ВІСНИК КИЇВСЬКОГО НАЦІОНАЛЬНОГО ЛІНГВІСТИЧНОГО УНІВЕРСИТЕТУ

Серія *Філологія*

Том 23 № 1   2020

UNICHECK

Київ

HERALD
OF KYIV NATIONAL
LINGUISTIC UNIVERSITY
Series in *Philology*

2020

Volume 23 (1)

Herald of KNLU. Series in Philology (Certificate of State Registration No. 8830, series KV, 03 June, 2004; Appendix No 8 to the Order of the Ministry of Education and Science of Ukraine No 1328, 21 December, 2015) is added to the Category B in the List of scientific professional publications of Ukraine, which are authorized to publish the results of doctoral and candidate's theses in Philology, specialty 035 (the Order of the Ministry of Education and Science of Ukraine No 1643, 28 December, 2019).

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Volume 23 (1) is recommended for publishing by
Academic Council of Kyiv National Linguistic University, 25 June, 2020

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Том 23 (1) рекомендовано до друку ухвалою вченої ради
Київського національного лінгвістичного університету від 25 червня 2020 року

Editorial Board

ЗМІСТ

COGNITIVE LINGUISTIC STUDIES

ON THE MEASURES OF ENGLISH VERSE

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Abstract
The theory of English verse structure has never been completely formulated. Inheriting the lineage of both Germanic and Romance traditions, it nevertheless is a system in its own right. This paper explores, with examples from the sixteenth and nineteenth centuries, the problems arising from the traditional attitude of English metrists up to the twentieth century to scan English verse from the viewpoint of Romance syllabotonic. To the contrary, I argue that English verse is driven, metrically and rhythmically, also by the Germanic accentual stress-timed system.
Key words: blending, Dickinson, English verse, pentameter, syllabotonic, stress-timed system, Wyatt.

1. Introduction
For almost five hundred years, since the early explorations of the nature of English meter in the sixteenth century, much work has been done in attempting to capture the principles by which English poets formulate their verse. In his survey of English metrics, Omond concludes:

> All details of syllabic structure, vowel and consonant character, stress-value, 'tone-colour', expressional significance, and the rest, will find its place in a complete theory. Much has been already done in this regard, and much remains to do. But these things can rightly be seen only in the perspective of the whole. Our first need is to view verse intelligently as a composite total – now at length, looking back on the experience of Centuries, to discover what English verse really is (1968, p. 268).

In this paper, therefore, I venture some thoughts on what it is that enables the flexibility and variation of English verse as a whole: its ability to range over many genres and verse forms. Although I hesitate to assume that a "complete" theory can account for all manifestations recognized as English poetry, nevertheless, I am not content with simply enumerating them as syllabic, accentual, accentual-syllabic, quantitative, or free verse. I feel the need to discover what the common elements are that comprise English verse measure.

Meter is commonly understood as the underlying structure of alternation between strong and weak syllables in a poetic line, whereas rhythm results from applying variations of the underlying metrical form. More broadly, however, in Žirmunskij's terms, metrics "includes all questions pertaining to artistic regularity in the phonetic structure of verse (including orchestration and melodics)" (1966, p. 17). In this sense, if one explores what is meant by "all questions pertaining to artistic regularity", then one can see meter as measure, determined as much by phrasal grouping, sentence, line, and stanza as it is by stress alternation and phonetic structure. I therefore adopt the phrase "the *measures* of English verse" to avoid confusion with the narrower use of the term "metrics".

Historically, the rise of English metrical theory started at a time when literate England was emerging from the dominance of French as the official language of the aristocracy and legal courts. The early studies of meter thus depended largely upon the syllabic systems of Romance languages that significantly changed the character of older forms of English poetry. The fact that such influence was possible speaks to certain commonalities between the two systems, including "accent intensity" in group phrasing (Grévisse, 1957, p. 11). As Pensom, a French medieval scholar, argues: "A clear and continuing tradition emerges, spanning a thousand years in the writing of poetry in French. Far from accent being irrelevant to metre, as is widely assumed, patterns of alternating accent prove indispensable for the perception of metricality" (Pensom, 1998; 2018). I therefore use the phrase *syllabotonic* to capture the basic principles of Romance meter.

The attempt to account for English verse structure under alternating syllabic constraints created tension between the Germanic accentual forms evident in Old English poetry, with its pattern of four beats across two half-lines, and the influence of Romance syllabic forms in the language of Middle English. After experiments with various line lengths by earlier poets to accommodate French influence on English verse, it appeared that the iambic pentameter line afforded the most flexible possibilities for rhythmic variety, most evident in the works of Geoffrey Chaucer (Halle and Keyser, 1966).

In spite of the dominance of iambic pentameter in mainstream English poetry, so free had the measures of English verse become by the twentieth century that the journal *Agenda* sponsored a special questionnaire to survey several contemporary poets on the question of their techniques and attitudes for a special issue on rhythm (1972/3, p. 7-67).

Some of the poets who responded provided answers to the first question under "Metrical Verse" that reads: "How dead is the pentameter?" Their answers in the questionnaire as cited below reflect the importance of rhythmic structure to the flexibility of English iambic pentameter:

- The pentameter as an entity or absolute never existed. It lives or dies with the skill of the user. Pound's contention that it is finished applied chiefly to a debased Miltonic line. Stevens, Frost, Yeats, Lowell (shakily) and Larkin all prove that it is still alive and open to great varieties of voice and range (Peter Dale, p. 15).
- Metered verse in stanzas can use the stanza itself as a rhythmical unit, super-added to the free-verse units of the sentence and the verse line. […] I am glad to have at hand both free-verse and the so often damned but still enduring blank-verse pentameter (Donald Davie, p. 18-19).
- I don't believe the pentameter or any other stress metre is dead. Only "poetic" language is dead. I believe, in fact, that poetry is generally in such a state of rhythmical uncertainty that stress metres will have to be rigorously revived" (Roy Fuller, p. 21-22).
- It is nonsense to say that meter is dead. It was never alive, it is an unembodied abstraction: it is the poem that has to be alive, and if a metrical poem is alive then the meter is the muscle of that living thing as much in 1972 as in 1600 (Thom Gunn, p. 23).
- If you mean the iambic pentameter, so-called, I do nothing to re-animate it. I'm not even sure it ever existed as an organic rhythmical unit, though it certainly served widely enough as a frame. Shakespeare's blank verse is the inescapable proof: the better it became, the fewer iambic pentameters it contained (Michael Hamburger, p. 27).
- In the first place I object to the use of the term pentameter, if by this is meant the five-stress line. Greek terminology is misleading as well as pedantic when used in relation to English verse (John Heath-Stubbs, p. 29).
- As for how dead the pentameter is, I should have thought it was alive though it is more in use as a background of rhythms the classical noise hammered out (Peter Levi, S.J., p. 38).
- I think that the pentameter as such, if not dead, is certainly very unhealthy (John Patchett, p. 43).
- The pentameter is NOT dead — no verse that lives in great poetry is ever dead, and no language. […] But, as with all verse, if the passionate utterance does not inform it, it will be dead anyhow — let it be free as water (Tom Scott, p. 51).

- The pentameter is as dead as Larkin and Lowell. In the right hands no metrical form is dead. In the wrong hands all language is (Jon Stallworthy, p. 52).

In their own particular ways, the poets quoted above all speak to the problems I will discuss.

Most studies have assumed that Romance syllabotonic displaced the Germanic accentual stress-timed system of Old English poetry; for instance, Gasparov (1996, p. 184) notes that, with Chaucer, "English poetry had been given a new measure *that was free from the generic and stylistic traditions of the earlier one*" (my emphasis). As a result, the meter of poets like Thomas Wyatt, John Donne, John Webster, Emily Dickinson, and Gerard Manley Hopkins was considered "rough" if not downright unmetrical. Ben Jonson's (1619) famous comment to William Drummond on Donne's poetry is typical: "That Done [*sic*], for not keeping of accent, deserved hanging" (Patterson, 1923).

Halle and Keyser's (1971) theory of English meter established an advance from earlier studies by dispensing altogether with the classical notation of feet, notation that has always appeared problematically variable in scansions of an English poetic line. Based on a linguistic account of stress placement and still influenced by the dominance of the syllabotonic, Halle and Keyser's theory claimed to be able to distinguish metrical from unmetrical lines. Hascall (1974), however, collected over a hundred examples of English poetic practice that belies their claim. Subsequently, Attridge (1982; 1995) and Cureton (1992) produced theories that incorporated the possibilities of rhythmic variation that incidentally accounted for Hascall's "triple meter" examples in iambic pentameter. In his work, Tsur (1998) shows how important rhythmic phrasing and pitch are in characterizing the affective dimensions of the poetic line in both construction and performance.

In contrast to the theory that assumes Romance syllabotonic as the underlying structure for English meter, I see English verse as the child of two parents in Indo-European tradition: Romance (of which French syllabics, itself derived from the quantitative measures of classical Greek and Latin, is one example) and Germanic (the alliterative and accentual stress-timed meters of Old English poetry). Just as a child inherits features from both parents and their lineage, the child is nevertheless unique in its own right. The challenge, then, is to characterize that uniqueness.

With the development of cognitive linguistics in the latter half of the twentieth century, new tools became available to reconsider the nature of English verse. In particular, Fauconnier and Turner's (2002) "blending" theory shows how new structures can emerge from older forms. The term *blending* is shorthand for "conceptual integration network", a dynamic process involving "mental spaces" in which new information can emerge from relationships between and projections from the mental spaces of old information. It is therefore a model for creativity. The basic model consists of four temporally dynamic spaces, two of which, called "input spaces", include information from particular knowledge domains. A generic space contains isomorphic elements common to both input spaces that trigger the relationships between and projections from them into a blended space that has emergent structure, structure that exists in neither of the input spaces.

In the emergence of English verse structure, Germanic and Romance poetic language forms are the two domains whose elements constitute the input spaces. The generic space contains the isomorphic and isochronic elements shared by both poetic forms, which triggers the integration of some of their elements into the resulting blended space to create the emergent structure of English verse. The process is one of "double-scope" blending, where both spaces participate equivalently in governing the projection, a process that can produce clashes in the blend. In the case of my example of English verse as emergent structure, I shall argue that there is unequal time equivalence between the two projections, whereby Germanic principles which exist in the earlier forms of English poetry predominate and therefore underlie the later projections of Romance principles into the blend. This reversal from the dominant mode of considering English verse structure as primarily syllabotonic not only explains the metrical characteristics of lines that seem to violate syllabotonic principles, but establishes the influence of the accentual stress-timed system to create the flexibility and variation of English verse structure.

In this paper, therefore, I sketch out a very brief preliminary outline of how the measures of English verse are able to accommodate the range of possibilities available to the child that did not exist in either parent. I give a few examples, three hundred years apart, to show how the principles of stress-timing and rhythmic phrasing determine the metrical line in an early poet like Thomas Wyatt before turning to its further development in the poetry of Emily Dickinson.

2. The Measures of Thomas Wyatt

The publication of Thomas Wyatt's poems by Richard Tottel in 1557 shows clearly how the regular meters of the syllabotonic system dominated the accentual stress-timed system. As Thompson (1961, p. 15-29) documents in detailed analysis of Wyatt's *Satires*, Tottel regularized several of Wyatt's lines in order to "smooth" the meter and conform it to the syllabotonic principles of iambic pentameter. These changes included avoidance of clashing stresses by adding a syllable and regularizing the number of syllables. The following two examples show how Tottel accommodated Wyatt's original lines to the alternating pattern of iambic pentameter:

Stress adjustment:	It was no dreame: I lay brode waking (Wyatt)
	It was no dreame: for I lay broade awaking (Tottel)
Syllable adjustment:	That raileth rekles to every mans shame (Wyatt)
	That rayleth rechlesse unto ech mans shame (Tottel)

That such a bias toward syllabotonic regularity continued right up to the twentieth century can be seen in the following statements about Wyatt quoted by Thompson (1961, p. 16):
- He was a pioneer who fumbled in the linguistic difficulties that beset him (Tottel, 1929).
- He has been said to have followed a system of fantastic intricacy of his own invention, based on a misunderstanding of Chaucer (Foxwell, 1911).
- His metrically irregular lines have been presented as expressively effective, in an almost magical way, capable of creating a 'profound feeling of wonder' with a stress pattern (Tillyard, 1949).
- It has been said that he wrote as he did for the sake of a certain 'pausing' rhythm that is quite unrelated to the iambic principle (Harding, 1946).

Thompson understands Wyatt's metrical style as being dependent on the poet's characterization of "the quality of living speech" over the metrical regularity of parental Romance forms, rather than considering the influence of the earlier Germanic stress-timed system (1961, p. 29). As a result, he finds a total of thirteen lines from the *Satires*, nine of which meet the required ten syllable-to-position assignment, and the remaining four short by one, that have "irregular metrical stress patterns which cannot be excused in one way or the other" (1961, p. 27). However, all these lines reveal Wyatt's inner ear responding to the stress-timed pattern of parental Germanic, characterized by a four-beat line, phrasal grouping, stress rests, and a variable number of non-primary-stressed syllables between the beats.

Wyatt's ten-position lines identified by Thompson all have markedly four, not five, strong stress beats. Five of them are unmetrical by Halle and Keyser's stress maximum rule. A stress maximum occurs when a strong stress is bounded on either side by a non-stress syllable. According to the theory, when a stress maximum occurs on an odd position in an iambic pentameter line, it makes the line unmetrical. So, for instance, the following line is considered unmetrical because of the stress maximum of "continue" falling on the seventh position: "Mádde if ye líst to contínue your sóre". However, as both Hascall and Tsur have noted, many lines of English poetry contain such "unmetrical" stress maxima. The demand for five stresses also produces clashing stresses in three of the four nine-syllable lines, as in the following line: "And scórne the stóry that the kníght tólde".

The apparent metrical irregularities in poets like Wyatt and Donne reveal certain patterns of phrasal grouping that rhythmically compensate for the lack of strict regularity of syllabotonic

meter. Caesura, or pauses in a syllabotonic line predominantly occur after the fourth or sixth position as Tsur has noted, thus creating a weak-to-strong/weak-to-strong alternating pattern and avoiding a chiasmic weak-to-strong/strong-to-weak pattern across the ten positions. In Wyatt, when a pausal break occurs syntactically after a strong stress, the following syllable can be either strong or weak, as the following ten-position lines show:

1. Ráther then to bé, / oútwardly to séme
2. From únder the stáll / without lándes or feíse

With the pauses in both these lines occurring after the fifth, odd position and not the fourth or sixth, the accepted reversal of stress after the pause in (1) creates a repeated rhythmic pattern with the triple non-stress syllables between the beats in both halves to reinforce the intended contrast between being and seeming. Any alteration to this line would destroy its effect, so that it is not surprising that Thompson (1961, p. 25) includes it among those "that cannot be brought into any relation with an iambic metrical pattern". Strangely enough, Tottel adjusts the line in (2), presumably to provide the "needed" fifth stress and to avoid a perceived stress clash in "withoút lándes", thus producing a twelve-syllable line with an unmetrical stress maximum on the ninth odd position: "From únder the stáll, withoúten lándes or feése".

Further consideration of Germanic metrical principles explains the earlier "unmetrical" lines quoted of nine syllables. Creed (1990) has persuasively argued for the existence of stress rests in the Old English poetic line which he suggests were marked in performance by the sound of the accompanying lyre. If the two lines in question are scanned according to this principle, even though they are freed from the alliterative and strict requirements of Old English metrics by the influence of Romance metrics on the iambic pentameter, one gets the following scansions, with the second evidencing a non-stress pause, much like the fermata in music:

$$/ \quad \underline{\quad\quad} \quad / \ (/) \ \underline{\quad\quad\quad\quad\quad} \quad /$$
Madde if ye list | to continue your sore

$$/ \quad\quad\quad / \ \frown \quad\quad\quad / \quad /$$
And scorne the story | that the knight tolde

Whether or not stress should be applied to a particular syllable and counted metrically depends upon its placement, both within a phrasal structure according to the rules of English language stress assignment and within the boundary of the metrical line. One complication in conforming the English line to Romance forms is the dominance of Germanic phonetic stress on the first syllable in words imported from French, as in coúrage versus *coráge*. In addition, the loosening of the alliterative requirement and placement of the beat in a stress-timed system that occurs with its integration with the syllabotonic allows for the greater variety of stress placement and alliteration that occurs in English verse. Its unique emergence as a system unto itself allows for an authorial construction of measured patterns that cannot be accounted for by the classical scansions of feet, but at the same time can be variously rendered according to speaker preference. That is why English verse accommodates different oral renditions without losing the sense of its metrically measured patterning.

3. The Measures of Emily Dickinson
Flash forward three hundred years, when poetic experimentation over the previous centuries had speeded up while regularity was still the norm. In 1855, Walt Whitman, generally considered "the father of free verse", self-published his first edition of *Leaves of Grass*. By the end of the century, Gerard Manley Hopkins, after seven years of Jesuit silence, had introduced "sprung rhythm" in his poem *The Wreck of the Deutschland* (1875), in which one can hear the accents and rhythms of Old English meter. The poem was deemed "unpublishable" by both his Jesuit community and his friend, Robert Bridges. When Bridges finally gathered Hopkins' poems together and published them in 1918,

he described *The Wreck of the Deutschland* as "a great dragon folded in the gate to forbid all entrance". Between them, Emily Dickinson was quietly distributing her poems to relatives and friends and compiling booklets (known as "fascicles") of her poems, poems that were not published until after her death.

