** живописний дискурс, образ художника, новаторство, індивідуальність, талант, естетика.

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## THE PECULIARITIES OF IRIS MURDOCH'S ARTISTIC METHOD (BASED ON HER NOVEL "THE BLACK PRINCE")

N.I. TELEGINA, T.O. BUTSYAK

**Abstract.** For the purpose of defining Iris Murdoch's artistic method a complex investigation of the problems and style of her famous novel "The Black Prince" was made. Special attention was given to the philosophical problems of Good and Evil, Contingency and Necessity in human life, absurdity, choice, aloofness, to the philosophical aspect of the novel, which is revealed with the help of the flash-back technique. The problems raised in the novel, its sensitive main character absorbed in psychoanalysis and looking for the sense of existence, naturalistic details & the postscripts, revealing different subjective points of view on the same events, prove that the novel should be regarded as existentialist.

**Keywords:** problem, existence, absurdity, choice, necessity, contingency, psychoanalysis.

### 1. INTRODUCTION

Artistic method is a complex unity of ideas and cognition principles the way of apprehending reality and rendering it in the works of art. Methods are not static forms. They co-exist, interface and leave an impact on one another. That's why the question of method used by this or that author is often controversial. We come across the same problem investigating the works by Iris Murdoch, laureate of highly prestigious British literary awards, novelist, poet, playwright, publicist, literary critic and philosopher.

Not only Western (P. Conradi, E. Bowen, A. Bayatt, M. Antonaccio, W. O'Connor, A. Culley, D. Gill, F. Marvin, M. Nussbaum), but also domestic and Russian literary critics (S. Pavlychko, V. Ivashova, N. Demurova, M. Urnov, S. Tolkachev, M. Matyichak) studied Murdoch's works. Despite a large amount of scientific research the critics haven't agreed about Iris Murdoch's artistic method. Some literary critics relate her works to existentialism (J. Sanders, A. Bayatt), others – to realism (I. Levydova, N. Kustarev). Moreover, there are literary critics, who believe that Murdoch succeeded in combining several methods, such as romanticism, surrealism and existentialism (F. Bendals). Divergences are observed in the literary criticism of practically all Murdoch's novels. The same goes for "The Black Prince" which is extremely popular but insufficiently explored.

## 2. ANALYSIS AND DISCUSSION

"The Black Prince" - is a remarkable intellectual thriller with a superbly involuted plot and meditation on the nature of art and love and the Deity who rules over both.

Bradley Pearson, its narrator and hero, is an elderly writer, aloof and absorbed in art. Encompassed by predatory friends and relatives – his ex-wife, her delinquent brother and a younger, deplorably successful writer, Arnold Baffin, together with Baffin's restless wife and young daughter – Bradley attempts escape. His failure and its aftermath lead to a violent climax; and to a coda which casts a shifting perspective on all that has gone before.

The author uses a flash-back technique. So, we see the events from Bradley Pearson's point of view & have to agree with his interpretation. But at the end of the novel five postscripts by other people are offered (by Christian, by Francis, by Rachel, by Julian and by the Editor) who interpret the events differently. So, the reader gets several subjective views on the same events and gets the freedom to agree or disagree, to make his choice and to take somebody's side.

One of the most important is the philosophical aspect of the novel which deals with the problem of Good and Evil and with the problem of contingency and necessity in human life. The problem of Good and Evil is closely connected in the novel with the subject of art.

The hero states: "Only art explains, and that cannot itself be explained. We and art are made for each other, and where that bond fails human life fails. Only this analogy holds, only this mirror shows a just image" [3, p. 15-16]. For him art: "...is imagination. Imagination changes, fuses. Without imagination you have stupid details on one side and empty dreams on the other" [3, p. 32]. No wonder that Pearson's life goal is to create a masterpiece. Bradley tries hard to make his next novel perfect. Therefore he re-writes it several times. The hero realizes that true art is thankless, but keeps on serving it. The polar opposite of Bradley Pearson is Arnold Baffin, his friend and a writer. Baffin thinks that art is subsistence allowance. That is the reason why Arnold spends so much time in the library and publishes a novel a year. The themes of his novels as well as the plots are unsophisticated. However, the readers like his novels. Baffin is considered to be a successful writer. He is admired, while Bradley Pearson is far from being well-known. Addressing Pearson, Christian says: "We had a literary chap from England at our Women Writers' Guild, I asked about you but he hadn't heard of you..." [1, p. 52]. This fact provides ground for absurd accusation made against Bradley Pearson – attempt at murdering Arnold Baffin because of jealousy according to the court. In prison Bradley Pearson creates his masterpiece. Suffering and hard work made it possible. So Murdoch makes the reader realize that crafts is evil for a writer and a real devotion to creative activity without taking any benefit into consideration is good.

At first sight, it seems to be no more than a sheer that Bradley appears in a court room. But in this way the philosophical problem of contingency and necessity in human life appears in "The Black Prince". Something prevents Pearson from leaving London though he longs for leaving it to "... feel closer to the hidden treasure" [6, p. 17]. In other words, to write a novel. Unexpected things happen one by one. At first, Arnold calls and announces that he has murdered his wife, then Francis Marloe comes and says that Christian (Francis' sister and Bradley's ex-wife) has come back from America and then arrives Priscilla (Pearson's sister), who has broken relations with her husband. Finally, these accidental delays lead to tragedy: Bradley Pearson is accused of Arnold Baffin's murder. The following evidences are provided: the testimony of Baffin's bemused wife Rachel, fingerprints, the victim's blood on Bradley's clothes, the torn collection of Baffin's works, one-way tickets abroad and the envy of the victim's success. The evidences look convincing, but in fact they are absurd. The real murderer is Arnold's wife. Trying to help Rachel avoid punishment, Pearson destroys the murder weapon – a poker. Looking for the reason why Rachel framed him Bradley states: "What did surprise me was the strength of Rachel's feeling for myself. There must have been to create such hate, a very considerable degree of love. I had simply not *noticed* that Rachel loved me. She must have cared deeply to be able, in order to destroy me, to lie so hugely and so consistently. I ought to have been moved to reverence. Later perhaps I was. No, I do not exactly 'blame', though neither do I 'condone'...So perhaps I do

indeed forgive" [3, p. 198]. So, what seemed to have happened by chance gets reasoning after Bradley's pondering – jealousy, hatred, selfish desires, unfriendly feelings and wickedness of other people which, together with Bradley's hesitation on the one hand and making snap decisions on the other hand, form inevitable circumstances – necessity, something Bradley cannot avoid – imprisoning. The reader is left to wonder whether it was Pearson's Destiny, whether it was to happen to create the circumstances under which Pearson did write his masterpiece, so, what seemed absurdity starts acquiring sense. It looks as if in the author's opinion Pearson had to experience love and his friends' betrayal, disappointment and loneliness, had to suffer in prison to become capable of psychological insight into the human nature and creating a masterpiece. Pearson's editor in his foreword concentrates the reader's attention on love theme, pointing out: "Every artist is an unhappy lover. And unhappy lovers want to tell their story" [3, p. 13]. In the novel love takes form of dark passion. Bradley Pearson is a fifty-eight-year-old man, who falls in love with a twenty-year-old daughter of his friend. Bradley has known Julian since childhood. He has always been a welcome visitor at the Baffins'. His passion is unexpected both for the Baffins and for himself. The reader is acquainted with Julian in the scene of her "performing ritual": she is tearing the letters of her ex-boyfriend on the bridge. Tiny pieces of the letters fall under car wheels. Julian asks Pearson to help her become a writer like him, not like her father. Bradley ponders upon "the child's suggestion" [6, p. 36]. Finally, Pearson makes up a recommended literature list for her, starts giving private lessons to her. At the lessons they discuss "Hamlet" by Shakespeare. Julian turns out to have played the title role at school. After one of the lesson Bradley figures out that he has fallen in love with the girl. He bursts out with emotions: "And it was a blow, I was felled by it physically. I felt as if my stomach had been shot away, leaving a gaping hole. My knees dissolved, I could not stand up, I shuddered and trembled all over, my teeth chattered. My face felt as if it had become waxen and some huge strange weirdly smiling mask had been imprinted upon it, I had become some sort of god. I lay there with my nose stuck into the black wool of the rug..." [6, p. 111].

There are few romantic moments in "The Black Prince". We may state that Iris Murdoch does not speak of love relation between an elderly man and a young girl in a way that makes them seem more attractive than they really are. In other words the writer does not try to make their love look romantic. For instance, the first physical desire arises earlier in the episode, when the elderly man is choosing purple high boots for Julian. The odour of his socks, which the girl has put on to try on the boots, excites Bradley: "The experience which I had sought in vain when I was holding Rachel naked in my arms came to me suddenly with a pang and a flurry: physical desire with its absurd, alarming, unmistakable symptoms, the anti-gravitational aspiration of the male organ, one of the oddest and most unnerving things in nature. I felt an embarrassment so intense that it transcended the concept altogether. I also felt a ridiculous un-classifiable sort of glee" [6, p. 90]. These naturalistic details prove that the works of Jean Paul Sartre had a significant impact on forming Murdoch's artistic method. Jean Paul Sartre is known for avoiding romantic and accenting naturalistic details in love-making scenes. There are other naturalistic details in the novel, for example, we may smell the odour of sweat during the literature lessons; see that Pearson is vomiting up food after he has left the theatre because of strong feelings for Julian. Bradley is a sensitive character, inclined to reflection and sometimes unexpected reactions and psychological associations. In the above-mentioned scene his desire for Julian revives in his memory the scenes of his love-making to her mother. Z. Freud's influence is easily observed in the psychological aspect of the novel. Bradley's associations render sensory experiences of the protagonist and draw the reader deeper and deeper into the whirl of the protagonist's sensations.

The image of "The Black Prince" is associated with Hamlet and raises his dilemma: to be or not to be. Pearson realizes: no matter what choice he makes he won't be happy. He faces the problem of choice not only in his ill-fated love affair. He makes his choice when postpones his departure for others' sake not once and it draws the violent climax nearer. He makes his choice when intends to publish a bad review of Baffin's new book and he makes his fatal choice when he decides to help Rachel. The people from his environment don't understand him and his works but they use him for their own ends. Bradley feels lonely no matter who is by him. He is absorbed in his sensations.