Edited by Thomas Wentworth Higginson and Mabel Loomis Todd, the first publication of a selection of Dickinson's poems appeared in 1890. To make them more acceptable, the editors regularized the manuscript line breaks to the meters of hymnody, adjusting some of the poet's words to conform more closely with rhyme and syllabotonic tradition. In an article promoting the poetry, Todd conceded that the poet was "careless of form, scarcely thinking of the rhyme, *knowing or caring nothing of ancient accepted laws and customs in verse-making*" (qtd. in Buckingham 1989, p. 10; my emphasis). Indeed, many of Dickinson's first reviewers commented on her verse as lacking traditional metrical form, summed up succinctly by Arlo Bates: "There is evidence that Miss Dickinson was not without some vague feeling for metre and rhythm, yet she was apparently entirely unconscious that her own lines often had neither and constantly violated the canons of both" (qtd. in Buckingham 1989, p. 29).

Such commentary, relying as it does on the dominance of the Romance tradition in scansions of English verse, fails to see the development of English verse as freed from such absolute constraints without losing its grounding in the Germanic. It fails to see the progression of English verse in its maturity and growth as a system in its own right, giving rise to the multiple varied and flexible forms it evidences. It fails to recognize that Dickinson was in fact well-grounded in the principles of poetry, influenced by William Shakespeare and the King James Bible, and familiar with the works of many earlier and contemporary poets, including John Keats and Robert and Elizabeth Barrett Browning. To further my argument, therefore, in this section I show how Dickinson, like Wyatt and others, was hearing the temporal beat and rhythmic pulsations that drive the measures of her verse.

Dickinson's poems are particularly challenging. Since she never supervised her work in print, editors have to decide on whether line breaks in her manuscript are deliberate or simply runovers. They need to decide which version of a particular poem that exists in several different forms she would have chosen to publish. They need to decide which of various word and phrase alternates in one poem she would have chosen. They need to decide on whether an initial letter is capitalized or not, and how to deal with the various markings she made. When these are marks, editors choose to render them as dashes, though I prefer to call them markings, as they take on many different forms that are not clearly punctuation. Wylder (1971), correctly I think, identifies them as pronunciation guides, much as they occur in the rhetoric handbooks of Dickinson's school years.

The published versions of her poems to this day do not reflect her original composition. I therefore always work from Dickinson's manuscripts, most of which are now available to the public online, archived at Amherst College, marked "A", and at Harvard University, marked "H".

It is often assumed that Dickinson did not write in iambic pentameter. And yet several of her poems reveal her mastery of the form. Like her predecessors, Dickinson's poems reveal the strong pulse rhythm of four major stresses in a line, with several variantly stressed syllables in between (Zabuzhanska, 2017). Principles of Romance syllabotonic vary the stricter patterns of the Germanic stress-timed system, so that patterns of alliteration are more varied, and stress rests can occur at line end as well as elsewhere. She is particularly sensitive to phrasal grouping and the emotional effects caused by varied line length. Consider *A sepal, petal, and a thorn* (A 82 1/2):

      l.1   A sepal - petal - and a thorn
      l.2   Opon a common summer's morn -
      l.3   A flask of Dew - a Bee or two -
      l.4   A breeze - a caper in the trees -
      l.5   And I'm a Rose!

The interaction, or better: integration or blending, of Germanic and Romance metrical structure creates the possibilities in the English poetic line for affective response created by rhythmic variation. Compare, for instance, the two systems in the first line. The break in line 1 is not considered significant in syllabotonic scansion, with strong stress falling on three s positions in the line—

```
       /      /            /
    A sepal - petal - and a thorn
    w s   w   s w   s w   s
```

—but becomes particularly significant if the missing stress is supplied in the four-stress system of Germanic meter:

```
       /      /      (/) ____     /
    A sepal - petal -     and a thorn
    w s w    s w   s     w     s
```

The principle of more than one syllable occupying one metrical position under certain constraints is a feature of syllabotonic meter. The stress rest sets off the phrase "and a thorn" from the preceding words and thus reinforces this aspect of the flower's description as a clue to the final line. In addition, it anticipates the stress movement of line 4, thereby increasing expectancy for resolution that occurs with the triumphant conclusion of the last line.

With no identified pauses, line 2 reads as syllabotonically regular. Inserted between lines 1 and 3, it foregrounds the stress-timing of these lines. Note what happens if it is placed first:

Opon a common summer's morn
A sepal - petal - and a thorn

Not only is the focus of the poem now the common summer's morning and not the emergence of the rose, it obscures the contrast between what happens on a regular day (marked by syllabotonic meter) and the remarkable occasion of a rose's blossoming (marked by stress-timed meter).

Following Germanic stress, the third line falls into two parts of two stresses each, closed by two rhyming words, with the pause marking the break between them. The fourth line, although ostensibly like the third in structure, differs in placement of the pause and varies rhythmically with an anapestic movement in the second half of the line. The pause has the effect of setting off the two parts of the line, so that the missing stress appears to be lacking in the first part and not in position 6 as would be expected in a normal syllabotonic measure (this is reinforced by the rhyme scheme, underlined in the following scansion:

```
         /        /        /      /
    A flask of Dew - a Bee or two -


         /        /             /
    A Breeze - a caper in the trees -
```

If line 4 were to be read simply as an iambic line with stress maxima in two positions and an unstressed syllable in the sixth S position, the rhythmic quality of the line would be lost. Thus, although a syllabotonic scansion shows that the line is perfectly regular:

```
       /        /            /
    A Breeze - a caper in the trees -
    w   s     w s w s w   s
```

it does not capture the rhythmic quality of the line as a stress-timed scansion does:

```
    x    /     (x) (/) x  /  ___x__    /
    A Breeze -       a caper in the trees –
    w    s     w  s w s   w       s
```

The stress pattern forces the crowding of the last half line in line 4, which iconically reflects the fast movement of "a caper".

According to strict Old English metrics, this scansion would be impermissible, since the strong beats do not occur at the beginning of each measure. It would seem, therefore, for English meter, the strict division of the line into the two-part Germanic measure is not an adequate representation of its metrical structure. The existence of the pause in line 4, at the place where we should expect a repetition of the structure in the preceding analogous line ("of Dew"), demands that the pattern be rhythmically provided. The insertion of the stress rests at the pause seems necessary to characterize its stress-timed metrical pattern, a pattern that also enables the position and phrasal reduction of primary stresses to be much more flexible.

Line 5 is a half line that provides the missing element of the pauses in lines 1 and 5, and the metrical effect of their stress suspension is to increase the expectancy of the climactic resolution given in the final line: "And I'm a Rose!"

The principles of interplay between Germanic four-stress and Romance five-stress patterns can be seen in a long poem that expresses the emotions aroused by the absence of the loved one. Dickinson's editors have regularized the line breaks by creating ten-position lines in the first and last stanzas. The manuscript (H 66) looks like this, with the markings represented by hyphens:

How sick - to wait - in any
place - but thine -
I knew last night - when
someone tried to twine -
Thinking - perhaps - that   5
I looked tired - or alone -
Or breaking - almost - with
unspoken pain -

And I turned - ducal -
<u>That</u> right - was thine -   10
<u>One</u> <u>port</u> - suffices - for a
<u>Brig</u> - like <u>mine</u> -

Our's be the tossing - wild
though the sea -
Rather than a mooring -   15
unshared by thee -
Our's be the Cargo - <u>unladen</u> - <u>here</u> -
Rather than the "<u>spicy</u> <u>isles</u>" -
And thou - not there -

Dickinson's division of the poem into three stanzas creates an outer frame for the central stanza. The first stanza introduces the theme that, as we shall see, carries the emotive punch of the poem.

In the first stanza, the line breaks can understandably be seen as syntactic enjambment (runovers), so that the stanza can be regularized into ten-position lines. However, if the line breaks are also seen as metrical enjambment, the four-stress character of the lines becomes prominent, and one can experience the line breaks as including a pause that is a metrical diacritic, like the fermata in music:

     /   /   ⌢ /   /
How sick - to wait - in any   place - but thine -
    /   /   ⌢   /   /
I knew last night - when   someone tried to twine -

```
     /           /      ⌣·        /         /
Thinking - perhaps - that   I looked tired - or alone -
     /        /         ⌣·      /         /
Or breaking - almost - with   unspoken pain -
```

The stress rhythms indicated are those of the Germanic beat, even in the middle two lines which, under syllabotonic rules, would have five marked stresses.

Although the middle stanza in its short half lines with two stresses could also be rendered as ten-position lines, I think the editors were right to maintain its emotive affect as the central argument of the poem by maintaining Dickinson's line breaks (though they probably did so to maintain a pattern of four lines per stanza, instead of Dickinson's 8-4-7 structure):

```
        /         /
And I turned - ducal -
    /              /
That right - was thine -
  /      /
One port - suffices - for a
    /           /
Brig - like mine -
```

The last two lines show the flexibility of the English verse measure. Read together, they form a regular syllabotonic pentameter line with five stresses:

```
    /      /      /         /          /
One port - suffices - for a Brig - like mine
```

Such a reading, however, misses the rhythmic power of the Germanic, emphasized by Dickinson's underlining of the words carrying the strong beats. Just as congruent weakly stressed syllables can occupy one position under certain circumstances in syllabotonic meter, in Germanic as many as five (or more) syllables can occur between the stress beats. Although the verb carries stress in syllabotonic scansion, it is lowered a level in stress-timed scansion to reinforce the strong four-beat line.

The poem's final stanza then expands the argument. In this stanza, the additional characteristic of Germanic meter emerges: the existence of stress rests (Creed, 1990). Preference for the loved one is asserted by a typical Dickinsonian contrast: better to toss on a wild sea with the loved one than to share a safe mooring with someone else. If one considers the first four lines, as regularized by the editors, they form what look like regular syllabotonic ten-position (pentameter) measures. However, both are metrically problematic under the syllabotonic system.

In syllabotonic meter, the stress maximum principle does not allow for a strong stress to fall on a weak position when bounded on both sides by weak syllables. The first (lines 13-14) has only nine syllables, ending with a strong stress, so that an optional first empty position would make the line unmetrical by making "the tossing" a stress maximum. Likewise, if the ten syllables of the next two lines (15-16) occupy ten positions, the line is unmetrical by the stress maximum on "a Mooring". Both problems are resolved by scanning the line according to Germanic stress principles as follows:

```
                    /  _____   /      / ⌣·_____   /
ll. 13-14      Our's be the tossing - wild - though the sea -
                    /  _____    /     (/) _____  /
ll. 15-16      Rather than a Mooring -    unshared by thee -
```

Here, the contrast between being and not being with the loved one is reflected in the difference between the metrical diacritic pause at the line break of the first line and the stress rest inserted at the line break of the second: a contrast between Germanic predominating in the first and the possible syllabotonic scansion in the second. The fact that Dickinson placed "wild" with pausal markings on either side *before* rather than after the line break as in all the other lines makes it an outlier, thus foregrounding its stress and making it the "eye" of the poem. One thinks of Dickinson's other poem *Wild nights* (H 38).

A similar pattern of contrast occurs in the final lines, where the final two lines (18-19) can also, as in the previous line, be scanned as a syllabotonic iambic pentameter:

ll. 17   Our's be the Cargo -   unladen - here -

ll. 18-19 Rather than the "spicy isles" – And thou - not there -

Neutralization of stress level occurs across the three strong-stressed words in the final line. An alternative scansion would reduce the stress on "isles" and move the beat to the following line:

Rather than the "spicy *isles*" -

And thou - not there -

It is significant that line 17 is the only line in the poem that does not have the customary line break after the fifth position, thus emphasizing the affect of the poem's theme. Dickinson squeezed the wording on her page to fit them in, whereas, in the following lines, the line break emphasizes the power of the final line of the poem: "And thou - not there -".

Instead of the charge of unmetricality, these examples show how the growth and development of the measures of English verse culminate in Emily Dickinson at her most skillful in manipulating the demands of the meter to create emotive affect.

4. Conclusions

Although conformity to a stricter metricality of the syllabotonic line has influenced the regularization of poetry creation in English throughout the centuries, it is the example of poets that hear and respond to its Germanic origins that has created the increased flexibility of the English poetic measure that resonates in all the different forms of English verse structure. The fact that the iambic pentameter is still very much alive, as attested by the poets quoted in the introduction, as well as the many contemporary examples in English poetry, speaks to its accommodation to, or rather, its emergence from Old English metrical principles.

The requirement of English verse to conform to the dominating pattern of alternating stress within an iambic pentameter line results from the assumption that projection of the Romance syllabotonic system into the blend should override the clash in the blend that otherwise occurs with the corresponding projection of the Germanic stress-timed system. If, however, it is understood that, to the contrary, the double projection produces an emergent structure that is different from both parents, then there is no reason to demand strict requirement for either Germanic or Romance principles to dominate.

The intuitive response that one hears four prominent beats in English metrical verse, and the occurrence of multiple non-stress or lesser-stressed syllables between those beats, even in iambic pentameter, speaks to the flexibility and variation that neither parent has but that emerges in the child. Cureton (1992) has persuasively established four-beat structure as the pulse underlying English

rhythmic verse forms. And there is no reason to demand that a poem as a whole should consist of a set number of positions per line. Even within mainstream poetic forms, variation in line length can provide needed emphasis, as both Chaucer and Shakespeare well knew.

Although valuable work has been done in recent years, notably by Attridge, Cureton, and Tsur, the conclusion still remains that the unique character of English verse measure, that child of two parents, Germanic and Romance, has still not been theoretically absolutely determined. It is my hope that this paper points the way toward more investigation in developing an adequate theory for the measures of English verse.

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Résumé

This paper is a preliminary sketch toward developing a theory of English verse. By the twentieth century, English verse had become so flexible and varied in its forms that the question was even raised as to the death of the English pentameter. Contemporary poets' responses to that question reveal that although the English pentameter is very much alive, a complete theory of English verse still

has not been written. Historically, English metrical studies have based their theory on the assumption that the French Romance tradition of syllable alternation displaced the Germanic stress-timed system of Old English poetry. As a result, many lines of poetry written in iambic pentameter are considered unmetrical. The paper explores two examples of English poetry from the sixteenth and nineteenth centuries to show that, far from being metrically irregular, as claimed by most English metrists, they reflect a lineage from Old English metrical forms. Using Conceptual Integration Theory (or "blending" as it is commonly known in cognitive linguistics), the paper shows that English verse is the child of two parents, Germanic and Romance, whose emergent structure in the blend exists in neither parent. In analysis of examples from Thomas Wyatt's and Emily Dickinson's poetry, it is evident that the Germanic stress-timed system, modified by Romance syllabotonic, guides the rhythmic beat of the English metrical line. Building on the work of recent scholars in versification studies, the paper notes that a complete theory of the measures of English poetry still needs to be developed.
Key words: blending, Dickinson, English verse, pentameter, syllabotonic, stress-timed system, Wyatt.

Анотація
Запропоноване дослідження є попереднім нарисом до розробки теорії англійського віршування. До XX ст. англійський вірш був настільки флексивний і варіативний у своїх формах, що поставало питання про так звану "смерть" англійського пентаметра. Реакція сучасних поетів на такий феномен показала, що хоча й англійський пентаметр усе ще залишається вживаним, сама теорія англійського віршотворення досліджена недостатньо. Історично склалася думка, що вивчення англійської метричності засновано на припущенні, що франко-романський зсув складу замінив германську пентаметричну систему давньої англійської поезії. У результаті – строфи, написані ямбовим пентаметром, уважаються не метричними. У цій праці проаналізовано два приклади англійської поезії XVI та XIX столітъ для ілюстрації того, що вони, на противагу поглядам більшості англійських метристів, відображають наявність метричної лінії англійського вірша як нової структури. Відповідно до теорії концептуальної інтеграції (відомої широкому колу когнітивних лінгвістів як "блендинг"), у статті доводиться, що англійський вірш походить від двох мовних систем віршотворення – германської і романської – та його структура утворена внаслідок блендингу й не схожа на жодного зі своїх "батьків". Аналіз прикладів поезії Томаса Ваєта та Емілі Дікінсон свідчить про те, що германська метрична система, модифікована романською силабо-тонічною системою віршування, визначає ритміку англійської метричної лінії. До XX століття англійський вірш набув настільки гнучких і різноманітних форм, що навіть було висловлено припущення щодо занепаду англійського пентаметра. Висновок до представленого в статті аналізу, у якому містяться відповіді сучасних поетів на це питання, показує, що хоча англійський пентаметр ще існує, теорію вивчення англійської віршованої системи повністю ще не досліджено.
Ключові слова: блендинг, Дікінсон, англійський вірш, силабо-тонічний, пентаметр, Ваєт.

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AD HOC CATEGORIES IN THE EKPHRASTIC SPACE OF JOHN BERGER'S ESSAYS ABOUT PAINTING: A COGNITIVE LINGUISTIC ANALYSIS

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Abstract
The study presents a cognitive linguistic analysis of the process of ad hoc category construction as a means of ekphrasis in John Berger's essays about painters' works of art. After offering a theoretical description of an ad hoc category as contrasted with a natural category, the paper proceeds with a detailed analysis of how an ad hoc category is constructed in one of Berger's essays. It then examines the typical features of the process of ad hoc category creation in the ekphrastic space of the essays.
Key words: a cognitive linguistic analysis, ad hoc category, ekphrastic space, John Berger, essay about painting.

1. Introduction

The main purpose of this paper is to provide a cognitive linguistic account of the process of ad hoc category construction as a means of ekphrasis in modern essays about paintings. Thus, the study seeks to integrate inquiry findings into ekphrasis and categorisation. This blend of two areas of research that have thus far been distinct – ekphrasis was originally the object of literary and culture studies, and categorisation was primarily studied in psycholinguistics – is inspired by recent cognitive treatments of ekphrasis (Vorobyova, 2014; Izotova, 2018, p. 285-290) and is methodologically grounded in the new linguistic episteme as "the jigsaw paradigm pattern" (Vorobyova, 2013, p. 44) or "kaleidoscopic integration" of various branches of study (Marina, 2017, p. 115). This new epistemological approach presupposes a free combination of various hypotheses and methodologies which are borrowed from different paradigms to lay the foundation for a qualitatively new order (Vorobyova, op. cit.). This paper aspires to address the issue of linguistic characteristics of ad hoc category as an instrument of ekphrasis in modern essays about visual arts, such as painting, drawing, sculpture, and photography, in order to reveal the characteristic linguocognitive features of essayistic ekphrasis.

The **aim** of this study is to expose the ad hoc categories constructed in the ekphrastic space of John Berger's essays about painting. The **methods** applied to achieve the aim of the study are conceptual semantic and contextual interpretative analyses, which are integrated with the method of exploring the conceptual metaphors. The **material** of this study is 37 essays taken from the collection *"Portraits: Jong Berger on Artists"* by author John Berger (2015, p. 324-502), celebrated as an art critic who changed the way people think about art (Lowe, 2016; Almino, 2017; Kennedy, 2017). This paper focuses on essays about 20th-century artists simply because these essays mostly discuss painters who have not yet become well-known, meaning that discussions of their work will likely require the development of new categories rather than reliance on established ones.

2. Theoretical background and methodological foundations of the research
Since the key condition for the jigsaw paradigm pattern combination is the compatibility of various methods of analysis (Chrzanowska-Kluczewska and Vorobyova, 2017, p. 20), in building the theoretical background and developing the methodological foundations of this research, I focused on studies of ekphrasis and categorisation which discuss the construction of new meanings and new verbalised conceptual structures.

2.1. Ekphrasis as generation of meaning
A widely-accepted and often-quoted definition of ekphrasis as "the verbal representation of visual representation" (Mitchell, 1994) makes it possible to identify a wide range of phenomena with ekphrasis. Here, the "verbal representation" can take the form of a text of any genre or type, and the "visual representation" can be not only a work of the fine art, but also any visual mark or sign. However, there exists a strong tradition of interpreting ekphrasis more narrowly and specifically when "verbal representation" is specified as a literary work and "visual representation" is taken to mean a work of visual art. Within this more specific approach, ekphrasis is defined as "the literary representation of visual art" (Heffernan, 1991, p. 297) or, similarly, as "literary description of the works of visual art, which is sometimes followed with an aesthetic evaluation and sometimes accompanied with a description of some aspects of the artist's method, manner or style" (Generaliuk, 2013, p. 54). Such a narrow approach, which juxtaposes verbal art and visual art, gives rise to the question of what happens as a result of this contact. One proposed answer is that ekphrasis generates new meanings.

Yatsenko (2011) argues that ekphrasis should be treated "not only as a structural and semantic unit of the text and one of the ways of its organization but also as such a model of combining of painting and literature that becomes a source of generation of new meanings". This proposal is grounded theoretically in Lotman's conception of meaning explosion (2010, p. 63). In a study of late-19th-century English literary art criticism, Zagorodneva (2010) makes an observation, which is congruent with this idea of ekphrasis as the generation of meaning. Zagorodneva claims that ekphrasis in these essays "is a literary interpretation which contains new meanings" (p. 6).

Following Heffernan's suggestion that ekphrasis "must also open itself up to the vast body of writing about pictures which is commonly known as art criticism" (1991, p. 304), I apply the idea of ekphrasis as meaning generation to the study of modern essays about painting, drawing, sculpture, and photography.

2.2 Ad hoc category as novel categorisation
Barsalou (1983) coined the term "ad hoc categories" to account for categories which are "created spontaneously for use in specialized contexts" (1983, p. 211), in contrast with natural or common categories (ibid.), which are well-established in many people's conceptual systems. After some years of research, Barsalou summed up the key features of ad hoc category as follows:

> Ad hoc category is a novel category constructed spontaneously to achieve a goal relevant in the current situation (e.g., constructing *tourist activities to perform in Beijing* while planning a vacation). These categories are novel because they typically have not been entertained previously. They are constructed spontaneously because they do not reside as knowledge structures in long-term memory waiting to be retrieved. They help achieve a relevant goal by organizing the current situation in a way that supports effective goal pursuit (2010, p. 86).

Having subjected ad hoc categories to linguistic analysis, Mauri identified "a semantic core that invariably characterises the linguistic strategies employed to convey ad hoc categorization" (2017, p. 302). The researcher describes the "three orders of elements" to which ad hoc categories make systematic reference (ibid.):

> (A) One or more *explicit exemplars* of the category;
> (B) Additional *implicit members X*, associated with the exemplars by virtue of a shared property P that is relevant to the context;

(C) A *superordinate category C*, which includes both explicit exemplars and additional members X (Mauri, 2017, p. 302).

Ad hoc categories result in the formation of new conceptual structures, as Barsalou states: "Conceptually people combine existing concepts for objects, events, settings, mental states, properties, and so on to form novel conceptual structures" (2010, p. 86). This fact has been crucial for my research.

2.3. Ad hoc categories in essayistic ekphrasis: the study hypothesis

Encouraged by Stepanov's remark that "it is only but natural to imagine language as a space or volume in which people form their ideas" (1985, p. 3), and following the methodological approach developed by the scholars in Kyiv National Linguistic University to treat the complex objects of cognitive linguistic study in terms of space (Belekhova, 2011; Nikonova, 2012; Potapenko, 2011; Volkova 2017a; Volkova 2017b), I tentatively define ekphrastic space in the essays about the visual arts as a complex linguistic and cognitive interaction of the visual (visual artworks and their perception) and the verbal (verbal descriptions and interpretations of these artworks) that results in generation of new meanings. This study proceeds from the hypothesis that constructing ad hoc categories is one of the linguistic and cognitive processes used in essays about the visual arts to generate new meanings.

3. Results and discussion

Berger's essays about 20th-century artists often exploit ad hoc categorisation to explain the characteristic features of an artist's body of work. In this part of the paper, I would like to begin with a detailed analysis of one particular instance of an ad hoc category creation and then move on to present generalised observations.

3.1. An ad hoc category in one essay by Berger: a close look

The ekphrastic space in Berger's writing about Nicolas de Staël (1914-1955), a French painter of Russian origin, is constructed at the very beginning of the essay, in the third paragraph, written as a direct address to the artist himself: "I hesitate and become inarticulate before the certitude and the doubts of your painting. Almost everything you did is recognisable as being by you, like a familiar voice in the next room. At the same time many of the later paintings represent Absence. Like the blue reclining nude painted without a model in 1955" (2015, p. 375-376). In this quote, the ekphrastic space is created through the actualisation of the concept PAINTING (*your painting*, *the later paintings*) together with the explicit description of what one of the paintings looks like and what it means. The description of the visual aspect of the picture is provided through the evocation of the concepts which are connected with some physical images: NUDE (*the nude*), RECLINE (*reclini*ng), and BLUE (*blue*). The explanation of the meaning of the paintings relies on the actualisation of the abstract concept ABSENCE (*Absence*). In this way, the passage connects descriptive and interpretative ekphrases, in Yatsenko's terms (2011).

Berger himself conceptualises the perceptive and interpretative activities which have resulted in the descriptive and interpretative ekphrases in the essay as difficult and time consuming: "However clumsily, I want to describe to you what it's like today looking at your work fifty years afterwards. It has taken me all that time to see what you were doing and what you achieved" (2015, p. 376). Since this reflexive passage evokes the concept ARTIST'S BODY OF WORK (*your work*, *what you were doing and what you achieved*), the ekphrasis in the essay is of a generalising type (Yatsenko, 2011), as contrasted with simple ekphrasis, which deals with one work only (ibid.).

The efforts to provide ekphrasis in the essay lead to the creation of an ad hoc category: "Nicolas de Staël was a painter who never stopped searching for the sky. <…> He encourages us by his courage, and by his unique maps he left behind about crawling towards the light" (Berger, 2015, p. 381). This passage constructs the ad hoc category "a painter who never stopped searching for the sky and its light". The conceptual mechanism that was used to form this category is typical of ad hoc categories which

are created when "people combine existing concepts for objects, events, settings, mental states, properties, and so on" (Barsalou, 2010, p. 86). The first sentence quoted above from Berger's essay verbalises the concepts PAINTER, SEARCH, SKY, and STOP, together with NEVER, with the lexemes *painter*, *searching, sky, stopped,* and *never,* respectively. The concepts CRAWL and LIGHT are represented in the second sentence by the lexemes *crawling* and *light,* respectively. These are combined to give an original account of de Staл's uniqueness. As such, this ad hoc category arises through the process outlined by Barsalou: "Sometimes, novel concepts result from perceiving something novel and then describing it" (2010, p. 86). It is the novel property "such who persisted in searching for the sky and its light" attributed to de Staл that is used to delineate the ad hoc category created in the context of the essay.

According to Mauri, the property that guarantees the identity of an ad hoc category should be sufficiently unambiguous (2017, p. 305). This unambiguity is achieved in the essay about de Staël through repetitive reference to the process of searching for the sky, striving for it in the account of the painter's creative development. For example, the description of the periods of the artist's creative activity starts with the following statement: "All his short life he struggled to paint the sky and its lights" (Berger, 2015, p. 376). In this passage, the property "such who struggled to paint the sky and its lights" is introduced for the first time with the help of the syntactic structure *he struggled to paint the sky and its lights*. However, while being explicitly named, the property "such who struggled to paint the sky and its lights" can mean different things, since a painting as a semiotic object provides a certain representation (image that can be seen) and its interpretation (meaning that can be inferred). Hence, the property "such who struggled to paint the sky and its lights" could potentially be interpreted in different ways. It could signify an artist who focuses on rendering visual effects in the sky without attributing much meaning to it, or it could signify an artist who creates images of the skies in order to render ideas and represent a worldview. The essay resolves this potential ambiguity through explicit description of the symbolism of the sky, which follows immediately after the passage where de Staël as an artist is ascribed the quality "such who struggled to paint the sky and its lights":

> Skies change not only from hour to hour, and from season to season, but also from century to century. They change according to weather, and according to history. And this is because the sky is like a window and a mirror, a window onto the rest of the universe, and a mirror to the earthly events taking place below it. El Greco's skies reflect the conspiracies of the Counter-Reformation and the Spanish Inquisition, as much as Turner's reflect the turmoil of the Industrial Revolution (Berger, 2015, p. 376-377).

In the above-quoted passage, Berger verbalises his reflections on the attitudes to the sky with the help of the contrastive structure *"Skies change not only from hour to hour, and from season to season, but also from century to century"*. He does this to acknowledge two attitudes to the sky: a natural one (*"Skies change … from hour to hour, and from season to season"*) and a cultural (semiotic) one (*"from century to century"*). This distinction is so significant to the construction of meaning in the essay that Berger elaborates it further. First, he emphasises the duality of the two attitudes to the sky with one more sentence, *"They change according to weather, and according to history",* where the pronoun *they* refers to the skies. This sentence restates the dualism explicitly: a natural look at the sky is represented with the syntactic structure *"They change according to weather",* and a cultural look at the sky is duly mentioned in the syntactic structure *"They change <…> according to history"*. Second, Berger constructs the duality of the two attitudes to the sky via two contrasting conceptual metaphors: THE SKY IS A WINDOW TO THE UNIVERSE and THE SKY IS A MIRROR TO THE EARTHLY EVENTS. He presents this verbally in the statement, *"...the sky is like a window and a mirror, a window onto the rest of the universe, and a mirror to the earthly events taking place below it."* He further elucidates this idea with the two examples in the sentence that follows: *"El Greco's skies reflect the conspiracies of the Counter-Reformation and the Spanish Inquisition, as much as Turner's reflect the turmoil of the Industrial Revolution"*. This sentence verbalises the instantiations of the concepts PAINTER (*El Greco, Turner*), SKY (*skies*), HISTORICAL PERIOD (*the Counter-Reformation and*

23

the Spanish Inquisition, the Industrial Revolution), and MEANING SEEN IN THE DEPICTED SKY (*the conspiracies, the turmoil*). Though this part of the essay might be primarily addressed to a quite narrow group of readers who are familiar with the artistic characteristics of El Greco and Turner as placed in historical context, the next paragraph opens up to invite less knowledgeable readers to continue reading the essay: "Nobody looks up at a real sky for more than a minute without making a wish related to some current fear or hope" (Berger, 2015, p. 377). This sentence verbalises a generalising statement, which gives everybody the ability to have a cultural look at the sky. The double negation in the sentence (*nobody, without making*) makes this idea more pronounced. Overall, the property "such who struggled to paint the sky and its lights" is specified in the essay as "such who struggled to paint the sky and its lights as having particular meanings".

After Berger clarifies the property that identifies the construction of an hoc category as described above, he uses this category to discuss the periods of de Staël's career as a painter. He discusses the period "between 1948 and 1952", writing, "After seven years of crawling towards the sky, he had reached it" (Berger, 2015, p. 378). In this passage, the property "such who struggled to paint the sky and its lights" is slightly modified as "such who crawled towards the sky and reached it". The sky is further given the cultural (semiotic) interpretation:

> These works are not finally about exploded walls, smashed roofs, and shattered masonry, but about how a person with soul and imagination and memory searches for a path through the ruins … <…> In each painting there are slivers of light, and between the wrecked gestures there is a passage to follow so as to emerge. They are paintings about crawling towards the light of the sky, and they are magnificent (Berger, 2015, p. 377).

This passage characterises de Staël's pictures not as mimetic representations (*"These works are not finally about exploded walls, smashed roofs, and shattered masonry…"*), but rather as having symbolic meaning (*"They are paintings about crawling towards the light of the sky…"*).

In much the same way, the property "such who struggled to paint the sky and its lights" is evoked in the characterisation of the third period of de Staël's work, when "The sky he had at last reached proved to be very different from what he had expected" (Berger, 2015, p. 378). In this passage, the property "such who struggled to paint the sky and its lights" is evoked through the painter's attribute "such who reached the sky". This is verbalised via the syntactic structure "*the sky he had at last reached…*". Later in the essay, the sky is discussed from a cultural point of view and given a symbolic interpretation as the epitome of vanished hope: "After 1952 begins the struggle to find the hope which was missing from the sky. He cannot return to crawling through the dark" (Berger, 2015, p. 379). One more time the property "such who struggled to paint the sky and its lights" is represented in its slightly modified mode "such who crawled towards the sky and reached it".

Berger gives de Staël's last works the following characteristics in the essay: "Finally the paintings in Sicily – particularly at Agrigente. <…> Sky has been banished. All that remains is an absence, with deeply dyed colours stuffed into its mouth to stop it crying out. / Beside these hopeless paintings (hopeless in a descriptive, not a critical, term) his small drawings, done at the same time, with their lines like pine needles. Drawings which recall the ruins he crawled through when the sky contained hope" (Berger, 2015, p. 380). In this passage the property "such who struggled to paint the sky and its lights" in its modified mode is verbalised with the help of the syntactic structure "*the ruins he crawled through when the sky contained hope*".

In my analysis, I started by presenting Berger's ad hoc category from his essay about de Staël for the purpose of clarity of argument. However, the passage which contains the explicit objectification of the ad hoc category (let me requote it in order not to cause misunderstanding: "Nicolas de Staël was a painter who never stopped searching for the sky. <…> He encourages us by his courage, and by his unique maps he left behind about crawling towards the light" (Berger, 2015, p. 381) comes in the essay after the constitutive property of this ad hoc category "such who struggled to paint the sky and its light" has already been established. Such a linguocognitive essay structure is determined by the nature of an ad hoc category, as Mauri describes it: "The distinguishing property of ad hoc

24

categories is the dependence on context for their construction and interpretation, which is not shared by common categories, whose denotation is stable enough to include a core exemplars inferable without accessing to the speech situation" (2017, p. 304).

Berger's essay has the characteristic of an ad hoc category, as compared with Mauri's account of the "three orders of elements" (see above: part 2.2.). While the name of the artist *Nicolas de Staël* clearly serves to represent what is, in Mauri's terms, an "explicit exemplar" of the ad hoc category and the category itself (Mauri's "superordinate category C"), which is established via the syntactic structures "*who never stopped searching for the sky*" and "*crawling towards the light*", the third element from Mauri's triad, "additional implicit members X, associated with the exemplars by virtue of a shared property P that is relevant to the context", is represented first and foremost by the abundant contextual descriptions of the property P ("such who struggled to paint the sky and its lights"). The implicit elements of this ad hoc category remain implicit; however, the possibility of their presence is assured by mentioning El Greco and Joseph Mallord William Turner as painters who represented the sky symbolically (see the discussion above). This technique goes to Berger's idea to highlight de Staël's uniqueness as an artist.

Overall, it is via the construction of the ad hoc category as a new cognitive structure that the new meaning is generated in the ekphrastic space in Berger's essay about de Staël.

3.2. Ad hoc categories in Berger's essays: an account of the regularities
The study of the ad hoc category construction regularities in the ekphrastic space of Berger's essays about artists has revealed that this construction is always connected with the type of ekphrasis used for generalisation. While descriptive ekphrasis plays a significant role in creating the ad hoc categories in the essays, it is interpretative ekphrasis that is essential for that process.