Actually, each of the heroes is afraid of loneliness and still is lonely. Priscilla is lonely too. She leaves Roger, because she cannot live with him any longer, but soon decides to return to him. The reason is simple. She just cannot stay alone. She knows well that staying with Roger she will feel lonely all the same time. Pearson does not listen to his sister's advice and leaves London. When Pearson is told of his sister committing suicide, he stays in Patara and spends the night with Julian instead of attending the funeral. The characters' loneliness is often caused by the absurdity of their tangled relations: Christian loves Bradley Pearson, but Pearson loves Julian, Arnold Baffin is married to Rachel, but loves Christian, Rachel loves Pearson, Priscilla loves her husband Roger but Roger has a lover and they expect a baby. The untying of the plot accents the idea of absurdity – the writer, imprisoned for the crime he didn't commit, dies after creating his long dreamed about masterpiece.

### 3. CONCLUSIONS

The idea of absurdity, the plot is weaved around, the problems of contingency and necessity, the problems of choice and aloofness, the tangled psychological aspect of the novel, the different subjective points of view on the same events, presented to the reader's judgement, a sensitive, intellectual involved in psychoanalysis and looking for the sense of existence protagonist, naturalistic details, the moods of despair and perplexity typical of the characters of the novel make us state that the novel should be regarded as existentialist.

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Телегіна Н.І., Буцяк Т.О. Особливості творчого методу Айріс Мердок на матеріалі роману “Чорний принц”. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 90–94.

З метою визначення художнього методу Айріс Мердок проведено комплексне дослідження проблем і стилю її відомого роману “Чорний принц”. Особлива увага була приділена філософським проблемам добра і зла, випадковості і необхідності в житті людини, ідеї абсурду, проблемам вибору і відчуження, психологічному аспекту роману, який розкривається за допомогою ретроспекції.

Проблеми, підняті в романі, рефлектуючий головний герой, заглиблений в психоаналіз і пошуки сенсу буття, натуралістичні деталі і наявність післямов, в яких подані різні суб’єктивні точки зору на ті самі події, доводять, що роман слід розглядати як екзистенціалістський.

**Ключові слова:** проблема, існування, абсурд, вибір, необхідність, випадковість, психоаналіз.

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## METAPHORS AND SIMILES IN CONTEMPORARY AMERICAN PROSE: D. TARTT'S NOVEL *THE GOLDFINCH*

E.YE. MINTSYS, E.A. CHIK

**Abstract.** The article presents a survey of the metaphor- and simile-related researches in modern linguistics and considers stylistic functions of metaphors and similes in contemporary fiction. It is based on the novel *The Goldfinch* (2013) written by the American writer D. Tartt, the winner of the Pulitzer Prize for Fiction (2014). It proves that the tropes in question used in the book are unique and striking. They perform figurative and descriptive functions, contribute to the expressiveness and emotiveness of the text, help to convey the characters' psychological frame of mind and produce a dramatic effect.

**Keywords:** metaphor, simile, trope, stylistic device, stylistic function.

### 1. INTRODUCTION

Metaphors and similes are among the most widely used tropes in prose. That is why they are in the focus of attention of many linguists. Among them are N.D. Arutyunova, N. Basylyaya, A. Ben, M. Black, M.I. Cheremisina, T.V. Derkatch, S.S. Gusyev, V.L. Halatska, S. Glucksberg, M. Grothe, G. Lakoff, L. Myasnyankina, V.N. Telia, M. Turner, etc. who viewed the stylistic devices in question from different perspectives.

Contrary to the common belief that metaphor is only "a device of the poetic imagination and the rhetorical flourish", G. Lakoff considers that it finds reflection not only in language but also in thought and action [7]. N. Arutyunova defines metaphor as a method to perceive the peculiar feature of a concrete object, to convey its uniqueness [1]. A. I. Eger, in the article *Metaphors in Cognitive Linguistics*, dwells upon the development of the theory of metaphor, presents its disputable issues related to the subject of its nature and the way such linguists as N. Chomsky, J. Derrida, G. Lakoff, E.R. Mac Cormac and others viewed it from different perspectives [3].

According to Dr. Mardy Grothe, metaphor and simile have a long history. The word *metaphor* made its first appearance in English in 1533, and *simile* – still earlier, in 1393 in William Langland's *Piers Plowman*. Comparing the two stylistic devices, the scholar states that they have a similar goal, that of relating one thing to another in a slightly different way. By contrast with simile which is an explicit comparison, metaphor is an implicit comparison [6]. Differentiating between metaphor and simile M. Cheremisina claims that metaphor is a semantic function of a lexical unit, its transferred usage; the material bearer of metaphor is a word which is materialized in the context, whereas simile should be perceived as a construction because comparison is characteristic of the entire construction, not of a

word or word combination [2]. Josie O'Donoghue makes a profound analysis of the differences between metaphor and simile in terms of their effect and suggests an idea that the latter is sometimes more powerful than the former [9]. L. Miasniankina suggests that simile is studied in various aspects: 1) grammatical (by finding and classifying its morphological, wordbuilding, syntactical peculiarities); 2) phraseological (by describing it as a set expression); 3) onomasiological (considering relations of its components with extralinguistic objects); 4) semasiological (examining some structure of its components); 5) functional-stylistic (describing its function in various functional styles) [8].

L.L. Zhao considers a metaphor as a three-dimensional complex comprising object, image and sense. It does not directly mention the resemblance between the object and the image, while a simile points out the similarities between the ones straight out [13]. Lynne Tirrell claims that metaphor is an elliptical simile and develops reductive and non-reductive simile theories of metaphor [11]. According to Adam Gargani's assumption, similes are used in poetry "to achieve some effects which could otherwise be achieved by the deployment of metaphors, but often to achieve effects which could *not* be achieved by equivalent metaphors. Metaphors and similes are like apples and oranges" [4]. Sam Glucksberg and Catrinel Haught assume that metaphors and their corresponding similes may differ in their interpretations and differences between them are rather subtle [5]. In their research S. Zharkov and D. Gentner make an attempt to discuss the traditional idea that expressions in metaphor form feel more profound and express stronger claims than expressions in simile form [14]. Ewa Walaszewska supports already existing idea that "similes would be metaphors were it not for the word *like*". She analyses the meaning of *like* in similes and ordinary (or literal) comparisons and considers that similes are related to metaphors [12].

## 2. ANALYSIS AND DISCUSSION

The suggested article presents a case study of the use of metaphors and similes in the novel *The Goldfinch* (2013) [10] written by the American writer D. Tarrt, the winner of the Pulitzer Prize for Fiction (2014). The novel received a lot of rave reviews from literary critics. Stephen King, commenting on the merit of *The Goldfinch*, in *The New York Times Book Review*, said that it "is a rarity that comes along perhaps half a dozen times per decade, a smartly written literary novel that connects with the heart as well as the mind... Donna Tarrt has delivered an extraordinary work of fiction".

*The Goldfinch* is a story of an ordinary boy Theodore Decker whose life suddenly came to be related to Carel Fabritius's masterpiece of painting, *The Goldfinch*. After an explosion in the Metropolitan Museum of Art in Manhattan a thirteen-year-old Theo loses his mother and has to change families and move from New York to Amsterdam. Since his mother's death the boy's life has changed dramatically – "Her death the dividing mark: Before and After" [10]. It has been deprived of stability, which resulted in experiencing a wide range of emotions, from despair to euphoria. Only owing to his favourite painting Theo remains afloat in a cruel and alien world. Throughout the whole novel Donna Tarrt displays herself as a keen psychologist and observer of human emotions which she skillfully conveys by means of metaphors and similes.

For the main character of the novel, Theo, his mother was always an ideal woman whom he adored and without whom he could not imagine his life. After the explosion in the museum he realized that something terrible had happened to his mother. The author uses such metaphors to show that Theo is overcome by strong emotions: "<...> my dreams for the most part were muddied with the same indeterminate anxiety that bled through into my walking hours <...>"; "<...> my imagination was flying and darting around in panicked zig-zags"; "<...> and a chill wind of unreason blew over me"; "With a deadly coldness spreading in the centre of my chest, I was walking back into the living room"; "But soon fresh doubts and fears began to crowd around me <...>" [10]. Among the stylistic metaphors which produce a strong dramatic effect, there occur sustained metaphors in which several metaphoric images complement each other for the sake of creating and intensifying one central image: "But sometimes, unexpectedly, grief pounded over me in waves that left me gasping; and when the waves washed back, I found myself looking out over a brackish wreck which was illumined in light so lucid,



so heartsick and empty, that I could hardly remember that the world had ever been anything but death"; "The interrogation (as I thought of it) had disturbed me greatly, kicking up a wall of the disjoined sensations that crashed over me at unexpected moments: a choking burn of chemicals and smoke, sparks and wires, the blanched chill of emergency lights overpowering enough to blank me out" [10].

Besides, we can find multiple trite metaphors which have partially lost their expressiveness due to the fact that they have become idioms used in everyday speech. However, they perform a certain stylistic function in the text contributing to familiarity and informality of speech, making it more colloquial, colorful and lively. For example: "Help me *keep an eye on* the time, will you?"; "She had sent me directly into *the heart of the explosion*"; "The match flared up, and he coughed as he exhaled *a cloud of smoke*"; "Margaret was their father's princess, *apple of his eye*, all that"; "Hey, hey, *hold your horses* <...>"; "To *kill some time* I walked over to Greenwich Street <...>"; "We *took him at his word*" [10], etc.

Because Theo is a sensitive teenager, he is often overcome by a wide range of strong emotions. Therefore, the metaphors that help the author to convey anxiety, fear, perplexity, as well as some positive emotions, frequently contain the lexemes *heart, face, eyes, mind, stomach*:

- "<...> there was a hollowness at the *heart* of it <...>"; "<...> my *heart* scrambled and floundered at even the most innocent noises <...>"; "At the silence, my *heart* went cold";

- "My panic must have been written plainly on my *face*"; "Her *face* went blank and then she shook her head <...>";

- "<...> *eyes* gliding across me coolly as if they didn't quite see me <...>"; "<...> our *eyes* met in the glass for a long still moment <...>"; "<...> china-blue *eyes* with a lot of light in them <...>"; "Though her voice was light I could see the fog in her *eyes* <...>";

- "My *mind* was whirring busily on my own troubles <...>"; "My *mind* was churning in circles";

- "Excitement fizzing bright in my *stomach* <...>"; "Custody? The word made my *stomach* crawl"; "Every time I thought of it my *stomach* squirmed <...>"; "<...> there was something about her too that made my *stomach* go watery" [10].