The contextual explication of the constitutive property of an ad hoc category in Berger's essays has two key linguocognitive features. First, the property that establishes the identity of an ad hoc category used to represent the painter whose work is the prime focus in the essay is always unambiguous and represented with the help of the verbal context larger than one sentence. Second, when an ad hoc category is used to introduce an artist who is only given a cursory mention, the identifying property of the ad hoc category is presented very briefly. Let me illustrate these findings with examples.

Cy Twombly (1928-2011), an American painter, sculptor and photographer, is characterised in the last paragraph of the essay devoted to him as follows: "I know no other visual Western artist who has created an oeuvre that visualises with living colours the silent space that exists between and around words. Twombly is the painterly master of verbal silence!" (Berger, 2015, p. 427). This passage verbalises the ad hoc category "the painterly master of verbal silence" and comes after the sentence which objectifies the concepts – PAINTER (*visual artist*), SILENCE (*silent*) and VERBAL (*words*) – which have been used to construct this ad hoc category. Moreover, in all of the other five paragraphs of this essay, Berger discusses the relationships between painting and writing. In particular, he describes Twombly's artistic method in this way: "his paintings, as I see them, touch upon something fundamental to a writer's relationship with her or his language" (Berger, 2015, p. 426). He compares Twombly's artistic method with a writer, characterised as such, who: "continually struggles for clarity *against* the language he's using, or, more accurately, against the common usage of that language" (Berger, 2015, p. 426).

Similarly, the ad hoc category "a tragic artist of real significance" (Berger, 2015, p. 411) is established to outline the work of Leon Kossoff (1926-2019), a British figurative painter, after a detailed discussion which evokes the concepts PERSON (*man*), POWERLESSNESS (*powerlessness*), SUFFERING (*suffering*), TRAGEDY (*tragedy, tragic*), and ARTWORK (*work of art*) that are used to constitute a novel cognitive structure – the ad hoc category, for example:

Yet, at the same time, he is overwhelmed by the powerlessness of man in face of the material world – hence his profound pessimism. He is too honest to resort to religion, and yet can find no explanation for the crushing weight of suffering. Other critics have been made uncomfortable by his sense of tragedy. I am not. I sympathise. But to turn a sense of tragedy into a tragic work of art one must believe in the possibility of the happy alternative. And so – paradoxically – if Kossoff's understanding can make him rise above his own pessimism, he could become a tragic artist of real significance (Berger, 2015, p. 411).

By contrast with Twombly and Kossoff, Pierre Bonnard (1867-1947), a French painter, illustrator and printmaker, is briefly mentioned in the essay devoted to Renato Guttuso (1911-1987), an Italian painter: "Even as sheltered a painter as Bonnard has had to express his faith in sensuous domesticity in a way which, for all its marvellous subtleties, is strident compared to that of Chardin or Velázquez" (Berger, 2015, p. 354). This passage creates the ad hoc category "sheltered painter". It is given a short explanation with the help of the verbalised concepts SENSUOUS (*sensuous*) and DOMESTICITY (*domesticity*).

As the analysis of the essay about de Staл has demonstrated, the implicit members of an ad hoc category constructed in the ekphrastic space of Berger's essays tend to remain implicit (see part 3.1.). It has proved to be true in all the analysed essays. This regularity may occur because Berger gives his ad hoc categories the power to distinguish a chosen artist's work rather than aggregate painters with a similar manner, style, or techniques.

The study has made it possible to identify three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays. First subtype is a completely novel ad hoc category, for example, the category "artist in retreat" in the essay about Alberto Giacometti (1901-1966), a Swiss sculptor, painter, draftsman and printmaker:

> Insofar as Giacometti's view could not have been held during any preceding historical period, one can say that it reflects the social fragmentation and manic individualism of the late bourgeois intelligentsia. He was no longer even the artist in retreat. He was the artist who considered society as irrelevant. If it inherited his works it was by default (Berger, 2015, p. 327).

Second is an ad hoc category that comes along when a well-established category is reconsidered – for instance, in the essay about Friso Ten Holt (1921-1997), a Dutch painter, stained-glass artist and graphic artist, the well-established category "a classical artist" is treated in a novel way and changed into "a classical artist who at the same time is a modern artist and a revolutionary artist":

> One could sum all this up – but without the foregoing explanation it wouldn't mean much – by saying that Ten Holt is a classical artist. […] It has been easy to be a classical artist. Today it is immensely difficult. And immensely necessary" (Berger, 2015, p. 392-393); "One day, with the advent of new visual media and society not based on alienation, the modern tradition will be continued. Then artists like Ten Holt (perhaps there are half a dozen in Europe) will be seen to have been heroes. Not because they were politically conscious heralds of that new society – that is another way of living; but because they obstinately believed in the continuity of art at a time when most, doubting the continuity of their own way of life, wanted to destroy all continuity. And to believe in continuity is to be modern, is to be – for us who can respect nothing else – revolutionary (Berger, 2015, p. 393).

Third is an ad hoc category which remains in doubt, since it is not definitively used to characterise an artist. For example, Berger's essay about Francis Newton Souza (1924-2002), an Indian artist, establishes the ad hoc category "a man hopelessly muddled and meaninglessly pushed hither and thither". However, Berger questions the legitimacy of using this category to characterise Souza: "Are these twenty-one rather clumsy canvases only the expression of a man hopelessly muddled and meaninglessly pushed hither and thither? Are their few qualities only the result of the tag-end of a broken, used-up tradition? I do not know" (Berger, 2015, p. 400).

It is also worth noting that in the essay about Peter de Francia (1921-2012), a British artist, the need for ad hoc categories is very explicitly revealed. Trying to characterise de Francia's work, Berger admits the difficulties of classification ? "Peter didn't fit easily, did he?" (2015, p. 397) – after rejecting the classification of de Francia's work into the categories "classical painter" or "romantic":

"He is the opposite of a classical painter. A romantic? No, because he belongs to the mid twentieth century, and romanticism, in the usual sense of the word, cannot" (Berger, 2015, p. 397). Berger eventually comes up with the ad hoc category "a horizon-painter", duly giving a detailed contextual description, including the metaphorical construction DE FRANCIA IS A HELMSMAN: "he's a horizon-painter. When he's observing a chair or a foot his gaze and scrutiny are still panoramic. In his vision there are no shelters from space. <u>He has the vision of a helmsman navigating an open sailing boat</u>" (2015, p. 397).

4. Conclusions

Ad hoc category construction in the ekphrastic space of Berger's essays about painting has proven to be a powerful means of generating new meanings within generalising ekphrasis as an account of a painter's body of work rather than of one particular picture.

Integration of both the psycholinguistic research and literary studies of meaning creation through ekphrasis into ad hoc categorisation within the cognitive linguistic approach, as well as application of the methods of conceptual semantic analysis, contextual interpretative analysis, and analysis of conceptual metaphors has led to the finding that the ad hoc categories in Berger's essays about painting exhibit the typical features of such conceptual structures in addition to their own unique characteristics. As it is quintessential to any ad hoc category, the ad hoc categories in Berger's essays about the works of 20th-century painters are constructed with the help of a distinguishing property which is explicitly described in semantically rich contexts created with verbal units larger than one sentence. The specific feature of the ad hoc categories in Berger's essays is the strong tendency for implicit members of the ad hoc category constructed in the ekphrastic space to remain implicit, allowing the ad hoc category to highlight the uniqueness of the painter whose works are characterised within this ad hoc category. The fact that there are three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays – a completely novel subtype, a subtype that is developed through reconsidering a well-established category, and a subtype in doubt – demonstrates that human categorisation is a flexible process with common categories and completely novel categories at the extremes and a number of possible members existing in between on a cognitive spectrum.

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Résumé

The purpose of this study is to reveal the linguocognitive characteristics of the ad hoc categories in the ekphrastic space of Berger's essays. The methods applied in the research are conceptual semantic and contextual interpretative analyses as well as analysis in terms of conceptual metaphors. The material of the study is Berger's essays about 20th-century painters. Ultimately, this study determines that ad hoc category construction in the ekphrastic space of Berger's essays is always connected with generalising ekphrasis comprising a whole body of a painter's work rather than simple ekphrasis directed towards one picture. Also descriptive ekphrasis is important for the creation of the ad hoc categories, and interpretative ekphrasis bears a crucial role in this process. The property that establishes the identity of an ad hoc category is always given an explicit verbal representation. When the identifying property is used to characterise the painter whose work is the prime focus in the essay, this property is unambiguously presented in semantically rich verbal contexts larger than one sentence, but when the ad hoc category identifying property is used to represent an artist who only receives a cursory mention, this property is given very briefly. The implicit members of the ad hoc categories tend to remain implicit, thus highlighting the achievements of the painter under discussion. According to this study, there are three subtypes of the ad hoc categories in the ekphrastic space of Berger's essays: a completely novel one, a category that is developed through reconsideration of a well-established category, and a category in doubt. The existence of such subtypes signifies that human categorisation is a flexible process with natural categories and completely novel categories at the extremes of a range of categorical possibilities.

Key words: a cognitive linguistic analysis, ad hoc category, ekphrastic space, John Berger, essay about painting.

Анотація

Розвідка присвячена особливостям конструювання ad hoc категорій як засобів екфразису в есе Джона Бергера про образотворче мистецтво. Метою статті є визначити лінгвокогнітивні характеристики ad hoc категорій в екфрастичному просторі есеїстики Бергера. У дослідженні застосовані методи концептуально-семантичного, контекстуально-інтерпретаційного аналізу, а також аналізу в термінах концептуальної метафори. Матеріалом розвідки стали есе Бергера про художників ХХ століття. Завдяки дослідженню було з'ясовано таке: конструювання ad hoc категорій в екфрастичному просторі есе Бергера завжди пов'язане з узагальнювальним екфразисом, до якого залучено весь творчий доробок художника, на противагу простому екфразису, зосередженому на окремому творі; хоча описовий екфразис відіграє помітну роль

у конструюванні ad hoc категорій, основну функцію в цьому плані виконує інтерпретаційний екфразис; властивість, яка конституює ad hoc категорію, завжди має в есе експліцитну вербальну репрезентацію; коли конститутивна для ad hoc категорії властивість використовується для характеристики митця, чия творчість перебуває у фокусі уваги в есе, ця властивість завжди отримує чіткий опис у семантично багатому вербалізованому контексті, більшому за речення; коли конститутивна для ad hoc категорії властивість застосовується для характеристики художника, чия творчість згадується в есе побіжно, ця властивість має лапідарну репрезентацію; імпліковані члени ad hoc категорії мають тенденцію залишатися імплікованими в екфрастичному просторі есе, що дає змогу використати певну ad hoc категорію для виокремлення творчості певного митця; в екфрастичному просторі есе Бергера функціонують ad hoc категорії трьох типів: абсолютно нові, ті, що постали в результаті переосмислення традиційних категорій, а також ті, що взяті під сумнів. Факт існування трьох типів ad hoc категорій в екфрастичному просторі есе Бергера свідчить про те, що категоризація світу людиною є гнучким процесом, у якому природні категорії та ad hoc категорії становлять полюси, між якими розміщується спектр інших можливих категорій.

Ключові слова: лінгвокогнітивний аналіз**,** ad hoc категорія, екфрастичний простір, Джон Бергер, есе про образотворче мистецтво.

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ECO-COGNITIVE APPROACH TO THE STUDY
OF EVALUATION CONCEPT

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Abstract
This article deals with the development of eco-cognitive approach to the investigation of evaluation concept in modern linguistics. Linguistic ecology relates to the field of complex and multifaceted phenomena of culturological and humanitarian character. It examines the peculiarities of language research approaches as an instrument of harmonious lifestyle of the people as well as an important means of social contact in the international research and creation of evaluative worldview.
Key words: eco-cognitive approach, evaluation concept, evaluation category, ecolinguistics, biocognitive theory, cognition.

1. Introduction
Languages cannot exist and survive in a vacuum. They are the consequence of continuous accommodation with the people who speak them and the surroundings in which they are used. An ecological approach to language displays that all cultures and related languages around the world are sustained and protect both by numerous levels of efficient relations that are evident among language communities of speakers and the variable quality of language itself (Wendel, 2005, p. 51). The ecological opinion has in recent years come a long way from its origins in biology, to become a new theory with many branches. Its advance is holistic and focuses on dynamic, interactive systems and the interrelationships between the object of investigation and its context (Lier, 2010; Wendel, 2005, p. 51-76). From an ecological point of view, language is inseparable from expressions of human sociality, such as communication, culture, and community. Arising from this perspective are main concepts such as patterning, predictability, and creativity, which are suggested as the source of a very different approach to linguistics. Linguists, along with everyone interested in the many aspects of meaningful person's behavior, will find the ideas presented in this paper both motivating and challenging. Any language is the product of steady adjustment to the individuals who speak it and the environment in which it circulates (Stibbe, 2006, p. 61-77). The ecological approach to language covers the multifaceted net of interactions which can be observed between reality, language and its users. The anthropocentric and eco-centric lines may be distinguished as reasonable forms in the development of contemporary humanitarian sciences as they establish different interpretations in the research of human development and human activities effects. All ecological phenomena perceived by an individual have a definite value in our minds, that is, they can be assessed (Killingsworth, 2005, p. 359-373). Evaluation is a fundamental constituent of cognition which is based on a value approach to the facts of nature and society. Person's life is impossible without estimation. The **aim** of this paper is to demonstrate the eco-cognitive grounds of evaluation category. Achieving this goal demands the resolution of the following **tasks**: the examination of the interconnection between ecolinguistics

and evaluation and the analysis of the structure of the evaluative concept. **Methods and techniques** are determined by the purposes, theoretical direction of the proposed article and are of complex nature. They integrate the fundamental statements of Evaluation theory and Cognitive theory. Theses and techniques of ecocognitive and biocognitive theories are used while studying the essential characteristics of the evaluative concept.

2. Ecology as an obligatory constituent of language

Present-day linguistics is characterized by synchronization of different scientific views considering its main objective – language. It is confirmed that language can be understood and elucidated only as a basic component of the cognitive system, regardless of the diverse interpretations of natural language principal directions. It means that all language structures and instruments are aimed at ensuring cognitive and mental individual's activity.

Knowledge is considered the key one category in cognitive science. It contains and incorporates information about the world and language system. This focus on linguistic investigation makes questions of clarifying linguistic semantics in terms of categorization and conceptualization of cognitive processes and procedures of outer world principally vital. In spite of the importance and social role significance of the notion of ecology, it is not quite an object of research in linguistic papers. This determines the **topicality** of author's piece of writing.

The foundation of the conceptual content of linguistic ecology as a scientific field represents the essential value orientations related to ethical principles, concepts of morality, and spirituality. The subjects of linguistic ecology are the culture of thinking and speech behavior, construction of linguistic taste, defence and perfection of literary language, identification of ways and methods of its enrichment, the clarity of speech habitat (Shevchenko, 2015, p. 114-132).

Ecolinguistics as a scientific branch that combines ecology and linguistics investigates the interconnection between language, human being as a language carrier, and the environment. Language as a dominant element in the chain between man, society and nature becomes the focus of cognitive and linguistic study. Many cognitivists try to explain this phenomenon and find the keys for the tasks' decision.

The essential rules of cognitive field of the first generation were questioned, chief principles of cognitive science of the second generation (as it is conventionally named by Lakoff and Johnson (Lakoff and Johnson, 2003) were worked out. Cognition is understood by scientists as the activity of the human body interacting with the environment for adaptation to the environment for further survival and reproduction.

It is very significant to note that this idea and other postulates originated by Lakoff and Johnson, were revealed in biocognitive theory developed by Chilean neurobiologists Maturana and Varela (Maturana and Varela, 1987). The scholars proposed a novel approach to living systems, based on the theory that living systems are studying systems, and life is a process of cognition. In other words, an endeavour was made to find an explanation for the phenomenon of knowledge as an effective tool which enables a living organism to continue its existence in a certain environment.

Moreover, the scientists highlight that the centre of any knowledge is an onlooker. The onlooker is defined as a living system with a circular organization. For such a system Maturana uses the term "autopoetic" (Maturana and Varela, 1987). All parts of the living system are imposed on this basic circularity and maintained it, ensuring its permanence in successive exchanges in the constantly changing environment. The living system exists as long as it retains the capability to self-reproduction and adaptation. As a result, reproduction and adaptation are the crucial conditions for a solitary organism's life and for the whole species.

Subjects surrounding the personality are an integral part of his niche, so relations with them serve the function of his adaptation within niches. These relations tend to have the nature of orientation. One organism can modify the behavior of another one, first, when they are linked with each other

in such a way that the previous behavior of one determines the succeeding behavior of another, such as courtship or a battle, the behaviour, which is the basis for friendship and hostility. Secondly, one organism can direct the behavior of another organism on part of his fieldwork, which is different from the part that incorporates this interaction. This takes place only if the interaction spheres of organisms are compatible. The second type of orienting interaction is the starting point for any language behavior.

The development of anthropocentrism in linguistics has contributed to the emergence of a new scientific direction – linguistic axiology, which studies the set of values of the ethnos and means of its representation in the language and cultural dimension. In the process of perception of the surrounding reality, an individual determines his approach to the world, assessing notions, facts, and events. Considering the above mentioned, one can refer to the study of the role of evaluative phenomena in a human's life.

2.1 Appraisal and Values

It is known that the fundamental nature of the category of evaluation is enlightened by the theory of value orientation of a person's activity and consciousness; and the variety of its characteristics embraces all that is given by the physical and mental nature of the person's being and feeling (Ananko, 2017; Arutyunova, 2012; Volf, 2009). Assessment is a type of cognitive activity, as in epistemological terms, any cognitive act expresses the attitude of the speaker to the object described, that is, contains an act of estimation (Freeman, 2017, p. 43-53). The evaluative moment is a person's mental procedure held on the subject of the utterance (perception, understanding, synthesis, conclusion, etc.), which is an evaluation in its broadest sense.

All environmental phenomena perceived by a person have a definite value in our minds, that is, they can be assessed. Evaluation is an essential constituent of cognition, which is based on a value approach to the phenomena and objects of nature and society. So, person's activity and life as a human being having diverse needs, interests and goals is impossible without appraisal.

People evaluate their history and present times, appearance, behavior and manners of the individual, the shape and size of different subjects, things, duration and frequency of events, the level of complexity of tasks, etc. Evaluative explanation of circumstances and other issues is one of the most important types of mental-speech activity in everyday life of a human being. As a result, the objective reality is examined by an individual from the angle of its evaluative character – good and evil, truth and falsehood, justice and injustice, benefit and harm, beauty and ugliness.

The origin of the concept of "value", if we resort to reconstructing it on the ground of the etymology of the words it is named, fixes in it at least three vital components: the characterization of the external properties of objects and things as phenomena of evaluative attitude to them; psychological qualities of the individual as a subject of this attitude; relationships between people, their communication, due to which values obtain a generalized meaning. Each of the classes of values unites the basic meaning of value its material-objective, psychological and social importance. By recognizing the common properties of objects and reproducing their value, a person discloses certain characteristics of social relations because the significance of a thing or phenomenon is determined mainly by the social attitude towards them.

There are universal values (general to all mankind, specific to individual communities) and individual ones. Being a determined expression of the experience of the vital activity of a particular social community values form a certain structure, which a human being as a member of this society sticks to in the process of self-evaluation.

Personal values are an individual manifestation of a group or universal and general values. They are somewhat special in different people, due to the explanation of their content and the transfer of emphasis. The choice, appropriation and adaptation of social values by an individual are arbitrated by one's social identity and the values of the small contact groups.

The subject of evaluation acts in these cases as a mental or physical receptor, evaluating episode, situation and object in different ways: ethical appraisal (embarrassing, humiliating, sinful), emotional (boring), intellectual (foolish), utilitarian (meaningless, late) and psychological (difficult, easy, not easy, wise). It highlights the most important quality of the semantics of evaluative words, their disperse meaning, chiefly due to the ability to represent and signify the assessment in terms of different grounds.

2.2 Pragmatic and cognitive character of evaluation

Human beings' activity is a pragmatic notion. It is proper only when it is aimed at those phenomena and properties from which it is possible to get something useful, constructive and valuable. The quintessence of evaluation is always related to the nature of a person, because we appraise only "what is needed (physically and spiritually) to man and to Mankind" (Arutyunova, 2012, p. 181).

Evaluation can be termed as the speaker's objective or subjective attitude to a definite object, which is explicitly or implicitly conveyed and expressed by language means (Prihodko, 2016, p. 17). Assessment is always cognitive in its nature, and therefore logical-subject. Evaluative and epistemological purposes of the language are closely interrelated and interconnected. In addition, they are equal, as during estimation, cognition is transformed, and in the process of cognition, evaluation normally takes place.

The correlation between cognition and evaluation is very multifaceted. It belongs to the domain of cognitive linguistics, the problems of which cover the essence of the procedures that control and form and structure speech perception. As a result, the cognitive approach based on the interaction of language and thinking is the most applicable for the study of the category of evaluation, because it investigates it in the context of human cognitive activity.

Appraisal is a process that is typical of any science. This is proved by the fact that value course in many cases donates to the progress of a whole range of directions not only in the linguistic sphere, but also in computer technology, genetic engineering, and many other fields. It shows constant incorporation of scientific knowledge within the cognitive paradigm that was formed as interdisciplinary (cognitive) science.

The cognitive process of evaluation, counting in the general program of human activity, is decision-making-oriented, and is the source of the selection of practical actions. An individual as a subject of linguistic activity is a person who perceives and understands the world and is competent of estimating speech facts in day-to-day speech practice. The aesthetic experience of the personality is mainly recorded in the evaluative definitions of words (White, 2015).

The communicative objective put forward by the speaker is to convey to the listener his point of view, to persuade him of the possibility and legitimacy of the idea in the best possible way (Prihodko, 2019, p. 114-120; White, 2016, p. 79-82). The image of the word, which is stored in the linguistic consciousness of the individual, is exposed in emotional and aesthetic assessments. This method is based on relations, caused by the fact reflected in the word, or by its sound shape.

Furthermore, Vinogradov's understanding of the word as something shining with the expressive colors of the social surroundings have not lost its significance:

By displaying the personality (individual or collective) of the subject of speech, characterizing his evaluation of reality, a word qualifies him as a representative of a particular social group. Expression is always a subjective, typical and individual from the fastest to the most stable, from the excitement of the moment to the continuity not only of the person and her neighboring environment, class, but also of the epoch, nation, culture (Vinogradov, 2001, p. 25).

Evaluation is anthropocentric by its nature. While estimating an object or thing, an individual should "pass" its signs through one's consciousness. The substance of the appraisal reflects the character of the person. Evaluation represents a person as an aim, showing the progress from the field of systems to the center of all these systems, to a person, as a language personality.

The close link between the speaker's evaluation and knowledge of the world is validated by the fact that in the statement an appraisal can find its expression in the characterization and description of certain events, objects, phenomena that have a positive / negative evaluative importance for a particular social group or society as a whole.

The linguistic characteristics of the category of evaluation comprises the whole set of means and methods of its expression. They are phonetic, morphological, syntactic, mental, etc., which reflect the elements of the evaluative situation.

The stratification of evaluation vocabulary confirms Potebnya's statement about the parts of speech as a kind of "modus" (Potebnya, 1968, p. 5), the illustration of something in our consciousness, as well as the ideas of some researchers on the necessity for a functional-cognitive approach to the study of the category of evaluation (Byessonova, 2012; Myroniuk, 2017; Nikitin, 2007; Volf, 2009). The interest of scholars in the "grammar of evaluation" is stimulated by the characteristic for modern linguistics mood of attention to functional grammar, which reliably occupies its slot despite less than centuries-old history.

Functional orientation of estimating utterances is caused by the fact that the speaker makes the use of language means as a device for his own interference into a speech act, as an expression of thoughts, opinions, judgments, position and estimation, the expression of relations one sets up between oneself and the listener. It is the evaluative-communicative function of the language, which is opposed to the representative (or conceptual) one. The speaker in this way expresses either the manifestation of the will or decision of the values of the phenomenon.

The functional principle allows to consider evaluative utterances in their "actions", reflecting positive or negative values, attributed to the subject or the object of evaluation. Based on the tasks of functional grammar – the development of the dynamic aspect of functioning of grammatical units in interaction with components of different levels of language, which participate in expressing the meaning of the utterance, linguists try to explore comprehensively the semantics of evaluation and means of its expression in modern linguistic studies.

The explanation and interpretation of the evaluation as a "super-subjective" category of intellection and language reveals the difficult and incongruous nature of the evaluative semantics, which consists in generalizing reference of the evaluative task, "secondness" of its nomination, the selection of the communicative goal, which reflects the objective properties of information simultaneously.

We can understand the evaluation as an expression of the evaluative attitude of the speaker to the subject of speech, achievable at all levels of the language, which is the result of abstract work of the speaker's consciousness and logical reasoning. The notion of "evaluation" has become an essential part of the conceptual system of contemporary linguistics, which visibly displays the fact that it is impossible to study a language without resorting to its most important aim, its "creator", carrier, user, specific linguistic personality, a person.

The evaluation, for that reason, should be studied comprehensively and profoundly as a category of high level abstraction as one of the categories given by the social, physical and mental nature of a person, which determines his relation to other individuals and objects of the surrounding reality.

3. Results and Discussion

The states of activity of the nervous system, resulting from the contact with an object is qualified as basic representation (Kravchenko, 2001). Demonstrations of all possible connections with a particular object or with analogous objects as well as interactions with different objects (but at the same time and in similar situations) are combined into the complex of representations.

This multifaceted complex is regarded as a structural unit of the experience / memory, or concept. In other words, ecological concept is a set of illustrations of interactions with the object or objects (non-linguistic and linguistic), characterized by the causal dependency and supports successful adaptation of the organism to its environment.

Based on this, the evaluation concept is a cognitive category. In its structure the following components can be differentiated: a graded axiological scale of values, which correlates with events and facts of real world that are conceptualized, the linguistic means of expressing the results of this relation, two poles of appraisal – positive and negative and the so-called equator of neutrality. The evaluation concept acts as a filter of fixation of reality, that is, as an instrument of correlation of facts and events of reality with the graded axiological scale of the individual, resulting in evaluative judgment.

The structure of the evaluation concept of a language can be represented as a nucleus, which is the custodian of the collective knowledge of a particular people, and a periphery that is filled by the subjective representations of the native speaker of the language. The substance of the evaluative content is determined by the implementation of the central or peripheral characteristics. In the first case, collective knowledge is at the heart of a certain evaluative nomination. The correlation of the object with the periphery is based on subjective, individual knowledge.

The semantic field of the evaluation concept includes the number of components. The comparative analysis of the means of evaluation concept verbalization in different languages solves the following very important task: to identify the constituents which belong to the core of the concept. Therefore, they are central which contain collective representations of the speakers of the same language, and peripheral which are subjective ones.

Features of the core constituents do not require explication and are understood by each native possessor of specific linguoculture. Peripheral characteristics are often conditioned by personal experience, individual perceptions of the speaker, and the pragmatic aspect of studying the values, as well as linguistic means of their explication.

During all his life a person cognizes surrounding reality, gains and increases new knowledge about the world, organizes and categorizes this information in a certain way and correlates it with the already known facts. Thus, the processes of conceptualization and categorization are of particular significance for systematization and updating the obtained knowledge, for its successful application and use in different situations.

Specific character of conceptualization is comprehending the information received for the construction of mental objects and phenomena that creates the certain beliefs about the world (concepts). The categorization is a psychical act, that organizes, systematizes and sorts depictions of interactions in the person's mind, which diminishes the infinite diversity of the individual to visible number of units. Together they symbolize a complex mental process, aiming at the successful incorporation of a human being into the surrounding environment.

Conceptualization from the evaluative point of view is the appraisal of comprehension of objects of the world around us and the formation as a result of these assessment concepts in our mind. Evaluative categorization is a grouping of objects and phenomena by the nature of their assessment according to the evaluative classes and categories, as well as the mental correlation of an object with a certain evaluative category.

The purpose of the evaluative concepts is to provide a vision for the categories and to serve as a cognitive basis for their formation is largely determined by the system of quantitative and individual values of a person. The specificity of evaluative categorization and its main difference from natural categorization is that these two processes are based on different ways of perceiving the world, natural and evaluative pictures of the world.

Each individual has a unique experience of adaptation to the environment; consequently, the set of representations and concepts of causal relations is also to some extent unique. In this connection, it is possible to speak about the individual level in the structure of the concept. However, a person lives in a certain society, which is a part of his/her niche.

The existence of an individual directly depends on the contacts with other individuals, as they orientate him on his effective behavior in a definite situation. In this regard, it is possible to speak

about social and national levels of concept. Regardless of the great variety of niches, some objects are common to all, such as macro-niche "Earth". Concepts-universals are the result of interactions with such objects.

Cognitive prototypes that exist in the person's mind, are different according the channels of incoming information, or, in terms of the biological approach, they are formed because of diverse kinds of interactions with constituents of the niche. Thus, we can differentiate the concepts of sensory perception of the world and concepts of mediate knowledge.

The major characteristic of the human's mind is a facility to react not only to direct motivation, but also to the sound stimulus – a word. Due to the language, a person perceives and feels the outer reality in a different way than an animal – one studies it during the process of communication. From the point of view of the biological conception of language, its chief function is to enlarge the cognitive field or the area of individual's interrelations.

Speaking about ecocognitive approach to the analysis of the evaluation concept it is necessary to refer to the notion of meaning. Meaning is the causal connections linking the representations of interaction with the linguistic and non-linguistic objects in the mind of the person. Linguistic behavior of people forms a component of the environment, being the existential sphere. Relation of mutual causality between the human being and the environment requires causal relations between the state of his nervous system (consciousness) and language as a social adaptive behavior. Consequently, the analysis of the meaning of language units helps to classify relatively authentic structure of the concept. According to the unified ecocognitive hypothesis of meaning, an inherent feature of living systems is the gift to generate meaning. Meaning is the link between the organism and environment, defined by the value that some pieces of the environment have for this very organism. Such meaning can be considered as an ecological one, in the sense that it is not totally subjective or objective but is determined by the interaction between the organism and the surroundings.

From the position of ecocognitive approach, conceptual worldview can be defined as the complex of concepts or multifarious representations present in the mind of the individual reflecting the collective experience of the direct and indirect (in the process of upbringing and education) relations with the environment. This conceptual system itself is the object of interaction.

Linguistic ecology dynamically reveals natural alternations of linguistic conceptualization of the world, the interactions between social, cultural and linguistic processes. In this regard, it should be noted that this area has brightly marked interdisciplinary character, integrating varied knowledge of humanitarian nature (Wijayanto, 2005, p. 82-92).

A significant amount of interdisciplinary phenomena and their respective terms function in linguistic ecology. They are in a state of constant contact and intersect with different linguistic fields of terms. Hence, linguistic ecology relates to the branch of compound and multifaceted notions of culturological and humanitarian character.

4. Conclusions

The category of evaluation is an important component of the conceptual worldview, as far as the notions of positive and negative, good and evil, beauty and ugliness, intelligence and dullness, hard work and laziness, moral and immoral are inherent in any culture, any social system. At the same time, in the mind of the native speaker of each language, the image of the world is created by a set of linguistic universals and special functioning of linguistic signs that reflect the national viewpoint.

Language worldview is a symbolic way of understanding objects of reality in which the important fragments of the world are fixed. In this case, the objective world itself, and judgments about it, its evaluative characteristics and subjective attitude to it by members of this society are represented in the interaction of the means of language expression.

We regard the evaluation concept as an independent mental formation that is culturally specified. Being verbalized, this concept is considered a part of the conceptual and language worldview

of a certain linguocultural community, and can be defined as their structural component. The reason for this is that the evaluation participates in shaping the value worldview being a factor inherent in any culture.

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Résumé

This paper discusses the eco-cognitive foundations of evaluation concept. It examines the peculiarities of language research approaches as an instrument of harmonious lifestyle of the people as well as an important means of creation of evaluative worldview. The aim of this paper is to demonstrate the eco-cognitive grounds of evaluation category. The paper grounds on theses and techniques of evaluation, cognitive, eco-cognitive and biocognitive theories.

Ecolinguistics as a research field that combines ecology and linguistics studies the interaction between language, human being as a language personality and his environment. The anthropocentric and eco-centric lines may be distinguished as reasonable forms in the development of contemporary humanitarian sciences for the reason that they establish different interpretations in investigating development and outcomes of human activity. Axiological aspect of natural environment preservation has contradicted the anthropocentric outlook, as a result the principles of ecological ethics are thought to be much more important for the issue of human survival than anthropocentric ideals of value.

Evaluation is a fundamental constituent of cognition, which is based on a value approach to the phenomena of nature and society. So, person's activity and life as of a human being having different requirements, interests and objectives is impossible without estimation. The paper looks at the evaluation concept as the formation which consists of a nucleus, which is the custodian of the collective knowledge of a particular people, and a periphery that is filled by the subjective representations of the native speaker of that language. The evaluation concept is an independent mental formation that is culturally specified. It is considered to be a part of the conceptual and language worldview of a certain linguocultural community, and can be defined as their structural component.

Key words: eco-cognitive approach, evaluation concept, evaluation category, ecolinguistics, biocognitive theory, cognition.

Анотація

Статтю присвячено розгляду екокогнітивних основ концепту оцінки. У ній проаналізовано особливості мовних дослідницьких підходів як інструмента гармонійного способу життя людей, а також як важливого засобу створення оцінної картини світу.

Метою цієї роботи є екокогнітивні підстави категорії оцінки. Дослідження ґрунтується на засадах і методах теорії оцінки, когнітивної, екокогнітивної та біокогнітивної теорій. Еколінгвістика – дослідницька галузь, що поєднує екологію та лінгвістику, вивчає взаємодію мови, людини як мовної особистості та її оточення. Антропоцентричні й екоцентричні аспекти можуть бути виокремлені як раціональні форми розвитку сучасних гуманітарних наук, оскільки вони встановлюють різні інтерпретації при вивченні розвитку та результатів людської діяльності. Аксіологічний аспект збереження природного довкілля суперечив антропоцентричному світогляду, унаслідок чого принципи екологічної етики вважаються набагато важливішими для проблеми виживання людини, аніж ціннісні антропоцентричні ідеали.

Оцінка – це фундаментальний складник пізнання, що ґрунтується на ціннісному підході до фактів природи та суспільства. Отже, діяльність і життя людини, яка має різні потреби, інтереси та цілі, неможливі без оцінки. Специфіка оцінної категоризації та її основна відмінність від природної категоризації полягає в тому, що ці два процеси ґрунтуються на різних способах

сприйняття світу, природних та оцінних картинах світу. У роботі концепт оцінки розглядається як формування, що складається з ядра, яке зберігає колективні знання конкретного народу, та периферії, що заповнюється суб'єктивними уявленнями носія мови. Категорія оцінки є важливим елементом концептуальної картини світу, оскільки поняття позитивного і негативного, добра та зла, краси і потворності, розуму та дурості, працьовитості і ліні, морального й аморального притаманні будь-якій культурі, будь-якій соціальній системі. Концепт оцінки – це самостійне ментальне утворення, що вирізняється культурною специфікою. Він уважається частиною концептуальної та мовної картини світу певної лінгвокультурної спільноти і може бути визначений як їх структурний компонент.