Metaphors are also used in the descriptions of Theo's environment (the city, the weather, the museum, etc.), and they are apparently in tune with the characters' mood. For example: "Along Park Avenue, ranks of red tulips stood at attention as we sped by"; "It was still dark outside; the city was just waking up"; "Horns cried in the crosswalk at rush hour and the light burned gold in the windows across the street, dying down around the same time as the traffic began to thin"; "In the shadowy room, a single blade of sun pierced between the curtains and struck across the room <...>"; "A thin spring rain was hitting at the windowpanes; outside, in the dark courtyard, the foamy white blossoms of a flowering pear were pale against wet brick"; "Faintly, I heard traffic singing on the street" [10].

Another peculiar feature of D. Tartt's style is the use of similes which help to convey various aspects of the main character's life. Theo's mother used to take him to the museum to let him enjoy the paintings exhibited there. The simile "<...> the museum always felt like a holiday <...>" [10] in a concise but eloquent way reflects the boy's attitude to his trips to the museum and shows how much he enjoyed them.

On the tragic day of his mother's death Theo finally came round, however he could hardly understand what had happened. The author uses very neat similes to describe the way the boy felt at that moment: "<...> I ached all over, my ribs were sore and my head felt like someone had hit me with a lead pipe"; "My ears rang, and so did my body, an intensely disturbing sensation: bones, brain, heart all thrumming like a struck bell"; "With a benumbed heaviness like moving through snow, I began to slog and weave through the debris <...>" [10]. The accident in the museum was a turning point in Theo's life. It changed his life dramatically and remained in the boy's mind forever making him feel infinitely lonely. Similes convey this idea in the best possible way: "The splashes and bursts carried a violence, like big blood sneezes, an hysterical sense of movement in the stillness". "Though I felt faint, and wanted to sit down, somehow I kept hobbling along with a hitch in my step like a partially broken toy" [10]. A number of similes are based on zoonyms (rat, fish, dog, animal, etc.) which enable the author to emphasize Theo's despair, loneliness and hopelessness: "Part of me was immobile, stunned

with despair, like those *rats* that lose hope in laboratory experiments and lie down in the maze to starve". "I was desperate to vanish into the background – to slip invisibly among the Chinoiserie patterns like a *fish* in coral reef <...>" [10].

D. Tartt introduces in the plot a number of characters who play a significant role in Theo's life. Their relationships are described with a help of similes. One of them, his friend Andy Barbour with whom Theo was staying after becoming an orphan, could not substitute his mother and it was not easy to communicate with him: "His voice – as flat as the robot voice on an answering machine – kept me for a moment from realizing quite what he'd said". "<...> His conversation sometimes made me feel as though I was talking to one of those computer programs that mimic human response" [10].

In the rubble, Theo meets another character, an old man, Welton Backwell (Welty). That encounter, which has a great influence on the boy's further life, is presented especially expressively (not without zoonyms): "The old man was watching me with a gaze at once hopeful and hopeless, like a starved *dog* too weak to walk. <...> We looked at each other, for a long strange moment that I've never forgotten, actually, like two *animals* meeting at twilight; <...> For an instant we were wired together and humming, like two engines on the same circuit" [10].

Theo falls in love with Pippa, a teenager at a school for disturbed girls, in Switzerland. The author describes the girl and Theo's feelings for her with a help of similes: "Her face was like someone had turned a light into it. <...> Beautiful skin: milky white, arms like carved marble"; "<...> And all the blood rushed from my head, a long sweep, like I was falling off a cliff. <...> A starry ache that lifted me up above the windswept city like a kite: my head in the rainclouds, my heart in the sky" [10].

Theo's life was full of various events. He would try to get rid of drug addiction, would suffer from unhappy love and his friend's betrayal. However, he would be accompanied by the painting "The Goldfinch", which followed him everywhere, like a faithful companion: "The painting, the magic and aliveness of it, was like that odd airy moment of the snow falling, greenish light and flakes whirling in the cameras, where you no longer cared about the game, who won or lost, but just wanted to drink in that speechless moment" [10].

### 3. CONCLUSIONS

Thus, having considered various linguistic sources we can affirm that metaphor is a trope based on likeness. It is a means of creating imagery and it contributes to figurativeness and expressiveness of the language. As far as simile is concerned, it is widely disputed by linguists who have contradictory views on its role in fiction text. However, we agree that simile explains the essence of one object by comparing it with another one. Both metaphor and simile are used to represent the author's attitude to the object described.

Analyzing the language of D. Tartt's novel "The Goldfinch" we came to the conclusion that the most frequently used tropes in the novel are metaphors and similes. Among metaphors there occur trite ones which produce a colloquial effect. However most of the metaphors are unique and striking, they help the author to create colorful characters. Another typical feature of D. Tartt's style is the use of similes. They are introduced by the formal elements *as ... as, like, as if, as though*. The metaphors and similes perform figurative and descriptive functions in the novel. They participate in text formation and creation of characters, contribute to the expressiveness and emotiveness of the text, convey the characters' psychological state of mind and produce a dramatic effect.

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Мінцис Е.Є., Чік Є.А. Метафори та порівняння у сучасній американській прозі: роман Д. Тартт *The Goldfinch*. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 95–99.

У статті узагальнено результати наукових розвідок пов'язаних з метафорою та порівнянням у сучасному мовознавстві. Матеріалом дослідження слугує роман *The Goldfinch* (2013) американської письменниці Д. Тартт, за який вона була нагороджена Пулітцерівською премією за кращу книгу у 2014 р. У результаті дослідження зроблено висновок, що метафори і порівняння є характерною рисою стилю письменниці. Вони виконують образотворчу, емоційно-експресивну, зображально-оцінну функції, увиразнюють художній текст, сприяють зображенню психологічного стану героїв та створенню драматичного ефекту.

**Ключові слова:** метафора, порівняння, троп, стилістичний засіб, стилістична функція.

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## WHAT MAKES A GOOD PIECE OF POETRY: AN ATTEMPT AT SUBJECTIVE ANALYSIS

O.O. KULCHYTSKA, M.P. BODNARCHUK

**Abstract.** One of the factors in the popularity of Michael Swan's poetry is a unique combination of a comparatively simple form and deep, subtle meanings that even an inexperienced reader cannot but sense. In linguistics, the phenomenon is dubbed implicitness. In Michael Swan's poetic texts, implicit meanings are generated through the violation of the maxims of the co-operative principle (conversational implicature) and/or through the use of specific techniques: simplicity of outward form, tropes, irony, attention to detail, contrast and opposition, repetition, punch line, the effect of the author's presence in the text or distancing from the content.

**Keywords:** Michael Swan, poem, implicitness, implicit meaning, author's intended meaning.

### 1. INTRODUCTION

The ambitious first part of the title above is an obvious sign of biting more than we can chew, which is why we feel it necessary to specify that the article will focus on the poetry of Michael Swan [7; 8; 10], a well-known linguist and a truly unique poet. According to Will Daunt, 'The beauty of Michael Swan's writing is the artifice beneath its deliberate simplicity. ... The careless may miss the rich seams of absurdity and irony'; according to Michael Swan himself, 'it is possible to write good poetry that is neither difficult nor boring'; and Oversteps Books states that 'he often finds humour a useful tool in dealing with seriously confusing universe' [7, back cover]. So an answer to the question *What makes a good piece of poetry?* seems to be obvious: simplicity of outward form that is 'neither difficult nor boring' combined with deep meaning, for which purpose the author may choose to employ humour, irony, and even absurdity.

However, this explanation is sufficient only if we understand the mechanism of conveying meaning through lexical and syntactic means, and such discourse characteristics as humor, irony, or absurdity. We will try to show that in Michael Swan's poetry this relationship between form and the author's intended meaning is grounded on implicitness as a key feature of literary discourse.

According to van Dijk, discourse is a complex communicative event; its aspects – (a) language form, (b) a person's knowledge of the world, their views, intentions, and goals, (c) interaction between the speaker or writer and the addressee – are inseparable; to comprehend discourse, a person needs linguistic competence, but they also use their knowledge of the world, knowledge of a particular situation, social, cultural, and some other kinds of knowledge [14; 15]. Good prose or poetry is interaction between the author and a reader, no matter how distant in terms of time, space, or culture

they are. It is partnership relations. Like in real-life communication, an addressee (a reader) has to do their share of work; it is a privilege of a reader to decode the author's signs and to discover the author's intended meaning. Implicitness is an inherent feature of both real-life communication and literary communication. It is implicitness that makes the quest for true meaning challenging and exciting. Implicit meaning is 'suggested though not directly expressed' [9], 'not explicit; implied; indirect; contained or inherent' [1], 'understood though not clearly or directly stated' [6]. According to Hasan, 'precise meanings become available only if certain additional conditions are met; the average working knowledge of a language is necessary but not sufficient' [4, p. 194-195]; 'Implicitness refers to the degree to which meaning is dependent on references to objects and events in the context of situation, while explicitness refers to the degree to which meaning is contained in reference within the text. An implicit style requires that the reader use the context beyond the text to varying degrees to interpret meaning' [5, p. 132].

Analyzing Michael Swan's poetry, we will also rely on the concept of conversational implicature because many of the author's works are dialogue poems or contain the characters' dialogues and monologues. The characters' speech style is conversational ('deliberate simplicity'); so Grice's classical theory of conversational implicature as a specific kind of inference based on the context of utterance, relevant contextual information, and the assumption that the speakers are co-operative [3] can help to interpret their intended meanings. A character's implicit meaning and that of the author may or may not coincide; that is why we will discuss Michael Swan's poems in terms of 'macrocommunication level, which denotes the author-recipient communication, and microcommunication level, which reflects the character-to-character communication' [13, p. 38].

## 2. HYPOTHESIS AND DISCUSSION

For the purpose of this article, we divide Michael Swan's texts<sup>1</sup> into three main types, each having its dominant feature:

- the characters address each other;
- the author addresses a reader directly or indirectly;
- the author withdraws from the scene.

Some of the poems belong to the grey area displaying features of two types.

**The characters address each other.** The style of the characters' speech is both poetic and colloquial (the best example here is perhaps *We Tried to Tell You*). We believe that the poetic aspect of the characters' speech – expressive means and stylistic devices – is the author's voice, a technique employed to address a reader (macrocommunication), which will be discussed later. As to the conversational aspect of the characters' dialogues, we have discovered that they could be quite successfully analyzed in terms of Grice's co-operative principle and conversational implicature. In the dialogues created by Michael Swan, we can find examples of violation of all the four maxims of the co-operative principle, which generates conversational implicatures; like in real-world communication, the characters understand each other's implicit meanings. Sometimes, the author creates a situation in which an addressee (a character) and a reader infer more than a speaker (another character) means to communicate. Consider the following example:

### *After the Talk:*

*"I was interested in what you were saying  
about inductive and deductive approaches  
to grammar learning.*

---

<sup>1</sup> David Crystal believes that the terms *discourse* and *text* can be used in a broad sense: both can denote any language unit, spoken or written, if it has a clear communicative function [2, p. 116].

*I mean  
how far can you maintain the opposition  
between on the one hand  
Bacon's paradigm of the scientific method  
and on the other  
Newtonian-type systems  
in the light of all we have learnt  
from Max Planck onwards?"*

*"Absolutely.  
Anything one says in this area,  
is, as you imply,  
subject to the caveat  
that hypothesis formation  
is a two-way process  
with a complex epistemological status.  
Popper's good on this,  
isn't he?  
And wouldn't it be fun  
to try out  
a quantum approach to grammar?  
Good to talk to you."*

*Fifteen–love.*

Using scientific terms and referring to various theories, the first speaker implicates the sophistication of his/her mind. At the same time, the violation of the maxim of Relation in his/her utterances (*inductive and deductive approaches to grammar learning, Bacon's paradigm of the scientific method, Newtonian type systems, Max Planck*) allows the addressee (and a reader) to conclude that the speaker is a boastful fool. The addressee (the author) mocks the addresser; violating the maxim of Relation (*Popper's good on this, to try out a quantum approach to grammar*), the maxim of Manner ("*... how far can you maintain the opposition...?*" – "*Absolutely.*"), the maxim of Quality (*Good to talk to you.*), he implicates his critical attitude towards the interlocutor and the content of his/her utterance. Thus from macrocommunication perspective, it is irony (consider also the author's comment *Fifteen–love*). More than once the author, who works in English language teaching and applied linguistics, has criticized pseudo-scientific and pseudo-literary claims.

**The author addresses a reader.** Sometimes, the author addresses his reader **directly**, in which case he uses personal pronouns, first-person narration, imperatives, expresses wishes, asks questions, etc. Consider, for example, the poem below.

### ***On the Plus Side***

*I've forgotten the answer.*

*Would you believe it?  
All those years  
tirelessly travelling  
searching the archives  
consulting authorities  
tracking down eyewitnesses  
collating the evidence –*

*all gone for nothing.  
I've forgotten the answer.*

*On the plus side  
I've forgotten the question.*

A distinguishing feature of such poems is the author's presence (*I've forgotten the answer. / Would you believe it?*) Their other conspicuous feature is irony. According to Sperber and Wilson's inferential model of communication, irony is the case of echoic mention; ironic utterances express a speaker's critical attitude towards what is said or expected [11; 12; 16]. In the poem above and in the one below, the punch line implicates the author's intended meaning: it may turn out that our ambitions are not worth the trouble.

### ***How Everything Is***

*Perhaps this is how everything is.  
The scree steepens into a rockface;  
you work your way up ten or twelve pitches,  
each worse than the one before,  
the last a brutal overhang  
with few holds, and those not good;  
somehow, pushing your limits,  
you struggle through to the top  
with your arms on fire,  
to find a car park, toilets and a café.*

In *How Everything Is*, the author's implication is expressed through the semantic opposition: long and dangerous journey (*The scree steepens into a rockface; / you work your way up ten or twelve pitches, / each worse than the one before, / the last a brutal overhang / with few holds, and those not good*), painful journey (*pushing your limits, / you struggle through to the top / with your arms on fire*), as opposed to quick and easy ways of the civilized world (*a car park, toilets and a café*).

In other cases, the author addresses his reader **indirectly** – we regard expressive means and stylistic devices as evidence of the author's intention to express his attitude and feelings; readers are expected to infer the author's intended meaning. Many of Michael Swan's poems are based on tropes (*The Shapes of Things, Spare a Thought, Lance-Corporal Swan, Journey of the Magi, 700*, and others). The poem below is an example of conceptual metaphor:

### ***Local Currency***

*In hell there is a bar  
where you can buy cooling drinks.*

*You can pay  
in local currency.*

*There are three ways  
to get currency in hell.*

*You can make the devil cry.  
A fortune for each tear  
if you can get it.*

*Or you can perform  
an act of pure love.  
This has never been done.*

*Or you can sell time –  
add years to your sentence.*

*As your sentence is eternity  
that should make no difference.  
But the view in hell  
is that one cannot be sure of this.*

*Hope dies hard in hell.*

Every single metaphor in this text – buying currency and cooling drinks in hell, making the devil cry, selling the time of your existence, performing an act of pure love and entertaining hope in hell – is a building material for the underlying idea: it is the force of hope that gives us strength to endure sufferings. *Contra spem spero*. The personal pronoun *you* implicates the universality of the experience. It takes time to create an associative array, to make the connection between this piece of general knowledge and the picture of getting currency in hell to pay for cooling drinks in the local bar. The comprehension process is difficult, but the author does not try to make it easier; he seems to trust a reader's intelligence.

**The author withdraws from the scene.** This type is represented by just a few poems: *The Fisherman's Daughter, A Legend of the Flood, Picnic*. In them, there are neither dialogues nor monologues of the characters, nor does the author express his attitude or feelings. He just tells a story, which is important in itself; no comment is needed.

### ***Picnic***

*Two old Jews  
fell in love  
on the way to the gas.  
I mean it:  
in love at first sight.  
And they poured it all,  
a lifetime of love,  
into five minute's talk,  
touching hands  
under the clubs,  
under the guards' clubs.  
Talk  
about how  
they would go on a picnic  
in his little car,  
and she would pack chicken  
and salads  
and honey cake  
and strawberries and chocolates,  
and he would bring champagne,  
and they would sit  
and smile*



*and look at the river  
and talk,  
new lovers.*

*That was the end.  
They went through the doors  
then.*

The signs of the author's presence are minimal (the parenthetical remark *I mean it*, the metaphor *poured it all into five minutes' talk*, the epithet *a lifetime of love*, the repetition *under the clubs, under the guards' clubs*). The story acquires significance of its own, an artistic presentation of a historical fact, the Holocaust. It is a reader's general knowledge of the world history that helps them to infer the implicit meaning: the tragedy of the whole nation (*Two old Jews / fell in love / on the way to the gas*). The story is full of detail (*and she would pack chicken / and salads / and honey cake / and strawberries and chocolates*), which implicate the happiness of peaceful life. There are much more phrases and words with conventionally positive connotation (*fall in love, love at first sight, new lovers, touching hands; his little car, smile, talk* (contextual meanings); *picnic*, names of foods, *champagne*) than those with negative one (*on the way to the gas; under the clubs, under the guards' clubs; That was the end*). Another opposition – a temporal one (*a lifetime of love – five minute's talk*) – also implicates the author's meaning.

### 3. CONCLUSIONS

We believe that the main factor in the popularity of Michael Swan's poetry is his respect for a reader. The author trusts his reader to be intelligent and sensitive enough to recognize the historical and cultural allusions, to decode his signs and to comprehend his philosophy. For a linguist, it is equally important to understand the mechanism of communicating context-dependent and non-context-dependent meanings. One of the levels of this mechanism is implicitness, an elusive matter that has no markers of its own. We may speak of conditions necessary for the generation of implicit meaning, as it is the case with conversational implicatures. We may also speak of specific techniques that result in the emergence of implicit meanings such as simplicity of outward form, metaphor, irony, contrast and opposition, repetition, allusion, attention to detail, punch line. Finally, we hypothesize that evidence of the author's presence in a poem or his deliberate distancing from the content of a story he tells us may also create the effect of implicitness.

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Одна з причин популярності поезії Майкла Свона – це унікальне поєднання у його творах простоти форми з глибокою витонченістю змісту, що помітно навіть недосвідченому читачеві. У поетичних текстах Майкла Свона імпліцитне значення генерується внаслідок порушення максим принципу кооперації (конверсаційна імплікатура) і/або завдяки використанню певних прийомів, серед яких відмічаємо умисну простоту лексико-синтаксичної будови речення/висловлення, метафору, алюзію, іронію, деталізацію оповіді, контраст і протиставлення, повтор, кульмінаційний кінцевий рядок, створення ефекту присутності автора або його відстороненості від змісту історії, що розповідається.

**Ключові слова:** Майкл Свон, вірш, імпліцитність, імпліцитне значення, інтендоване значення.

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## POETICS OF DOMESTIC RELATIONSHIPS AND CONFLICTS IN THE FOLK BALLAD: UKRAINIAN-BRITISH CONTEXT

O.V. KARBASHEVSKA

**Abstract.** The paper discusses poetics of the traditional ballad, reflecting family relations and conflicts in Ukrainian and British folklore. This comparative research has its base on the classification of the Ukrainian ballad developed by O. Dei, with the involvement of the systematization of the English ballad by F. Child, is guided by the postulates of O. Dey and G. Gerould as for the plot direction of Ukrainian and British domestic-household ballads, and is focused upon the analysis of the opposition “husband – wife” on the material of Ukrainian songs from the cycle II – B: “Fidelity testing of the family and the spouse”, namely the plot type II – B-1: “the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives” (6 versions, 117 lines), and the English work Child № 29: “The Boy and the Mantle” (1 version, 190 lines). The comparison and analysis of the named texts reveal their typology and uniqueness.

**Keywords:** folk ballad, Ukrainian-British context, domestic relationships, opposition “husband – wife”, fidelity testing of the family and the spouse, Ukrainian ballad plot type II – B-1, “The Boy and the Mantle” (Child № 29), minstrel ballad, thematics of the Arthurian cycle, feigned death motif, motif of “magic indicators” (a mantle, a boar’s head, a drinking horn), poetics, humour, principle of trinity, cumulation, gradation, national uniqueness, typology.

### 1. INTRODUCTION

Saturated with the spirit of the “genre-traveller”, the Ukrainian ballad is an imprint and bearer of the Slavic autochthonous culture and mentality, history and way of life. Simultaneously, the verbal culture of Ukrainians is marked by communication with representatives of other civilizational currents and types of cultures, and its genre system, the ballad song in particular, contains Asian and Byzantine elements, reveals common features with the verbal art of Finns and Lithuanians, Romanians and Greeks. The evolution of the British ballad is distinguished by a closer interaction with the folk and written culture of Scandinavian and Romance peoples.