Ключові слова: екогонітивний підхід, концепт оцінки, категорія оцінки, еколінгвістика, біокогнітивна теорія, пізнання.

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ANTIQUITY AND *ENGLISHNESS* AS LITERARY AESTHETIC FORMS OF NATIONAL IDENTITY IN JOHN KEATS' POETRY

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Abstract
The paper focuses on the study of John Keats' poetic world shining with Antiquity and Englishness. Studying the ways of poetic embodying of these two concepts the paper assumes that Antiquity and Englishness are considered to be literary aesthetic forms of expressing the national identity in poetic text. Based on the cognitive poetics and literary studies the paper generates the idea of Keats' world perception and the means of its verbalization in the text.
Key words: John Keats' poetic world, Antiquity and Englishness, cognitive poetics, concept, national identity.

1. Introduction

The affirmation of enigmatic closeness of poetry and philosophy, the ability of poetry to synchronize with different historical epochs, enriching its sense and value in the flow of time, have become axiomatic in contemporary poetics, literary criticism and aesthetics. The value of poetry is unique and lies in an unfathomable depth of its semantics that cannot be exhausted by a single interpretation. These uniqueness and inexhaustibility pertains to the poetic heritage of John Keats, the youngest poet of the Romantic cohort, whose creative work is considered to be both a concluding chord in a Romantic polyphony of English literature and an opening one in a new poetic system. The modernization of poetic art, the displacement of its conceptual, literary and verbal dominants commenced in the creative resources of Romanticism with its emphasis on general human values, continuity of European cultural traditions, preservation of national cultural forms and artistic practices that exceeded the boundaries of a local worldview system (Pavlychko, 1999, p. 204).

According to Ulmer, Keats started his literary career when British literature was intensively elaborating new cultural traditions and stereotypes, building the foundations of national heritage as well as was experiencing the period of controversial literary receptions and evaluations that turned to be a "delayed effect" of a grand scale modernization of British society (Ulmer, 2017). The specificity of Keats's poetry that lies in its interconnections with all trends of English Romanticism, causes controversial conclusions as to its character in the works of domestic and foreign scholars (Bennett, 1994; Bloom, 2007; Dyakonova, 1978; Roe, 1997; Rzepka, 1986; Ulmer, 2017; Wolfson, 2013; Yelistratova, 1960, p. 107-197). By creating a definite conception of literary value, Keats searched for the unity of beauty and intellectuality, the ability to approach raw reality without losing the sense of poetic charm, to achieve the independence of "pure" art from the surface, terminal manifestations of life. He aspired to elaborating the cult of perfect poetic forms, the harmony of sensually saturated imagery word, embodiment of absolute literary beauty focusing attention both on the context of sources of European civilization and national culture. Keats' poetic world, governed by its own laws, unites

the past and the present in a single context, interlocking different chronotopes and realia. The embodiment of versatile cultural codes in verbal forms creates the phenomenon of intertextuality, enriches the poetic context with universal symbolism and fosters semantic diversity. The assimilation of the literary heritage of Antiquity is one of the principles the poet used with the aim to realize his poetic intentions.

Scholars claim that integration of the antique ideals and the creative impulses of the Renaissance into a united poetic system allowed the poet to realize the complexity of Romantic spiritual endeavours, to achieve a desirable aesthetic and ethical wholeness, and universality (Aske, 1995; Bate, 1989; Hartman, 1970). The literary interpretation of Antiquity enabled the transfer of the poetic experience formally outside the national context, evoking a new sense of creation characterized by extreme emotional, spiritual and social power, developing the poetics that had considerably surpassed the canons of the time (Pinich, 2019; Prihodko, 2019; Vitkovskiy, 1988). Although the stylistic and literary features of Keats' poetics have been actively discussed in Anglophone and native literary criticism, the genesis and functions of antique imagery sources, their conceptual and aesthetic potential, their role in the process of national literary forms development, literary and conceptual representation of the national universe remain controversial and scarcely addressed.

The **aim** of this paper is to reveal the synthesis of Antiquity and Englishness as a literary aesthetic form of national identity representation in the creative heritage of John Keats through the analysis of aesthetic and conceptual potential of imagery of antiquity, reminiscences of ancient mythology and art. The **object** of the research is antique imagery in Keats' poetic discourse, the **subject** is the aesthetic, conceptual and expressive functions of antique images in the literary representation of national environment.

2. Methodology

The analytical procedures employed in the study are based on the consideration of semantic, semiotic and associative dynamics of literary text, which is determined by the nature of poetic language as a specific form of imagery representation of reality. The diversity of imagery and associative ways of textual semantics development is regarded in its correlation with the author's poetic thinking, stylistic and genre parameters of the work.

The applied methodology involves a set of procedures, predominantly receptively oriented, that direct the reconstruction of the author's conception, ideological and aesthetic priorities, dominant literary motives and senses. The research is grounded on the cognitive poetics and literary **methods**, as well as stylistic, lexico-semantic, and associative-semantic analyses. The applied methods allow: a) revealing of correlation of a language unit with a single image or a totality of images in the structure of the associative semantic fields; b) tracing of the associative-semantic network development, accumulation and crystallization of recurrent associative imagery clusters and their combination in micro- and macro-contexts; c) exposing verbal semantics of expressive and descriptive means as well as their functions in the organization of textual material. Selected poems, sonnets and odes of John Keats are chosen as the **corpus** of the research. This approach provides for the comprehension of a poetic text as a unique aesthetic object reflecting the author's creative potencies and mental structures of the author's literary world.

3. Synthesis of *Antiquity* and *Englishness* as a literary aesthetic form of national identity representation

Literary creativity is an organic process that stems from the inner needs of the poet, is nourished by mental impulses of a various nature which directly or indirectly influence the author's conceptual system configuration and the way it is fixed in corresponding poetic forms characterized by definite structural and semantic parameters. These creative impulses in Keats' poetic discourse manifest themselves in reinterpretation of the antique artistic heritage, an epoch that in poet's view was

the embodiment of beauty, the golden era of art. Although the Antiquity had penetrated the flesh and blood of English literature (and practically all other European literatures) long before the Romanticism (and in the Romanticism it acquired different manifestation), the reception of the Antiquity in Keats' creative heritage is considered a dominant feature of his idiostyle and is in the focus of linguistic interest. Moreover, its specificity causes different assumptions concerning the genesis of the works that open antique perspectives or the works in which antiquity constitutes their conceptual background (Kennedy, 2006, p. 289; Martindale, 2006, p. 1-13; Harrison, 2006, p. 126; Whitmarsh, 2006, p. 108-109). We argue that it was the author's poetic intentions to reveal through the antique plots, the subject matter and allusions the new semantic values in order to comprehend the urgent problems of the contemporary epoch.

The reflections on antique themes and the discursive elaboration of antique heritage in Keats' creative writing was based on the so called "secondary sources" of antiquity as a manifestation of a specific type of material interaction between the past and the present/contemporary, which resulted in the production of a new cultural and lingual aesthetic phenomena. Keats got an access to the Antiquity as a selected semantic stratum processed through the texts of contemporary and predecessor poets. He reevaluated and synthetized both the antique and domestic artistic manifestations according to his own ideas and pragmatic intentions, penetrating into the context of national existence and the character of sociocultural situation. The poet was made acquainted with the artifacts of antique culture by an access to the collection of antique plastic arts known under the title of "The Elgin Marbles". The collection was first shown to the young poet by his close friend, a painter Benjamin Robert Haydon, and this fact from the poet's biography underlined the creation of sonnets diptych *Two sonnets. To Haydon, with a sonnet written on seeing the Elgin Marbles*.

The interpretation of Antiquity in Keats' poetic world is treated from different perspectives. As a rule, the fact of "indirectness" or "mediation" of antiquity reception in Keats' poetry is foregrounded in foreign research and assessed as a pure formality: the poet did not know Ancient Greek or Latin, thus, he could not read original sources, the lack of classical education blocked the possibility to comprehend the complexity of ancient philosophy, the imagery system, and mythology. Consequently, addressing ancient themes and motives is explained as a successful literary device based on the ability of the poet to grasp the general ideas of strange imagery-sensual context (Graver, 2005, p. 44). The insufficient access to the original sources created for Keats a luring aura, charm like a dream or mystery, which constituted a motivation basis of "escapism" in avoiding the reality, as if in an attempt to be transported to the world of absolute beauty (Kandl, 2001, p.1; Graver, 2005, p.44).

Literary criticism in Ukraine approaches the issue of Keats' antiquity reception in a completely different way. The scholars claim that the Antiquity "supplied" Keats with the richness and sensuality of poetic imagery, endowed him with the ability to unite the spiritual with volumetric complex images which are considered to be the ground for his poetics (Yelistratova, 1960, p. 461). The organic corporeality of the antique images allowed Keats to introduce a new vigour into the poetic depiction of the beauty of national natural environment. The creation of corporeal beauty in Keats' poetry is considered to be an intentional act in achieving the poetic truth. The mediation of antiquity receptive aspect, thus, can be regarded as a definite artistic and stylistic merit of his poetic system. The Antiquity available for Keats through the prism of the consciousness of Renaissance poets is construed as an unlimited space (*one wide expanse)*, a celestial body (*a new planet)*, waiting for being discovered *(felt I like some watcher of the skies; Or like stout Cortez when with eagle eyes/He star'd at the Pacific).*

The Antiquity in Keats' poetic discourse, supposedly, is combined with literary aesthetic and philosophical experience that English Romantic literature had gained from Renaissance. This combination manifests itself in the contamination of native withstrange, in the "added" cultural planes to create the leading sense and form creating impulses of intertextuality (highlighted in most lyrical poems, odes and sonnets, the poems *Endymion* and *Hyperion*).

An active cultural stream in Keats' poetics has, as we argue, a corresponding social and cultural basis, whereas its literary actualization (the choice of poetic theme, object of poetic depiction, arrangement of stylistic resources, specificity of emotional and axiological senses verbalization, their pragmatics) reflects the author's individual understanding of human existence in the physical (natural) and social environment, human perception of national universe. The idea about an absolute value of the art irrespective of the conditions, in which a certain artifact is created, and the conditions of its existence, its preservation, and "introduction" into a national "anthropocentric design" are given a priority. Keats uses the antique poetic palette for the creation of a multilayer, versatile background of panorama, which depicts the portrait of his own motherland.

For example, the usage of the precedent name of Lord Elgin, the owner of the artistic things that historically belonged to the people of Greece, in the title of the above mentioned sonnets is an important literary detail that uncovers the formation of particular national stereotypes. The status of empire "endowed" Britain with the "right" to own enumerable world treasures both material and spiritual and to integrate the elements of other cultures into one's own cultural space in the course of dynamic development of its own national art. The facts that Britain brought out and appropriated the cultural heritage of other nations was approved by the society, and later, especially in the Victorian epoch, nourished the self-consciousness of the Britons with the concepts of genuine appreciators and curators of the world culture. These social phenomena underlie the implication of the following poetic stanza as in Keats' *Two Sonnets. To Haydon, with a sonnet written on seeing the Elgin Marbles*:

> Haydon! forgive me that I cannot speak
> Definitively of these mighty things;…
> Think, too, that all these numbers should be thine;
> Whose else? In this who touch thy vesture's hem?
> For, when men stared at what was most divine
> With brainless idiotism and o'erwise phlegm,
> Thou hadst beheld the full Hesperian shine
> Of their star in the east, and gone to worship them (p. 57).

Keats addresses his poetic protagonist (a real person, his friend and teacher, an English painter Haydon, whose protection helped the young poet to contemplate the famous antique collection) his own impression (*I cannot speak /Definitively of these mighty things*). He also admires of the personality who discovered them (*who touch thy vesture's hem***)**, as a connoisseur (*Thou hadst beheld the full Hesperian shine /Of their star in the east, and gone to worship them*). The emergence of utterances, the meaning of which are interpreted as "You've revealed this for me", "You taught me something", in numerous poetic contexts (*You too upheld the veil from Clio's beauty, /And pointed out the patriot's stern duty)* proves that the comprehension of the national cultural environment as a cohort of educated, honourable, and famous compatriots, worthy of being followed by, dominate in Keats's poetic conceptual system. The poet describes his motherland as an organic combination of "national" and "exotic":

> So do these wonders a most dizzy pain,
> That mingles Grecian grandeur with the rude
> Wasting of old Time – with a billowy main –
> A sun – a shadow of a magnitude (p. 63).

The national landscape, architecture, the design of inhabited environment, everyday things contain some forms of antiquity, transplanted or recreated, as an organic part of national culture. The inseparable unity of "national" and "exotic" artistic manifestations create a specific sociocultural background and influence the peculiarities of literary representation of ethnic national existence in the poetic world of Keats. Consequently, the modeling of the artistic universe occurs in the correlation of anthropic and spatial concepts verbalized by the contextual merging of antique and ethnic national imagery, their mutual magnetism, semantic superposition, transformations of images. As a result, common manifestations of the national landscape and sensual forms of their perception gain

corresponding "fixed" pairs of verbal elements with onyms, toponyms and mythologemes of Celtic and Irish folklore. In combination with reminiscences from the samples of English national literature (*one who had by / Mulla's stream /Fondled the maidens with the breasts of cream; /Who had beheld* <u>*Belphoebe*</u> *in a brook,/And lovely* <u>*Una*</u> *in a leafy nook, /And* <u>*Archimago*</u> *leaning o'er his book*), they create a unique symbolic and semantic polyphony of the poetic context: celestial bodies, heaven, earth, day and night and the change between them – *Phoebus, Aurora, Apollo, gay Titania, divine Urania, Cynthia;* elements of the animated and inanimate nature, acoustic, visual, sensory perception: *rippling stream – white Naiad;* flora and fauna – *Belphoebe, Artemis:*

> In lucent Thames reflected warm desires
> To see the sun o'er peep the eastern dimness,
> And morning shadows streaking into slimness
> Across the lawny fields, and pebbly water;
> To mark the time as they grow broad, and shorter;
> To feel the air that plays about the hills,
> And sips its freshness from the little rills;
> To see high, golden corn wave in the light
> <u>When Cynthia smiles upon a summer's night,</u>
> <u>And peers among the cloudlet's jet and whit</u>**..** (To Charles Cowden Clarke, p. 53)

> Browsed by none but <u>Dian's fawns</u>;
> Underneath large blue-bells tented,
> Where the <u>daisies</u> are rose-scented,
> And the <u>rose</u> herself has got
> Perfume which on earth is not (Bards of passion and of mirth, p.67).

This placid contemplation of the harmony of artistic forms, a still everlasting moment, which is not doomed to tragic end, unlike the real earthly beauty, provides the possibility to immerse into the historic perspective and predict the future as a free divergent interpretation of the time and space. It opens the access to the space of the human soul capable of approaching the great mystery of the art. Contrary to the model of spatial dynamics of "going up", "contemplating of earthly real world from top down", Keats unfolds the motive of "getting into the space of the beauty". The universe of the lyrical hero is the universe of beauty, the border behind which there is no death, nonentity and suffering. Let us compare:

> ➤ I … (will) <u>build a fane</u>
> <u>In some untrodden region of my mind,</u>
> Where branched thoughts, new grown with pleasant pain,
> Instead of pines shall murmur in the wind:
> Far, far around shall those dark-cluster'd trees
> Fledge the wild-ridged mountains steep by steep;
> And there by zephyrs, streams, and birds, and bees,
> The moss-lain Dryads shall be lull'd to sleep;
> And in the midst of this wide quietness
> A rosy sanctuary will I dress
> With the wreath'd trellis of a working brain,

> ➤ an eternal fierce destruction,
> ➤ horrid moods
> ➤ The weariness, the fever, and the fret
> Here, where men sit and hear each other groan;
> Where palsy shakes a few, sad, last gray hairs,
> Where youth grows pale, and spectre-thin, and dies;
> Where but to think is to be full of sorrow
> And leaden-eyed despairs;
> Where beauty cannot keep her lustrous eyes,
> Or new love pine at them beyond tomorrow (Ode to a nightingale, p. 251).

With buds, and bells, and stars
➢ happy pieties
➢ When <u>holy were the haunted forest boughs,</u>
  <u>Holy the air, the water, and the fire;</u>
➢ all <u>soft delight</u>
  That shadowy thought can win,
  <u>A bright torch, and a casement ope at night,</u>
  To let the <u>warm Love</u> in!
  (Ode to psyche, p. 249).

The art is raised above the reality and holds its value at any time and under any conditions. The music that sounds forever, the evergreen tree, and the insatiable whirl of the dancing create the ideal world free from the earthly troubles:

Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oft-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn (Ode to the nightingale, p. 251).

O Attic shape! Fair attitude! With brede
Of marble men and maidens overwrought,
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought
As doth eternity: Cold Pastoral! (Ode on a Grecian urn, p. 234).

The saturation of the context with lingual aesthetic forms which manifest ethnic, mythological, or universal symbols, involves the reader in the poetic world with its own landscape, history and culture. Its polymorphic essence is reflected in a wide range of imagery elements, which embody the interrelation of the nature, the human being, the art and the idea of everlasting beauty.