Ukrainian outstanding folklorist Oleksii Dei (1921–1986), who developed the plot-thematic classification of the Ukrainian folk ballad, accepted in Ukrainian folkloristics, and presented this classified system in the monograph “The Ukrainian Folk Ballad” (1986), stated in the named book: “One can easily see from the very catalogue that the sphere of the ballad is family life, not accidentally, the chapter about domestic conflicts and tragedies has the largest number of plots: 122 against 94 about love and premarital relationships and against 72 plots with social and historical reverberations, that

also advance on the background of domestic relationships, ties and feelings" (here and hereinafter the translation from Ukrainian is ours – O.K.) [4, p. 84]. In the preface to the second volume "Ballads. Domestic-Household Relationships" (1988) of the fundamental three-volume anthology of the Ukrainian folk ballad (the third book did not come out), published in the series "Ukrainian Folk Creations", the researcher noted the plot variety of cycles based on dramatic relations between the most important members of a family hierarchy, that is, between spouses: "The richest in plots are those that reflected abnormalities in relationships between husband and wife, being the ground and decisive force of the family" [3, p. 12]. Obviously, in the process of editorial work on the mentioned collection, O. Dei reconsidered the number of domestic ballad plots and reduced it to 119 [6, p. 5]. It should be added, that according to the contemporary folklorist Mykola Dmytrenko, O. Dei's work "The Ukrainian Folk Ballad" (1986) is "the most voluminous and deepest research in Ukraine" in the realm of folk ballad studies that "for the first time keeps a record for the whole fund of ballad songs of the Ukrainian nation in the form of an appropriately classified system of plot-thematic definitions of types" [5, p. 363].

In contrast to the Ukrainian "epos of unhappy human destinies" (O. Dei) [4, p. 14], whose songs are centred around the family, British oral ballads, as the American philologist Gordon Hall Gerould (1877–1953) stated in the monograph "The Ballad of Tradition" (first published in 1932, 1957), fictionally reflected collisions mainly of an intimate-private character [7, p. 38-39]. The scientist calculated, that out of 305 English and Scottish "Child ballads", the most numerous group, namely one third, recreated vicissitudes of love (i.e. 102 (101,565 to be exact) ballads by our calculations – O.K.), and about 75 songs – domestic relationships where conflicts between husband and wife are generally reconstructed (three fourths out of these 75) [7, p. 45].

This comparative research has its base on the classification developed by O. Dei, with the involvement of the systematization of the English ballad by F. Child, is guided by the postulates of O. Dey and G. Gerould as for the plot direction of Ukrainian and British domestic-household ballads, and is focused upon the analysis of the opposition "husband – wife" on the material of Ukrainian songs from the cycle II – B: "Fidelity testing of the family and the spouse". The construction of the plots of national ballads II – B-1: "the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives" (6 versions, 117 lines) on the leitmotif of fidelity testing approximate them to the English work Child № 29: "The Boy and the Mantle" (1 version, 190 lines), where the trial is conducted through the mediation of "magic indicators": a magic mantle, an enchanted boar's head and a drinking horn.

## 2. RESULTS AND DISCUSSION

### 2.1. UKRAINIAN BALLAD PLOT TYPE "THE WIFE (THE SWEETHEART) PRETENDS TO BE DEAD AND TESTS HER HUSBAND (HER SWEETHEART) AND RELATIVES" (II – B-1, 6 VERSIONS, 117 LINES)

The Ukrainian ballad plot type II – B-1, published in the collection "Ballads. Domestic-Household Relationships" (1988), contains the texts of 6 songs with the following titles: "Oh, I will die, she says, will die, and will be looking" ("Oy umru ya, kazhe, umru, budu sia dyvyty"), "Oh, I will be dead, she says, will be dead, and will be looking" ("Oy vumru zh bo ya, vumru ta y si budu dyvyty"; the first two lines of the text with musical notation are given), "I will die, will die, and will be looking" ("Umru ya, umru, ta budu dyvytsia"), "I will tell you, sweetheart, the first riddle" ("Skazhu tobi, mylyi, pershu zahadochku"), "There under the sweet cherry-tree, oh, there sprouts rue" ("Tam pid chereshneiu, oi tam ruta skhodyt"), "I'm walking in the garden, driving the horse in my hands" ("Po sadochku khodzhu, konia v rukakh vodzhu") [14, p. 41-44]. Among the above-mentioned ballads the first one "Oh, I will die, she says, will die, and will be looking" (II – B-1) [13, p. 41] (see appendix 1) is marked by a more detailed development of motifs, namely: feigned death, the selection of a second wife, orphanage, the mother's love for her children. Another ballad song of this type "I will die, will die, and will be looking" (II – B-1) [9, p. 42] (see appendix 2) is supplemented by an aesthetic description of testing the members of the family, that builds the orderly and rhythmic chain of a family hierarchy. In the opinion

of Stepan Myshanych, such a principle of the cumulative composition witnesses to the genesis of the ballad from ritual-game songs [11, p. 444].

Let us focus on the analysis of the compositionally and stylistically perfect ballad "I will die, will die, and will be looking" (II – B-1) [9, p. 42], where occurs a gradual change of the images of personages ("father" – "mother" – "brother" – "sister"), who are placed in the same situational frames, as well as a gradational substitution of certain rhymed words ("*pokhovaite*" – "*nariadite*" = "bury" – "dress") and word combinations ("*u vyshnevomu sadochku*" – "*v lianuiu sorochku*" = "in the cherry-tree orchard" – "in the flax chemise"). Here the images of the participants of the events and their remarks are put into the core of a strong compositionally cumulative structure: "*Umru ya, umru ta budu dyvytsia, / Chy ne pryide ridnyi (a) N. po meni zhurytsia. / N. zashuryvsia (las), na stil pokhylyvsia (las)*" ("I will die, will die, and will be looking / If my relative (he or she – O.K.) N. doesn't come to grieve for me. / N. has grieved (he or she – O.K.), leaned on the table (he or she – O.K.)" [9, p. 42].

In the opinion of O. Dei, "colourful" ballads of the given plot "recorded inner-psychological peculiar status nature of each member of the family cycle, revealed by their behaviour in a dramatic situation", contrasted the spouse's infidelity to family faithfulness of different power [3, p. 21]. In "I will die, will die, and will be looking" (II – B-1) the father's orders "*Pokhovaite moiu dochku v vyshnevim sadochku*" ("Bury my daughter in the cherry-tree orchard") [9, p. 42] and the mother's ones "*Nariadite moiu dochku v lianuiu sorochku*" ("Dress my daughter in a flax chemise") [9, p. 42] brim over with great grief and love for their child. The brother and sister of the pretendingly passed away woman only articulate their wishes, that sound hesitant, as they are expressed with the use of the subjunctive mood: "*Koly b sestru pokhovaty, khudobu zabraty*" ("I wish we buried the sister, took the cattle") [9, p. 42]; "*Koly b sestru pokhovaty, ditochok zabraty*" ("I wish we buried the sister, took the children") [9, p. 42].

The dramatized spectacle of the examined song in a gradational way, tasting each scene of action and remark leads up onto the culminating peak towards the main hero. Here "*ridnyi (a) N.*" ("my relative (he or she – O.K.)") already transforms into the tender and singing "*mii mylenkyi*" ("my sweetheart") [9, p. 42]. The narration takes a different direction: the darling doesn't talk, doesn't express his thoughts loudly, he "*U holubiyi zhupan nariadyvsia, / Sidla konia, yide z dvora ta y дума zhenytsia*" ("Got dressed in the blue coat, / Saddling his horse, riding out of the yard and thinking to marry") [9, p. 42]. The line "*Sidla konia, yide z dvora ta y дума zhenytsia*" ("Saddling his horse, riding out of the yard and thinking to marry") [9, p. 42] has three action verbs "*sidla*" ("saddling"), "*yide*" ("riding") and "*duma*" ("thinking"), the latter one is fastened to the infinitive "*zhenytsia*" ("to marry") that forecasts a future event. Starting from this line the plot acquires a rapid development on the background of the preceding, as though immobile descriptions-frames.

The introduction of the conflict in another Ukrainian ballad "I will tell you, sweetheart, the first riddle" (II – B-1) [10, p. 42-43] differs from those in the rest five texts of the ballad plot type II – B-1, as it incorporated the riddle motif. Here in a mysterious form the wife asks her beloved husband to fulfil three requests-wishes of hers: 1) "*Vbery mene, mylyi, v shovkovu sorochku!*" ("Dress me, darling, in a silk chemise!"), 2) "*Zroby meni, mylyi, z kedryny trunochku!*" ("Make, darling, a coffin from the cedar wood for me!"), 3) "*Pokhovai nia, mylyi, v vyshnevim sadochku!*" ("Bury me, darling, in the cherry-tree orchard!") [10, p. 42-43]. Rhetorical negative questions from the man also keep to the principle of a trinity. In answer to each of the three exclamatory appeals the woman hears: 1) "*Vidky, myla, vidky shovku ne nabraty?*" ("Whence, darling, whence to take silk?"), 2) "*-Vidky, myla, vidky kedryny nabraty?*" ("–Whence, darling, whence to take cedar wood?"), 3) "*-Vidky, myla, vidky vyshmyny nabraty?*" ("–Whence, darling, whence to take cherry-trees?") [10, p. 42-43] and receives the triple refusal: 1) "*Khiba budesh, myla, v budentsi lezhaty*" ("Perhaps, darling, you will be lying in an everyday one (chemise – O.K.)"), 2) "*Khiba budesh, myla, v yalovii lezhaty*" ("Perhaps, darling, you will be lying in a juniper one"), 3) "*Khiba budesh, myla, v dubnyni lezhaty*" ("Perhaps, darling, you will be lying among oak-trees") [10, p. 42-43]. Obviously, the man feels a catch and cunning on the side of his love and, not showing a complete understanding of such "riddles", or, rather, of the "black humour" of his dear, gives evasive, negative answers with a humorous implication.

Interestingly, that in the introduction of the conflict of the ballad "There under the sweet cherry-tree, oh, there sprouts rue" (II – B-1) [15, p. 43] the male character gives his sweetheart a false promise, that in case of her death, he would not get married again and would grieve for her everywhere.

It is noteworthy that the typical signs of the husband's (sweetheart's) "grief" in the national versions (II – B-1) are either putting on stylish clothes (1 song) or shaving (4 songs): "*u holubiyi zhupan nariadyvsia*" ("got dressed in the blue coat") (in the ballad "I will die, will die, and will be looking") [9, p. 42]; "*A mii mylyi zazhuryvsia, pishov poholyvsia*" ("And my darling got grieved, went and had a shave") (in "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "*vin siv, zazhuryvsia, pishov vyholyvsia*" ("he sat, got grieved, went away and had a shave") (in "I will tell you, sweetheart, the first riddle") [10, p. 43]; "*mylyi zazhuryvsia, pishov pidholyvsia*:" ("the darling got grieved, went away and had a shave:") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43]; "*mylyi zazhuryvsia ta y pishov holytys*" ("the darling got grieved and went away to shave") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44]. As all the thoughts of the would-be widower are directed to matchmaking (svatannia), the episode of the folk depiction of the farewell with the heroine assuming her decease is not monosemic and may receive a different interpretation depending on the gender of recipients: either farcical or tragicomical or simply anecdotal-humorous coloration. The motif of matchmaking during the funeral rites is developed in greater detail in the following lines of the three songs:

*Divochky do mertsia idut bohu si molyty,  
A vin divok obzysraie, z kotroi si zhenyty.*

("Oh, I will die, she says, will die, and will be looking", II – B-1) [13, p. 41]

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*Pryishlo dvi divonky tilo navidzhaty,  
A vin sobi uvazhaie, kotru by to vziaty:  
Oi brav bym otuiu tonku, vysokuii,  
Shchob khtila robyty i mene liubyty.*

("There under the sweet cherry-tree, oh, there sprouts rue", II – B-1) [15, p. 43]

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*Pryishly dvi divchyny za mnoiu spivaty,  
A vin na nykh pohliadaie: kotru by to svataty:  
– Vziav by chorniavu, ta chorniava bidna.  
Vizmu ya rusiavu, rusiava sposibna.  
Kotru ya ne vizmu, meni myla bude,  
Ale moim ditiam materi ne bude.*

("I'm walking in the garden, driving the horse in my hands", II – B-1) [8, p. 44]

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*The girls are going to the dead to pray to God,  
While he is examining the girls, whom to marry.*

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*There came two girls to dress the body,  
But he is thinking which of them to take:  
Oh, I would take that thin, tall one,  
If only she wanted to work and love me.*

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*There came two girls to sing after me,  
But he is glancing at them: which of them to ask to marry him:*

*– I would take the black-haired one, but the black-haired one is poor.*

*I'll take the fair one, the fair one is capable.*

*No matter which I take, that one will become my sweetheart,*

*But my children won't receive a mother.*

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Having heard of the father's intention "– *Koby borshe tilo z khaty, ya by ozhenyvsia. / Koby borshe tilo z khaty – toti hrishni kosti, / Ya by pishov do susidy, pislav bym starostiv*" ("– If only the body (were taken – O.K.) out of the house as soon as possible, I would get married. / If only the body – those sinful bones (were taken – O.K.) out of the house as soon as possible, / I would go to the neighbour, send matchmakers") (in the ballad "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "– *Koby zhyvo tilo z khaty, ya budu zhenyvsia*" ("– Oh if the body (were taken – O.K.) out of the house quickly, I should get married") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43]; "– *Yakshcho mylu vizmut z khaty, to budu zhenytys*" ("– If my sweetheart is taken out of the house, I am going to marry") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44]; the children start weeping and are going to be hired by strangers: "– *Maty, nasha maty, uzhe ty ne maty. / A ni tia kupyty, ani zarobyty, – / Pidem, syrotiata, v chuzhynu sluzhyty*" ("– Mother of ours, mother, you're not the mother for us any more. / You cannot be bought, or earned, – / We, orphans, will go to serve in foreign lands") (in "I will tell you, sweetheart, the first riddle") [10, p. 43] or "– *Tatu, nash tatusiu, de zh nam maty vziaty? / Ani zarobyty, za hroshi kupyty, / Vizmimosia za ruky, pidemo sluzhyty*" ("Dad of ours, daddy, where can we take the mother? / She can be neither earned, bought for money, / Let's hold our hands together, and go to become servants") (in "I'm walking in the garden, driving the horse in my hands") [8, p. 44].

The children's sincere anguish over their mother, their lamentations raise the feigned gone woman from the bench. The destruction of the plans of the "widower" relating to his wedding, conclusions of the "deceived man" as to his wife's "betrayal" even in her death provide the resolution of the ballad plot with an anecdotal-humorous tonality: "– *Bidna moia holovonka, yaka ty zradlyva, / Ya hadav, shcho ty vzhe vmerla, a ty ishche zhyva*" ("– My poor head, how traitorous you're, / I thought you'd already died, and you're still alive") (in "Oh, I will die, she says, will die, and will be looking") [13, p. 41]; "– *Myla zh moia, myla, yaka ty zradlyva: / Ya sy hadav, shcho ty vmerla, a ty yeshche zhyva*" ("Sweetheart of mine, sweetheart, how traitorous you're: / I thought for myself you'd died, and you're still alive") (in "There under the sweet cherry-tree, oh, there sprouts rue") [15, p. 43].

## 2.2. ENGLISH BALLAD "THE BOY AND THE MANTLE" (CHILD № 29, 1 VERSION, 190 LINES)

In contrast to the single line of the plot unfolding in the above examined Ukrainian ballads of the type II – B-1, the English ballad "The Boy and the Mantle" (Child № 29) (see appendix 3) presents an amalgamation of three blocks of probations of chastity, developing gradationally: 1) alternate putting on the mantle by ladies of the knights of the Round Table (stanzas 1-36), 2) carving the head of a wild boar with a knife by male characters (stanzas 37-42), 3) drinking wine from the magic horn by heroes (stanzas 43-44). In the foreword to the text, its compiler, American authoritative researcher on the folk ballad Francis James Child (1825–1896) characterized this ballad as "an exceedingly good piece of minstrelsy": "They suit the hall better than the bower, the tavern or public square better than the cottage, and would not go to the spinning-wheel at all" [1, p. 257].

If in the Ukrainian songs about testing fidelity of the spouse and relatives (II – B-1) their heroines introduce the initiative to the trial, in the English ballad "IN the third day of May / to Carleile did come / A kind, courteous" and wise boy. Upon wishing King Arthur and his wife Guinevere prosperity, "He pulled forth a pretty mantle, / betweene two nut-shells" [1, p. 271]. The boy suggested that Arthur give the mantle to his "comely queene", saying: "Itt shall neuer become that wiffe / that hath once done amisse" [1, p. 272]. "New-fangle" Guinevere became the first of the female characters who approached the probation with fear and failed it:

10. When shee had taken the mantle,  
     shee stode as she had beene madd;  
 It was from the top to the toe  
     as sheeres had itt shread.

11. *One while was itt gaule,  
another while was itt greene;  
Another while was itt wadded;  
ill itt did her beseeme.*

12. *Another while was it blacke,  
and bore the worst hue;  
'By my troth,' quoth King Arthur,  
'I thinke thou be not true' [1, p. 272].*

After this episode three other knights, namely Kay, a nameless old knight and Craddocke, put their wives to the same test. When dressed by Guinevere, the mantle changed colours ("gaule", "greene", "wadded", "blacke") and looked cut with scissors all over. Put on by Key's wife, the mantle got shrunk to her bottom ("Then was shee bare / all about the buttockes" [1, p. 272]), and it almost completely disappeared on the old knight's wife ("Shee had no more left on her / but a tassell and a threed" [1, p. 272]). Only Craddocke's lady won the mantle. After Craddocke's spouse appealed to the mantle, that had started crinkling up at her foot, that her sole sin was kissing her husband before their marriage, the magic cloak covered this heroine full-length, as well as acquired beautiful colour and was "glittering like gold":

28. *When shee had tane the mantle,  
and cast itt her about,  
Vpp att her great toe  
itt began to crinkle and crows;  
Shee said, 'Bowe downe, mantle,  
and shame me not for nought.*

29. *'Once I did amisse,  
I tell you certainlye,  
When I kist Craddockes mouth  
vnder a greene tree,  
When I kist Craddockes mouth  
before he marryed mee.'*

30. *When shee had her shreeuen,  
and her sines shee had tolde,  
The mantle stoode about her  
right as shee wold;  
31. *Seemelye of coulour,  
glittering like gold;  
Then euery knight in Arthurs court  
did her behold [1, p. 273].**

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The second chastity test begins when, on seeing a wild boar through the door of the hall, the boy ran at it with his "wood kniffe" and brought back the animal's head, announcing: "there was neuer a cucholds knife / carue itt that cold" [1, p. 273]. The episode, describing how all the male characters were trying to avoid this ordeal, is full of humour, as the invented reason for the delay lay in the cutting tool: it was either not sharp enough (the men started rubbing their knives on the whetstone), or "absent", (i.e. thrown under the table). Finally, Craddocke carved the boar's head "wonderous weele" with "a litle kniue / of iron and of steele" and treated each knight of the king's court with a morsel.

The third challenge to reveal cuckolds at the Round Table was thrown down by the boy with the help of the "a horne, / of red gold": "There was noe cuckold / shall drinke of my horne, / But he shold itt sheede, / either behind or before" [1, p. 273]. Again the ballad sparkles with humour in stanza 44, depicting the



scene of spilling wine, losing coordination of movements, resulting in an injury to eyes. The last forty-fifth stanza of "The Boy and the Mantle" (Child № 29) is the resolution of the ballad. On a major tone the six lines of the strophe narrate of Craddocke's victory, sing glory to chastity of Craddocke's wife, wish her prosperity and love, and every knight – "*such a louely ladye*":

*44. Some shedd on their shoulder,  
and some on their knee;  
He that cold not hitt his mouth  
put it in his eye;  
And he that was a cuckhold,  
euery man might him see.*

*45. Craddoccke wan the horne  
and the bores head;  
His ladye wan the mantle  
vnto her meede;  
Euerye such a louely ladye,  
God send her well to speede! [1, p. 273]*

### 3. CONCLUSIONS

To conclude, the principal thematics of the Ukrainian folk ballad is the world of domestic life (119 out of 288 ballad plots), of the British one – vicissitudes of love (102 out of 305 Child numbers). However, dramatic collisions in the relations between husband and wife form the basis for the central conflict both in Ukrainian and English ballads about family life. Comparison and analysis of selected Ukrainian and British ballads of domestic-household, and, respectively, minstrel thematics, namely II – B-1: "the wife (the sweetheart) pretends to be dead and tests her husband (her sweetheart) and relatives" (6 versions, 117 lines) and Child № 29: "The Boy and the Mantle" (1 version, 190 lines), that represent relationships between spouses, reveal their typology and uniqueness. The similarities and differences become distinct on the levels of the plot, imagery and composition of the examined works. The fidelity test motif, humorous elaboration of the plot (the introduction of the conflict, rising action) and happy denouement, as well as the principle of trinity and the stylistic figure of gradation, that perform a compositional function in the ballads, are inherent in Ukrainian and English folk specimens.