Raising the cult of the beauty to the highest priority, the poet extrapolates his aesthetic credo onto all planes of human existence, especially human creative and social activity, in particular the verbal art, intercultural horizon of which is constantly expanding. Consequently, defining the degree of the antique imagery's influence on the formation of the national poetic picture of the world and the specificity of poetic actualization of nationally valuable concepts, their semantic development, we can argue that the Antiquity in Keats' poetics became the universal "clue" to the revelation of the Englishness. Englishness could never have been so skillfully depicted but for the demiurge power of the antique image of Keats' poetics where the nature and the inspired embodiment of the art are inseparable in the lyrical landscape of "the English park of the soul".

Keats' poetry reflects the substantial change of the character of interaction between a human being and the national space. His poetry acquires the forms of constant recurring spiritual movement within the circle created by the unity of elements "nature – poet-mythmaker – art – mythology". The world of Keats' poetic concepts develops as a reflection of creative cognitive activity of a person, a poet, directed towards the representation of national environment as a system of multilayer senses that fix the polycultural experience aggregated in the literary universe of different epochs and ethnic communities.

The surrounding world is a temple of poetry and nature, an earthly paradise, the place of beatitude (*pleasure's temple= a poet's house): O Poesy! for thee I hold my pen/That am not yet <u>a glorious denizen/Of thy wide heaven</u>*. The architecture of this universal temple of existence is a combination of the elements that constitute three associative-semantic domains:

– nature – an animated physical substance of a being that exists in the primary form and in the forms of adaptation as of an individual and society to the geographic environment and climate; this way, the environment is culturally and artistically assimilated and mastered; the basic vital categories are liveliness, fertility, motion, activity, reiteration;

– myth – mythologeme, association, allusion – that reflects the dialectics of the cultural formation of the ethnos, the typical impressions and stereotypes in the construction and forms of the literary consciousness where the leading place belongs to the categories of beauty, harmony, perfection and eternity;

– a poet – a famous name, anthroponym, a personality-mediator, a keeper of invaluable ethnically specific and universal knowledge.

A poet stays in the center of the intersection of existential, cognitive and communicative spheres "human – nature" and "human – human" that informs the life of senses, full value, and capacities, and determines intersubjective, anthropocentric, dialogical character of lingual aesthetic forms of exteriorization of cognitive structures.

The analysis of idiostylistic peculiarities of Keats' poetics, the semantic features of spatial and natural concepts functioning and the aesthetic aspects of image creation in their chronologic perspective allows us to conclude that the power of "antique stream" in the themes and plots of his "late" poems, especially lyrical ones and sonnets, gradually recedes, the antique imagery remains as a background, an allusive aureole that makes the image of national space more prominent and provide for the contextual ambiguity, contamination of real and illusory perspectives. In the representation of the national environment by spatial imagery there dominates a multi-aspect detailed depiction of sensual manifestations of the reality. This multi-aspect character and sensuality of poetic depiction is achieved by the interrelation of both the symbolism of mythological images and associations evoked by the names of ethnical realia in the structure of tropes. Representing the national natural universe the author prefers, among other, cosmic, floral, plastic images to verbalization of which he engages pairs of contextual synonyms one of which is usually a mythologeme, a mythological nomination or periphrasis, the other – a neutral lexeme sustained by evaluative, emotional and sensual attributes and metaphoric predicates which in the result of the frequency of usage form a stable poetic formula: "*Where distant ships do seem to show their keels, /Phoebus awhile delayed his mighty wheels, /And turned to smile upon thy bashful eyes*" (I stood tiptoe, p. 28); "*Young Apollo on the pedestal*; *moon lifting her silver rim; the fanning wings of Mercury; the lustre of a falling star; the glorious sun; Cynthia is from her silken curtains peeping*" (To my brother George, p. 45); "*The sun, with his great eye, / Sees not so much as I; /And the moon, all silver-proud, /Might as well be in a cloud*" (Daisy's song, p. 428).

Within Keats' poetic system the prolific dissemination of antique images constitutes nodes uniting the diverse semantic threads of social, anthropocentric, nature-centric conceptions that create a complex texture, in which a human, a myth and nature are poetic dominants. The native and the strange are interrelated, interconnected, and are of equal value. Consequently, the axiological content of their conceptual model encompasses the spectrum of aesthetic, ethical, emotional and hedonistic evaluations represented by the notions that are positively comprehended. The native land, native environment is a polycultural space with its cultural and historic perspective of "native" and "strange", which are superposed as spaces of material and spiritual interaction. Antiquity is construed as "a golden age", sample of harmony, beauty and perfection, eternity and endlessness, the source of poetic inspiration and the Englishness as closeness, comfort, clarity and intimacy.

The representation of the interaction between a human being and national environment underlies the thematic and ideal essence of Keats' poetry and can be regarded as his prior artistic intention.

The poet comprehends the fundamental social values and ideals of the national existence through the categories of aesthetic feeling, intellectuality, corporeality. The synchronization of cultural layers of national and general European heritage, different historic epochs and worldview systems is an essential principle of his poetic system and plays a leading role in his aspirations to achieve an all-embracing reflection of the national universe. The extrapolation of imagery-symbolic forms of national folklore and mythology, the examples of national poetic practices and perfection of antique art in the poetic context lead to the qualitative changes in literature. The dynamics of these changes contribute to a unitary poetic dialogue. The intensive saturation of the context is enriched with different cultural and intellectual springs. At textual level they perform aesthetic, informative and axiological functions. They foster the modernization of the national poetic picture of the world, reflect the character of the national consciousness and national cultural universals formation.

4. Conclusions

The value of John Keats' poetry is determined by its poetic uniqueness that lies in the intersection and contamination of different cultural planes and codes, creating an unfathomable depth of its semantics, opening broad vistas of interpretation, and modernizing a national poetic picture of the world.

The focus of the research is in revealing heuristic and literary-artistic potential of Antiquity and Englishness imagery synthesis as a literary-aesthetic form of national identity representation in the John Keats' poetry. The attention is paid to the diversity of antique imagery textual semantics, its associative power and sense creating function. The genesis and factors that influenced Keats' antique themes and images is analyzed in the perspectives of literary criticism. The applying of cognitive stylistic method makes it possible to substantiate the role of antique imagery in Keats' poetics as a reflection of author's conception of human existence and the national universe.

Chronotopes and realia in Keats' poetry: 1) foster the embodiment of universal symbolic meaning both in specifically ethnic, folklore and well-known, prominent ancient imagery forms, which results in semantic diversity; 2) create an effect of intertextuality; 3) perform evaluative pragmatic function.

Keats uses the antique poetic palette for the creation of multilayer, versatile background of panorama, which depicts the portrait of his own motherland underlying social, cultural, historical and ideological implications of these images in the texture of the poetic context. The means of national identity's manifestation in Keats' poetic discourse are revealed in semantic superposition and transformations, which verbalize the concepts of Antiquity and Englishness in Keats' poetry. This poetic intertextual power favours the perception of the cultural space of the motherland as an organic unity of "the domestic" and "the strange".

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Résumé

The paper focuses on the study of John Keats' poetic world with its Antiquity and Englishness. Studying the ways of poetic embodying of these two concepts the paper assumes that Antiquity and Englishness are considered to be literary aesthetic forms of expressing the national identity in poetic text. The matter is that each poet makes his own unique poetic world, based on his personal experience, his personal background. John Keats creates antique imagery and in his own artistic way depicts reminiscences of ancient mythology and art. The paper analyses the ways of depicting this antique imagery and its functions in literary text. Based on the cognitive methods of literary and linguistic analysis of poetic texts the paper generates the idea of author's perception, understanding and verbalization of the sense of national universe and human existence laws.

The dissemination of antique images in Keats' poetry produces an effect of intertextuality. The aesthetic and pragmatic functions of images reflect the author's individual understanding of interaction between a human being and the national environment. This poetic intertextual power fosters theperception of cultural space of the motherland as an organic unity of "the domestic" and "the strange".

Chronotopes and realia in Keats' poetry: 1) favor the embodiment of universal symbolic meaning both in specifically ethnic, folklore and well-known, prominent ancient imagery forms, which results in semantic diversity; 2) create an effect of intertextuality; 3) perform evaluative pragmatic function. Keats uses the antique poetic palette for the creation of multilayer, versatile background of panorama, which depicts the portrait of his own motherland underlying social, cultural, historical and ideological implications of these images in the poetic texture. National identity is manifested in Keats' poetic discourse by semantic superpositions and transformations of imagery poetic forms, which verbalize the concepts of Antiquity and Englishness.

Key words: John Keats' poetic world, Antiquity and Englishness, cognitive poetics, concept, national identity.

Анотація

Статтю присвячено дослідженню поетичного світу Джона Кітса. Метою роботи є розкриття синтезу античності та англійськості як художньо-естетичної форми вияву національної ідентичності у творчій спадщині поета шляхом аналізу художнього і концептуального потенціалу античної образності, ремінісценцій до античної міфології та мистецтва. Аналіз текстотвірної функції античної образності дозволив здійснити узагальнення щодо авторської концептуальної системи, світогляду, ідеологічних пріоритетів щодо проблеми існування людини в просторі національного універсуму.

Система античної образності в поетиці Кітса створює ефект інтертекстуальності. Естетична та прагматична функції античних образів відображають авторське індивідуальне осмислення взаємодії людини та національного середовища. Створена поетична сила інтертекстуальності сприяє рецепції культурного простору Батьківщини як органічної єдності між рідним і чужим.

Хронотопи та реалії в поезії Кітса: 1) сприяють утіленню універсальних символічних смислів у специфічно етнічних, фольклорних та в загальновідомих, визначних античних образах, що спричиняє смислове розмаїття; 2) створюють ефект інтертекстуальності; 3) виконують оцінну прагматичну функцію. Кітс використовує поетичну палітру античності, щоб створити багатогранний, різнобарвний фон панорамного полотна, на якому зображено його Батьківщину з усіма соціальними, культурними, історичними та ідеологічними смислами, які становлять основу образної канви поетичного тексту. У поетичному дискурсі Кітса національна ідентичність виявляється в суміщенні й трансформації образно-поетичних форм, які вербалізують у текстах античність та англійськість.

Ключові слова: поетичний світ Джона Кітса, античність і англійскість, конітивна поетика, концепт, національна ідентичність.

Contact data		**Fields of interest**
Nataliia I. Romanyshyn, PhD (Philology), Associate Professor of Applied Linguistics Department, Lviv Polytechnic National University e-mail: nataliya.romanyshyn@gmail.com		Stylistics, cognitive poetics, linguistic pragmatics, discourse studies, conceptual studies, literary semantics

DERIVATOLOGICAL STUDIES

EMERGENT SEMANTICS OF THE UKRAINIAN NOUN
AS A DETERMINANT OF ITS DERIVATIONAL CAPACITY

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Abstract
The article is an extension of the author's series of publications on derivational paradigmatics of the Ukrainian language. Derivational paradigms of nouns-names of persons according to their internal features constitute the focus of the article. The structural and semantic characteristics of the units under study are established, and the linguistic and extra-linguistic factors of influence on the formation of the component structure of derivational potential are investigated.
Key words: derivational paradigmatics, Ukrainian language, derivational paradigm, internal features, structural and semantic characteristics, derivational potential.

1. Introduction

Contemporary linguistics is characterized by the tendency to a more profound study of the semantics of language units, their pragmatic aspects polysemantization of the word as the universal language unit, which concentrates in itself the properties of meaning of units belonging to different levels of language structure. This tendency is justified and up-to-date because of the accumulation of theoretically substantiated and practically tested knowledge of the languages, for example the Ukrainian language, which is the foundation for linguists to understand language not only as a system of signs but more as a system which can reflect the endlessness of language meanings which result from people's understanding of the surrounding world.

2. Methods and material

Word-building, which reflects the nominative activity of derivatives, provides language continuity in the time flow, satisfies the needs of its users to name new realities, regulates the coexistence of non-derivatives and derivatives, old and new lexical units. Therefore, it is no coincidence that for the last several decades researchers have been interested in establishing the principles of classification and analysis of derivation base on the basis of derivatives as well as in clarifying the multidimensional semantics of derivatives which is formed by several important factors, such as the semantic and formal structure of derivational units, their functional and stylistic peculiarities, duration of their functioning in the language, etc. Research of domestic and foreign linguists has found that the study of derivational meanings of derivative words cannot be complete without the analysis of lexical meanings of the latter that serve as the vertex components of the derivational paradigm – a complex system-forming unit

consisting of a set of derivatives directly motivated by the same derivative word. This was emphasized by Klymenko (1984), Vyhovanets (2004), Horodenska (2004), Yermakova (1981), Semeniuk (1999), Bilousenko (1993; 2002), Nimchuk (2002) and others. Klymenko (1984), in particular, states that the meaning of a derivative word can be determined by the meanings of its constituents only when it is known which semantics of the derivational motivation word took part in shaping the meaning of the whole.

The aim of the paper is to analyse the influence of emergent semantics of nouns of the Ukrainian language on their derivational capacity – the ability to serve as the basis for creating new words. The influence of semantics of a derivational base on the ability to produce derivatives has been studied lately within the framework of a basic-centric approach, whose ultimate goal is to create a typology of word-formation with a focus on a derivational base as a typologizing factor. Establishing a typology of noun-forming paradigms based on this approach contributes to the formation of a whole derivational paradigm of the Ukrainian language.

Klymenko (1984, p. 15) foregrounded one of the important semantic features of a derivational base – the phraseology of its meaning, noting that the definition of word-formation as a branch of science studying the creation and operation of derivative units, which are unique names, secondary in nature, motivated by content and structured, that is, derived in form, puts forward many new aspects of the disclosure of the meaning of the derived word, among which the phraseology of its semantics, that is, the impossibility of deducing the meaning of a word from the meanings of its constituents alone. Yermakova (1981, p. 158) defines phraseology of semantics of derivative units as the indeterminacy of some part of the meaning of the derivative, which is formally allocated in its parts. According to this definition, derivatives with phraseological semantics always contain some additional components in their meaning structure – semantic extensions, which have no expression in their formal structure. As the term "phraseological semantics" is also commonly used to designate the semantics of phraseological units, i.e. idioms, I will employ the term "emergent semantics" instead – to avoid any possible misunderstanding.

The meaning of derivatives, devoid of emergence, is equal to the sum of meanings of the derivational base and the derivational element (suffix, prefix, confix). Yermakova (1981, p. 43) proposes to distinguish these derivative words as units with different derivative capabilities, convincing that words with emergent semantics have more word-forming capacity than words with non-emergent semantics and, therefore, their derivational paradigms are more complete.

Within the large and semantically heterogeneous derivational category of names of people (including nouns with emergent and non-emergent semantics), I distinguish two lexico-semantic groups of derivative nouns that nominate human beings – names of persons based on either internal or external characteristics that are more or less inherent in the semantic emergence of lexical meanings. This quite small groups of nouns is distinguished by the peculiarities of formal grammatical and semantic representation that determine the set of specific derivational paradigms and their parametric features.

2.1 Derivational potential of nouns with pronounced semantic emergence

The nouns of the **first** lexico-semantic group are derived from nouns, adjectives and verbs and formed with the help of specialized suffixes, which convey the meaning of a bearer of a certain characteristic and provide the words with a connotation of evaluation ranging from slight irony to contempt and condemnation, as in: *ледар, штукар, хабарник, розбійник, відступник, бешкетник, ябедник, хижак, дивак, простак, глитай, гультяй, буян, пияк, інтриган, критикан, політикан, терорист, авантюрист, аферист, кар'єрист*.

Despite the fact that the derivational paradigm of these nouns combines different types of specific derivational paradigms under the influence of the categorical heterogeneity of the motivational words, their functional-stylistic features, in particular, negative evaluative colouring, the emergence

of the semantics of these names has led to the realization of their derivative potential, represented in the typical three-zone derivational paradigm, as in: *гультяй → гультяйка, гультяйчик, гультяїще, гультяйство, гультяйський, гультяювати*; *дивак → дивачка, дивачок, дивачисько, диваицтво, дивацький, дивакуватий, дивачити, здивачніти*; *простак → простачка, простачок, простаченко, простачисько, простаицтво, простацький, простецький, простакуватий, простачити, простакувати.*

The constituents of the substantival zone of the derivational paradigm of the lexico-semantic group mentioned are mainly nouns with word-forming modifying meaning. Among them is found the meaning "a female person in relation to the male person named by the derivational base", which is realized in the two most productive suffixes – ***-к-*** and ***-иц-***. The importance of a female person is determined by the grammatical feature of the derivational base – the masculine gender of the motivational noun. It is the generic affinity that enables the formation of a derivative with the modifying meaning "opposite sex" from virtually every noun that names persons, and hence serves as a basis for creating meaningful names of female persons in the Ukrainian language.

The nouns with the suffix ***-к-*** are formed from the complete bases of the counterpart names of male persons, as in: *гультяй → гультяйка, дикун → дикунка, крутій → крутійка, буян → буянка, дивак → дивачка, дикун → дикунка, заводій → заводійка* and others. For example: *Шпачиха, ця вчорашня **буянка**, сиділа причепурена, тихесенько, як свята* (О. Гончар); *У дорозі Тоня виявила себе такою **заводійкою**, що Ліна часом аж заздрила її кипучості, товариськості, умінню не звертати уваги на прикрі дрібниці, всією душею пити цей щедрий світ і його дива* (О. Гончар).

The suffix ***-иц-*** forms the names of female persons, joining only the truncated bases of the nouns with the suffix ***-ник***, as in: *бешкетник → бешкетниця, відлюдник → відлюдниця, відступник → відступниця, зрадник → зрадниця, авантюрник → авантюрниця, мрійник → мрійниця, спільник → спільниця* and others. For example: *Лобода, що враз якось набряк обличчям, послав у бік Шпачихи нищівний погляд, видно, вважаючи стару гультяйку **зрадницею*** (О. Гончар).