The originality of the English ballad "The Boy and the Mantle" (Child № 29), one of the best samples of the minstrel creations, lies in developing thematics of the Arthurian cycle, as well as elaborating the fairy-tale motif of "magic indicators" (a magic mantle, an enchanted wild boar's head and a drinking horn). Though in the minstrel ballad (Child № 29) both genders undergo the ordeals and their aim is to elucidate the chastity of ladies of the Arthurian knights, the Ukrainian songs (II – B-1) expand a range of tested characters, the objective is to try faithfulness of both the husband and members of the family (father, mother, brother, sister), make the motif of feigning death the basis for the fidelity test, initiated by the female character of the wife, oppose the family fidelity to the spouse's infidelity. Ukrainian ballad personages belong to the rural class, the most important value for the main heroine, who is depicted as a wife, mother, daughter, sister, is her children. Instead, the British ballad treats noble heroines as wives, the place and circumstances of fictional events are marked with certain fantastic nature. The national realistically painted songs are characterized by the cumulative composition of the texts.

## APPENDIX 1.

**Ой умру я, каже, умру, буду ся дивити.**

Ой умру я, каже, умру, буду ся дивити,  
 А чи буде мій миленький за мною тужити?  
 А мій милий зажурився, пішов поголився:  
 – Коби борше тіло з хати, я би оженився.  
 Коби борше тіло з хати – тоті грішні кості,  
 Я би пішов до сусіди, післав бим старостів.  
 Дівочки до мерця ідуть богу сі молити,  
 А він дівок обзирає, з котрой сі женити.  
 Діти тото як учули, а взяли тужити:  
 – Ой умерла наша мамка, та й ні з ким нам  
 жити.  
 Берімося за рученьки та підем служити,  
 Прийде неня молоденька та й буде нас бити.  
 Мати, мати, як учула, – тяженько зітхнула:  
 – Ой верніться, діти, з служби, я лиш так  
 уснула.  
 Діти мої дрібненькі, не ідіть служити,  
 Ви казали, що я вмерла, я ще буду жити.  
 Бо бідома, чоловіче, бідома, бідома,  
 Та поки я на лавиці, най-ко діти дома.  
 – Бідна моя головонька, яка ти зрадлива,  
 Я гадав, що ти вже вмерла, а ти іще жива.

[13, p. 41]

**Ой умру я, каже, умру, буду ся дивити.**

Ой умру я, каже, умру, буду ся дивити,  
 А чи буде мій миленький за мною тужити?  
 А мій милий зажурився, пішов поголився:  
 – Коби борше тіло з хати, я би оженився.  
 Коби борше тіло з хати – тоті грішні кості,  
 Я би пішов до сусіди, післав бим старостів.  
 Дівочки до мерця ідуть богу сі молити,  
 А він дівок обзирає, з котрой сі женити.  
 Діти тото як учули, а взяли тужити:  
 – Ой умерла наша мамка, та й ні з ким нам  
 жити.  
 Берімося за рученьки та підем служити,  
 Прийде неня молоденька та й буде нас бити.  
 Мати, мати, як учула, – тяженько зітхнула:  
 – Ой верніться, діти, з служби, я лиш так  
 уснула.  
 Діти мої дрібненькі, не ідіть служити,  
 Ви казали, що я вмерла, я ще буду жити.

**Oi umru ya, kazhe, umru, budu sia dyvyty.**

Oi umru ya, kazhe, umru, budu sia dyvyty  
 A chy bude mii mylenkyi za mnoiu tuzhyty?  
 A mii mylyi zazhuryvsia, pishov poholyvsia:  
 – Koby borshe tilo z khaty, ya by ozhenyvsia.  
 Koby borshe tilo z khaty – toti hrishni kosti,  
 Ya by pishov do susidy, pislav bym starostiv  
 Divochky do mertsia idut bohu si molyty,  
 A vin divok obzyraie, z kotroi si zhenyty.  
 Dity toto yak uchuly, a vzialy tuzhyty:  
 – Oi umerla nasha mamka, ta y ni z kym nam  
 zhyty.  
 Berimosia za ruchenky ta pidem sluzhyty,  
 Pryide nenia molodenka ta y bude nas byty.  
 Maty, maty, yak uchula, – tiazhenko zitkhnula:  
 – Oi vernitsia, dity, z sluzhby, ya lysh tak usnula.  
 Dity moyi dribnenkii, ne idit sluzhyty,  
 Vy kazaly, shcho ya vmerla, ya shche budu zhyty.  
 Bo bidoma, choloviche, bidoma, bidoma,  
 Ta poky ya na lavytsi, nai-ko dity doma.  
 – Bidna moia holovonka, yaka ty zradlyva,  
 Ya hadav, shcho ty vzhe vmerla, a ty ishche  
 zhyva.

[Here and hereafter transliterated from the Cyrillic  
 into Latin script by us – O.K.]

**Oh, I will die, she says, will die, and will be looking.**

Oh, I will die, she says, will die, and will be  
 looking,  
 If my sweetheart grieves for me.  
 And my darling got grieved, went and had a  
 shave:  
 – If only the body out of the house as soon as  
 possible, I would get married.  
 If only the body – those sinful bones out of the  
 house as soon as possible,  
 I would go to the neighbour, send matchmakers.  
 Girls are going to the dead body to pray to God,  
 While he is examining the girls, whom to marry.  
 No sooner had the children heard that than they  
 started grieving:  
 –Oh, our mother died, and we have nobody to live  
 with.  
 Let's hold our hands together and go to become  
 servants,

Бо бідома, чоловіче, бідома, бідома,  
Та поки я на лавиці, най-ко діти дома.  
– Бідна моя головонька, яка ти зрадлива,  
Я гадав, що ти вже вмерла, а ти іще жива.

[13, p. 41]

A young mother will come and beat us.  
No sooner had the mother, the mother, heard –  
sighed heavily:  
– Oh, return, children, from service, I've simply  
fallen asleep.

My little children, don't go to become servants,  
You said, that I had died, I'm still going to live.  
Because it's woe, husband, woe, woe,  
But while I'm on the bench, let the children be at  
home.

– My poor head, how traitorous you're,  
I thought you'd already died, and you're still  
alive.

## APPENDIX 2.

**Умру я, умру, та буду дивиться.**

Умру я, умру та буду дивиться,  
Чи не прийде рідний батько по мені журиться.  
Батько зажурився, на стіл похилився:  
Поховайте мою дочку в вишневім садочку.  
Умру я, умру та буду дивиться,  
Чи не прийде рідна мати по мені журиться.  
Мати зажурилась, на стіл похилилась:  
Нарядіте мою дочку в ляную сорочку.  
Умру я, умру та буду дивиться,  
Чи не прийде рідний братик по мені журиться.  
Братик зажурився, на стіл похилився:  
Коли б сестру поховати, худобу забрати.  
Умру я, умру та буду дивиться,  
Чи не прийде рідна сестра по мені журиться.  
Коли б сестру поховати, діточок забрати.  
Умру я, умру та буду дивиться,  
Чи не прийде мій миленький по мені  
журиться.  
Милий зажурився, на стіл похилився,  
У голубий жупан нарядився,  
Сідла коня, їде з двора та й дума жениться.  
А я ісхвачуся, за його вхвачуся:  
– Постой, милий, не женися, хоч поки  
скончуся!  
Поки ти скончишся, то я оженюся,  
Поки тебе поховають, в світі наживуся [9, p. 42].

**Умру я, умру, та буду дивиться.**

Умру я, умру та буду дивиться,  
Чи не прийде рідний батько по мені журиться.  
Батько зажурився, на стіл похилився:  
Поховайте мою дочку в вишневім садочку.

**Umru ya, umru, ta budu dyvytsia.**

Umru ya, umru ta budu dyvytsia,  
Chy ne pryide ridnyi batko po meni zhurytsia  
Batko zazhuryvsia, na stil pokhylyvsia:  
Pokhovaite moiou dochku v vyshnevim sadochku.  
Umru ya, umru ta budu dyvytsia,  
Chy ne pryide ridna maty po meni zhurytsia  
Maty zazhurylas, na stil pokhylylas:  
Nariadite moiou dochku v liianuiu sorochku.  
Umru ya, umru ta budu dyvytsia,  
Chy ne pryide ridnyi bratyk po meni zhurytsia.  
Bratyk zazhuryvsia, na stil pokhylyvsia:  
Koly b sestru pokhovaty, khudobu zabraty.  
Umru ya, umru ta budu dyvytsia,  
Chy ne pryide ridna sestra po meni zhurytsia.  
Koly b sestru pokhovaty, ditochok zabraty.  
Umru ya, umru ta budu dyvytsia,  
Chy ne pryide mii mylenkyi po meni zhurytsia.  
Mylyi zazhuryvsia, na stil pokhylyvsia,  
U holubyi zhupan nariadyvsia,  
Sidla konia, yide z dvora ta y дума zhenytsia.  
A ya iskhvachusia, za yoho vkhvachusia:  
– Postoi, mylyi, ne zhenysia, khoch poky  
skonchusia!  
Poky ty skonchyshsia, to ya ozheniusia,  
Poky tebe pokhovaiut, v sviti nazhyvusia.

**I will die, will die, and will be looking.**

I will die, will die, and will be looking,  
If my own father doesn't come to grieve for me.  
The father has grieved, leaned on the table:  
Bury my daughter in the cherry-tree orchard.

Умру я, умру та буду дивиться,  
 Чи не прийде рідна мати по мені журиться.  
 Мати зажурилась, на стіл похилилась:  
 Нарядіте мою дочку в лляную сорочку.  
 Умру я, умру та буду дивиться,  
 Чи не прийде рідний братик по мені журиться.  
 Братик зажурився, на стіл похилився:  
 Коли б сестру поховати, худобу забрати.  
 Умру я, умру та буду дивиться,  
 Чи не прийде рідна сестра по мені журиться.  
 Коли б сестру поховати, діточок забрати.  
 Умру я, умру та буду дивиться,  
 Чи не прийде мій миленький по мені  
 журиться.  
 Милый зажурився, на стіл похилився,  
 У голубий жупан нарядився,  
 Сідла коня, їде з двора та й дума жениться.  
 А я ісхвачуся, за його вхвачуся:  
 — Постой, милий, не женися, хоч поки  
 скончуся!  
 Поки ти скончишся, то я оженюся,  
 Поки тебе поховають, в світі наживуся [9, p. 42].

I will die, will die, and will be looking,  
 If my own mother doesn't come to grieve for me.  
 The mother has grieved, leaned on the table:  
 Dress my daughter in a flax chemise.  
 I will die, will die, and will be looking,  
 If my own brother doesn't come to grieve for me.  
 The brother has grieved, leaned on the table:  
 I wish we buried the sister, took the cattle.  
 I will die, will die, and will be looking,  
 If my own sister doesn't come to grieve for me.  
 I wish we buried the sister, took the children.  
 I will die, will die, and will be looking,  
 If my sweetheart doesn't come to grieve for me.  
 The darling has grieved, leaned on the table,  
 Got dressed in the blue coat,  
 Saddling his horse, riding out of the yard and  
 thinking to marry.  
 And I'll jump up, catch hold of him:  
 – Wait, darling, don't marry, at least till I die!  
 Until you die, I'll get married,  
 Until you're buried, I'll live in the world.

### APPENDIX 3.

#### 29. The Boy and the Mantle

1 In the third day of May  
 to Carleile did come  
 A kind curteous child,  
 that cold much of wisdom.

6 He plucked out of his potewer,  
 and longer wold not dwell,  
 He pulled forth a pretty mantle,  
 betweene two nut-shells.

2 A kirtle and a mantle  
 this child had vppon,  
 With branches and ringes  
 full richelye bedone.

7 ' Haue thou here, King Arthure,  
 haue thou heere of mee  
 Giue itt to thy comely queene,  
 shapen as itt is alreadye.

3 He had a sate of silke,  
 about his middle drawne ;  
 Without he cold of curtesye,  
 he thought itt much shame.

8 ' Itt shall neuer become that wiffe  
*that* hath once done amisse :  
 Then euey *knight* in the *kings* court  
 began to care for his.

4 ' God speed thee, King Arthur,  
 sitting att thy meate !  
 And the goodly Queene Gueneuer !  
 I canott her fforgett.

9 Forth came dame Gueneuer,  
 to the mantle shee her bed;  
 The ladye shee was new-fangle,  
 but yett shee was affrayd.

5 ' I tell you lords in this hall,  
 I hett you all heede,  
 Except you be the more surer,  
 is you for to dread.'

10 When shee had taken the mantle,  
 shee stode as she had beene madd;  
 It was from the top to the toe  
 as sheeres had itt shread.

- 11 One while was itt gaule,  
another while was itt greene ;  
Another while was itt wadded ;  
ill itt did her beseeme.
- 12 Another while was it blacke,  
and bore the worst hue ;  
' By my troth,' *quoth King Arthur,*  
' I thinke thou be not true.
- 13 Shee threw downe the mantle,  
*that* bright was of blee,  
Fast with a rudd redd  
to her chamber can shee flee.
- 14 Shee curst the weauer and the walker  
that clothe *that* had wrought,  
And bade a vengeance on his crowne  
*that* hither hath itt brought.
- 15 ' I had rather be in a wood,  
vnder a greene tree,  
Then in *King Arthurs* court  
shamed for to bee.'
- 16 Kay called forth his ladye,  
and bade her come neere;  
Sales, ' Madam, and thou be guiltye,  
I pray thee hold thee there.'
- 17 Forth came his ladye  
shortlye and anon,  
Boldlye to the mantle  
Then is shee gone.
- 18 When she had tane the mantle,  
and cast it her about,  
Then was shee bare  
all aboute the buttockes.
- 19 Then euery knight  
*that* was in the kings court  
Talked, laughed, and showed,  
full oft att *that* sport.
- 20 Shee threw downe the mantle,  
*that* bright was of blee,  
Ffast with a red rudd  
to her chamber can shee flee.
- 21 Forth came an old knight,  
pattering ore a creede.  
And he preferred to this little boy  
twenty markes to his meede,
- 22 And all the time of the Christmasse  
willinglye to Ifeede ;  
For why, this mantle might  
doe his wiffe some need.
- 23 When shee had tane the mantle,  
of cloth *that* was made,  
Shee had no more left on her  
but a tassell and a threed:  
Then euery *knight* in the *kings* court  
bade euill might shee speed.
- 24 Shee threw downe the mantle,  
*that* bright was of blee.  
And fast with a redd rudd  
to her chamber can shee flee.
- 25 Craddocke called forth his ladye,  
and bade her come in ;  
Saith, ' Winne this mantle, ladye,  
with a litle dinne.
- 26 ' Winne this mantle, ladye,  
and it shalbe thine  
If thou neuer did amisse  
since thou wast mine.'
- 27 Forth came Craddockes ladye  
shortlye and anon.  
But boldlye to the mantle  
then is shee gone.
- 28 When shee had tane the mantle,  
and cast itt her about,  
Vpp att her great toe  
itt began to crinkle and crows;  
Shee said, ' Bowe downe, mantle,  
and shame me not for nought.
- 29 ' Once I did amisse,  
I tell you certainlye.  
When I kist Craddockes mouth  
vnder a greene tree,  
When I kist Craddockes mouth  
before he married mee.'

30 When shee had her shreeuen,  
and her sines shee had tolde,  
The mantle stooode about her  
right as shee wold ;

31 Seemelye of coulour,  
glittering like gold ;  
Then euery *knight* in Arthurs court  
did her behold.

32 Then spake dame Gueneuer  
to Arthur our king:  
' She hath tane yonder mantle,  
not with Wright but with wronge !

33 ' See you not yonder woman  
*that* maketh her selfe soe clene ?  
I haue seene tane out of her bedd  
of men fiueteene ;

34 ' Preists, clarkes, and wedded men,  
from her by-deene;  
Yett shee taketh the mantle,  
and maketh her-selfe cleane !

35 Then spake the litle boy  
*that* kept the mantle in hold ;  
Sayes ' King, chasten thy wiffe ;  
of her words shee is to bold.

36 ' Shee is a bitch and a witch,  
and a whore bold ;  
King, in thine owne hall  
thou art a cuchold.'

37 The litle boy stooode  
looking ouer a dore ;  
He was ware of a wyld bore,  
wold haue werryed a man.

38 He pulld forth a wood kniffe,  
fast thither *that* he ran ;  
He brought in the bores head,  
and quitted him like a man.

39 He brought in the bores head,  
and was wonderous bold ;  
He said there was neuer a cucholds kniffe  
came itt that cold.

40 Some rubbed their kniues  
vppon a whetstone ;  
Some threw them vnder the table,  
and said they had none.

41 *King* Arthur and the child  
stood looking them vpon ;  
All their kniues edges  
turned backe againe.

42 Craddoccke had a litle kniue  
of iron and of Steele ;  
He birtled the bores head  
wonderous weele.  
*That* euery *knight* in the *kings* court  
had a morssell.

43 The litle boy had a home,  
of red gold *that* ronge ;  
He said, ' there was noe cuckolde  
shall drinke of my home.  
But he shold itt sheede,  
either behind or beforene.'

44 Some shedd on their shoulder,  
and some on their knee ;  
He *that* cold not hitt his mouth  
put it in his eye ;  
And he *that* was a cuckold,  
euery man might him see.

45 Craddoccke wan the horne  
and the bores head ;  
His ladye wan the mantle  
vnto her meede ;  
Euerye such a louely ladye,  
God send her well to speede!

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- [10] I will tell you, sweetheart, the first riddle. In: Dei O.I., Yasenchuk A.Yu. (texts), Ivanytskyi A.I. (melodies) (Eds.) *Ballads. Domestic-Household Relationships. Series: Ukrainian Folk Creations*. Naukova dumka, Kyiv, 1988, 42-43. (in Ukrainian)
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- [12] Oh, I will be dead, she says, will be dead, and will be looking. In: Dei O.I., Yasenchuk A.Yu. (texts), Ivanytskyi A.I. (melodies) (Eds.) *Ballads. Domestic-Household Relationships. Series: Ukrainian Folk Creations*. Naukova dumka, Kyiv, 1988, 42. (in Ukrainian)
- [13] Oh, I will die, she says, will die, and will be looking. In: Dei O.I., Yasenchuk A.Yu. (texts), Ivanytskyi A.I. (melodies) (Eds.) *Ballads. Domestic-Household Relationships. Series: Ukrainian Folk Creations*. Naukova dumka, Kyiv, 1988, 41. (in Ukrainian)
- [14] Fidelity testing of the family and the spouse. In: Dei O.I., Yasenchuk A.Yu. (texts), Ivanytskyi A.I. (melodies) (Eds.) *Ballads. Domestic-Household Relationships. Series: Ukrainian Folk Creations*. Naukova dumka, Kyiv, 1988, 41-45. (in Ukrainian)
- [15] There under the sweet cherry-tree, oh, there sprouts rue. In: Dei O.I., Yasenchuk A.Yu. (texts), Ivanytskyi A.I. (melodies) (Eds.) *Ballads. Domestic-Household Relationships. Series: Ukrainian Folk Creations*. Naukova dumka, Kyiv, 1988, 43. (in Ukrainian)

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Карбашевська О.В. Поетика сімейних взаємин і конфліктів у фольклорній баладі: україно-британський контекст. *Журнал Прикарпатського університету імені Василя Стефаника*, 3 (4) (2016), 107–120.

Стаття розглядає поетику традиційної балади, яка відображає сімейні взаємини і конфлікти в українському і британському фольклорі. Кладучи в основу даного порівняльного дослідження класифікацію української балади, яку розробив О. Дей, із залученням систематизації англійської балади Ф. Чайлда, керуючись постулатами О. Дея та Г. Джеральда щодо сюжетної спрямованості українських та британських родинно-побутових балад, зосереджуємося на аналізові опозиції “чоловік – дружина” на матеріалі українських пісень із циклу: II – B: “Вивіряння родинної і подружньої вірності”, а саме сюжетного типу II – B-1: “жінка (мила), прикинувшись небіжкою, вивіряє чоловіка (милого) і рідних” (6 версій, 117 рядків), та англійського твору Чайлд № 29: “The Boy and the Mantle” (1 версія, 190 рядків). Зіставлення й аналіз названих текстів увиразнюють їхню типологію та своєрідність.

**Ключові слова:** фольклорна балада, україно-британський контекст, сімейні взаємини, опозиція “чоловік – дружина”, вивіряння родинної і подружньої вірності, сюжетний тип української балади II – B-1, “The Boy and the Mantle” (Чайлд № 29), менестрельна балада, тематика Артурівського циклу, мотив удаваної смерті, мотив “чудесних покажчиків” (накидка, голова кабана, ріг для вина), поетика, гумор, принцип троїстості, кумуляція, градація, національна своєрідність, типологія.





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