However, not all lexical units of the above-mentioned lexico-semantic group realize their derivative potential in derivative nouns with a modifying denominative meaning. The formation of these derivatives is complicated by the presence of suffixes in the structure of the motivational nouns. The suffixes not only convey the meaning of "a person as the bearer of a certain characteristic", but also serve as a means of expressive colouring. These word-building suffix supply the nouns with different shades of meaning, pointing to individual traits of human character. Some of them, combined with the negatively labelled derivational bases, form appraisal nouns that name bearers of negative traits. For example, the Ukrainian suffix ***-ан***, combined with foreign bases forms a small group of words expressing contempt and condemnation. For example, *критикан* – a person who is prone to petty, biting, biased criticism; *інтриган* – one who engages in intrigue; *політикан* – a politician, ready to achieve his / her goal at all costs.

Some of the words which name a person by his / her character traits form diminutive derivatives. These include the nouns *боягузик, брехунець, гультяйчик, дикунець, зрадничок, простачок, розбійничок* and others, whose semantics indicates the diminished quality named by the noun if the perception of this meaning is accompanied by the speaker's positive attitude. The negative subject-logical content of the motivational bases of the nouns is neutralised by diminutive suffixes and a positive tone of expression. It is confirmed by these examples: *А хто повірить такому **брехунцю**? Що, може, скажеш, що сама попадя аж на покуття посадила тебе?* (М. Стельмах); *– Ой синочку, **порадничку**. Ой де ж ти був, мій **зрадничку**. Як в бік мене улучено... І топтано, і палено* (О. Гончар).

Modifying derivatives with the meaning of "augmentativeness" feature the word-forming suffixes ***-уг-/-юг-, -ак-/-як-, -иськ-, -иш-*** and play an important role, because they not only indicate

objective magnification, but also express the meanings of irony or contempt for the bad temper of the person designated by the derivative noun, as in: *бандюга, ледарюга, хижацюга, брехуняка, злодіяка, глитаяка, заводіяка, бідачисько, хижачисько, гультяїще* and others. The modifying meaning "collectivity" covers a small group of derivatives of the substantival zone. The main word-forming tool used to express this meaning is the suffix *-н-*. As this derivational suffix is endowed with its own expressiveness, the nouns formed with the help of it acquire a pronounced negative emotional colouring, as in: *глитайня, ледарня, штукарня, хижачня*: *Як на свято, як на здобич поспішала звідусіль у Каховку пазуриста степова* **хижачня** (О. Гончар).

The semantic aspect "personality characteristic " in the substantival zone is represented by the derivatives with a negative-mutational meaning, to which belong such nouns as *баламутство, бешкетництво, зрадництво, інтриганство, критиканство, політиканство, хижачня*: *Як на свято, як на здобич поспішала звідусіль у Каховку пазуриста степова* **хижачня** (О. Гончар); *Не кажуть правди тим, хто помирає, ні тим, хто у* **дуренство** *впав безкрає* (Д. Павличко). *Катратий ніби й цього* **бешкетництва** *не помічав, похмурістю було оповите його обличчя* (О. Гончар).

Vykhovanets (2004) claims that in the formation of derivative nouns which designate qualitative states, the suffix employed is *-ств-* and its phonetic modification *-цтв-*, which, unlike other suffixes, is added not to the adjective base, but to the substantive one. Compare: *хлопець мужній → мужність хлопця* and *хлопець-ледар → ледарство хлопця*. In particular, he notes that in the superficial structure of derivative nouns denoting qualitative states, such as *геройство, багатирство, нахабство, неуцтво, мародерство* and others, the original noun part is clearly distinguished. It would seem that such a feature contradicts the regularities of the designation of nouns-quality names, but in reality all these nouns have the derivative history that connects them to the original names of the qualitative signs, namely: the original nouns and adjectives are used in the predicative function that does not change the derivative history of the derivative noun (Vykhovanets and Horodenska, 2004, p. 144-145).

The adjectival zone primarily consists of relative adjectives, which express the derivational meaning "relevant to the person named by the derivational noun", "peculiar to the person named by the derivational noun", "intended for the person named by the derivational noun". The suffix *-ськ-/-цьк-*, which proves productive in the formation of personal adjectives, serves as a tool to convey these meanings. The derivational meanings of these suffixes can be set based on their usage in a particular context. For example: *Люди тут несвідомі, ставлення до школи з боку деяких просто* **дикунське** (Ю. Збанацький); *Твій герб, відступнику Яремо, в віках чорнітиме окремо. Не княжим знаком, не орлом, – твоїм* **відступницьким** *тавром* (Л. Костенко); *У своїй* **дивацькій** *панамі з якогось кавказького цапа іронічно киває своїм супутникам на Лінин напис про ввічливість* (О. Гончар).

At the same time, derivational noun bases designating persons who are bearers of particular character traits reveal the derivational potential to produce denominal adjectives, which, in the adjectival zone of the derivational paradigm, convey the semantic aspect "prone to a certain mode of behaviour". This derivational meaning is expressed by the adjectival suffix *-уват-/-юват-*, for example: *дивакуватий, простакуватий, шахраюватий, ледаркуватий, сірякуватий, забіякуватий, відлюдкуватий, хижакуватий* and others, as in: **Дивакуватий** *кравець навіки розпрощався з нашим білим і без кінця загадковим світом* (М. Хвильовий); *І не треба дивуватися, коли надають вони при цьому перевагу чоловікам незначним, навіть* **простакуватим** (П. Загребельний).

The verbal zone of the derivational paradigm of the nouns of the studied lexico-semantic group is formed by the derivatives with the word-forming meaning "to be similar by any sign or action to the person named by the derivational noun": *гультяй → гультяювати, ледар → ледарювати, розбишака → розбишакувати, дивак → дивачити, ловелас → ловеласничати* and others, compare: *А сам коронний стражник Лащ далі собі* **розбишакує** *та збиткується над нами*

(П. Загребельний); – *Привикла [Параска] змалку **ледарювати**, розлінувалася, все коли б на готовому їй, коли б панувати* (Панас Мирний); *Він був одним із тих диваків, які вміли по-справжньому **дивачити*** ("Голос України").

The main expression of the above mentioned word-forming meaning of verbs formed from nouns is the suffix *-ува-/-юва-*. Verbal lexems with the suffix *-нича-*, which have spread in the Ukrainian language mainly under the influence of Russian, are now being removed from use as contradicting the word-building and lexical norms of the modern Ukrainian literary language. The verbs with suffixes *-ува-* and *-и-* are used instead, compare: *гріховодничати* and *гріховодити*, *ловеласничати* and *ловеласити*.

2.2 Derivational potential of nouns with weak or zero level of semantic emergence

The **second** group of names of persons includes the nouns that realize their derivational potential in derivatives that fill the linguistic zone only partially. They encompass derivative names of persons whose semantic structure contains the invariant meaning "a bearer of external or internal characteristics". They are formed by adding suffixes to the bases of verbs, adjectives and nouns, as in: *мовчун, говорун, вередун, свистун, пустун, лестун, сопун, воркотун, жартун, чепурун, сліпун, скупій, солодій, лисань, кирпань, вислань, здоровань, цибань, сміливець, завзятець, справедливець, лінивець, щасливець, бородач, пузань, пузач, вусань, вусач, вухань, зубань, лобань, лобач* and others.

The specific feature of this lexico-semantic group of nouns which to a certain extent determines their low word-forming capacity is that, within the same lexical meaning, there exist common root derivatives with semantically equal and interchangeable, but structurally distinct suffixes, and the word-building function of such suffixes is inseparable from their expressive function, as in: *вухань, вухач; голвань, головач, головко; пузань, пузач; ласій, ласун; веселій, веселун; гладій, гладун; плаксій, плаксун; коротай, коротун, коротяк; кудлань, кудлай, кудлач; мудрець, мудрій, мудрак, мудрагель; горбань, горбач, горбун; здоровань, здоров'як, здоров'яга, здоровило, здоровуля, здоровко* and others.

Several of these common root derivatives differ in their degree of use: some function in all the styles of the modern literary Ukrainian language, while others are rare, restricted or territorial. However, what unites them is that the group is not replenished with new derivatives, and their usage is quite limited.

The main semantic feature of the nouns that belong to the analysed lexico-semantic group, which distinguishes them from the other groups of derived names with the meaning "subject (bearer) of the state", is a weak or zero degree of emergence. This is due primarily to the characteristics of the lexical units that motivate them.

The main distinctive feature of de-adjectival, de-verbal and de-nominal nouns with non-emergent lexical semantics is the sum of the meanings of the structural elements of the derivative, namely the meaning of stative or processual characteristics expressed by the derivational base, on the one hand, and the meaning of the characteristic expressed by the suffix added, on the other. The derivational suffixes in such names, in addition to designating a person as a bearer of a certain characteristic, serve as a means of expressing connotative colouring.

Therefore, the specific derivational paradigms which reflect the ability of each noun to realize its derivational potential, are simple, mostly two- and three membered, as in: *балакун → балакунка, балакунчик; пустун → пустунка, пустунчик, пустунець; **сміливець** → сміливиця; вусань → вусанчик; торохтій → торохтійка, щасливець → щасливиця* and others. Their typical derivational paradigm is structured by the derivative units of only one substantival zone with the modifying derivational meanings of "feminine gender [as relative to masculine gender]" and "denominative". The first of these is expressed by two word-forming suffixes *-к-* and *-иц-*, which belong to highly productive suffixes (Bilousenko and Nimchuk, 2002, p. 6). Compare: ***Жартунка**, вона не хотіла й тепер ні сказати свого імені, ні адреси* (О. Гончар); ***Щасливиця**, я маю трохи неба і дві сосни в туманному вікні* (Л. Костенко).

Among the current trends in the generic categorization of the noun Vykhovanets distinguishes the correlation between the names of persons of masculine and feminine gender, which is the most typical and productive state of creating nouns to designate persons. In his opinion, the number of feminine nouns that are formed by suffixes, including *-к-,* from nouns – names of persons of masculine gender is increasing, and the gender differentiation of nouns is deepening (Vykhovanets and Horodenska, 2004, p. 90). As for the suffix *-иц-,* whose meanings were fully formed at the end of the Slavic era (Bilousenko and Nimchuk, 2002, p. 7), it became second in productivity after the *-к-* in the formation of names of persons with the modifying derivational meaning of the feminine gender at the end of the nineteenth century, and during the twentieth century its productivity was on the increase (Semeniuk, 1999, p. 190).

The property to create diminutives characteristic of the nouns naming persons who are bearers of certain external or internal attributes is conditioned by their derivational structure, because they are formed by the suffixes which serve not only as a means of identifying a person, but also as a way of conveying expressive colouring, as in: *ласкавець → ласкавчик, кучерявець → кучерявчик, щасливець → щасливчик, улюбленець → улюбленчик, веселун → веселунчик, сміхун → сміхунчик, стрибун → стрибунчик, стрибунець, балакун → балакунчик, ласун → ласунчик, ласунець, пестун → пестунчик, товстун → товстунець, чепурун → чепурунчик, хорошун → хорошунчик, хрипун → хрипунчик, хропун → хропунець, мазун → мазунчик, простак → простачок, худак → худачок, хитряк → хитрячок, куцан → куцанчик, молодан → молоданчик, здоров'як → здоров'ячок* and others. For example: *В особистому житті товариша Старка існував тільки кучерявий "сміхунчик" (так батько називав свого Вову за те, що той вічно посміхався)* (М. Хвильовий); *Олеся схилить чорняву голівоньку на руку, а Михайлик-стрибунець уже не стрибає, а теж сидить, слуха* (Б. Грінченко); *Дзюдо, коротконогий цей товстунець, знизує плечима* (О. Гончар); *Квартири в нас – це однаково, що зримі риси комунізму: обіцяють їх усім, а побачити судилося тільки щасливчикам* (П. Загребельний); *Наумиху жаль взяв, що нагримала на свого пестунчика* (М. Коцюбинський); *Їжачок-хитрячок із голок та шпичок пошив собі піджачок* (П. Воронько).

A significant influence on the derivational potential of the nouns of the second lexico-semantic group is partly due to their linguistic identity and the related semantic emergence, since lexemes with non-emergent semantic form largely single-zone derivational paradigms with a limited quantitative representation and that are structured by the absence of derivatives in the adjectival and verbal zones. Researchers explain the phenomenon by the possible emergence of the so-called "meaning circle" in the derivational chain in case a non-emergent derivative forms a derivative of the same part of speech as the word that motivates it (Yermakova, 1981, p. 160). Our study confirms this hypothesis. In the lexico-semantic group of nouns, the names of persons by external or internal characteristics are quantitatively dominated by de-adjectival derivatives that do not participate in the creation of adjectives and certain de-verbal derivatives that do not form verbs (*хитрий → хитрун → хитрунка, хитрунчик; ласий → ласун → ласунка, ласунчик; сміливий → сміливець → сміливиця; плакати → плаксій → плаксійка; любити → любитель → любителька; веліти → велитель → велителька* and others).

There are very few nouns that are able to create such derivatives within the lexico-semantic group under study, for example: *мудрий → мудрець → мудрецький; чужий → чужинець → чужинецький, чужинський; щасливий → щасливець → щасливецький.* In every one of these derivational chains the third component repeats the meaning of the first one.

As we can see, the absence of semantic updating, provided that some of the word-forming energy is consumed, which correlates with the desire of language to conserve its linguistic means, makes it impossible for nouns that name a person by external or internal characteristics to realise their derivational potential in adjectival and verbal derivatives. It should be noted, however, that among

the names of persons by their external or internal characteristics, derivatives with emergent semantics, that is, with an increase in lexical meaning, occur. One of them is *пустельник* – "a person who, for religious reasons, has settled in a deserted place and refuses to communicate with people; recluse", in which the semantic components "for religious reasons" and "refusing communication with people" are an extension that has no formal means of expression. The derivational paradigm of this noun has four components: *пустельник → пустельниця, пустельництво, пустельників, пустельницький.* It is noteworthy that nouns such as *пустельник, пустинник, печерник* and the like have functioned in the Ukrainian language since the Eastern Slavic period, naming a person by the place of residence. However, as Bilousenko (1993) claims, the functional derivational meaning in these derivatives has been gradually re-interpreted as attributive, which is why in modern Ukrainian they characterise a person not by his / her place of residence but by his / her way of life. This means that such lexical units should be considered among the attributive names of persons by internal characteristics, in particular, behaviour.

3. Conclusions

Thus, the semantic emergence of the derivational nouns is a determinant in the derivational potential of the two lexico-semantic groups of nouns represented by the names of the subject of state. The first lexico-semantic group of nouns, including names of persons by their internal characteristics, is distinguished from its counterparts by the semantic emergence. It is this semantic feature of the derivational base that predetermines the capacity of the vertex nouns to form derivatives located in the three zones of parts of speech – substantival, adjectival and verbal.

The derivational paradigm of the nouns of the second lexico-semantic group is characterised by a single-zone (substantive) structure. In the three types of derivation modification prevails: the substantival zone is represented by derivatives with the semantics "feminine gender as relative to masculine gender expressed by the derivational noun" and "diminutiveness". The determinants behind its derivational content are, above all, the non-emergent semantics of the derivational nouns, its connotative aspect, which correlates with the linguistic factors, the main one being the active use of these units in different styles of language and speech.

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Resume

Among the most urgent problems to be solved in Ukrainian derivatology, there is the problem of paradigmatic relations of language units in word formation, as represented by the derivational paradigm. This paradigm is the universal systematic way of determining the derivational potential of words belonging to different parts of speech, because it is structured by sets of derivatives in paradigmatic relations, which are directly motivated by the very same derivational word. The parameters of derivational paradigms of nouns in the Ukrainian language depend on the derivational capacity of motivational words of certain lexico-semantic groups, which is conditioned by a complex of semantic, structural, functional-stylistic and pragmatic factors, with the semantic one being the determinant. The article focuses on paradigms of nouns-names of persons according to his / her internal characteristics and analyzes the dependence of the derivational potentiality of these nouns on their semantic emergence. Two groups of suffixed nouns, i.e. names of persons according to their external and internal characteristics, are considered. These quite small groups of nouns are distinguished by the peculiarities of their formal grammatical and semantic representation that determine the set of specific derivational paradigms and their parametric features. The nouns with emergent semantics always contain some additional components in their meaning structure – semantic extensions, which have no expression in their formal structure, and have more derivational capacity than the words with non-emergent semantics. The parameters of a typical derivational paradigm of these nouns are determined and it is established that the semantic peculiarity of the derivational base, namely the emergence of their semantics, determines the derivational potential of vertex nouns to form derivatives belonging to one of the three parts of speech: noun, adjective or verb. The derivational potential of a lexico-semantic group of nouns with a weak or zero emergent level, that is those without semantic extensions, is equally analysed. It is shown that they reveal a lower derivational capacity: the lexemes with non-emergent semantics form mostly single-word derivational paradigms with a limited quantitative representation and that are structured by the absence of derivatives in the adjectival and verbal zones. Their typical derivational paradigm is structured by derivatives of only one substantival zone with modifying meanings.

Key words: derivational paradigmatics, Ukrainian language, derivational paradigm, internal features, structural and semantic characteristics, derivational potential.

Анотація

Із-посеред найбільш актуальних питань сучасної української дериватології, що потребують нагального розв'язання, важливою є проблема парадигматичних відношень мовних одиниць у словотворі, які найвиразніше репрезентує словотвірна парадигма. Словотвірна парадигма слугує універсальним засобом визначення дериваційного потенціалу слів різної частиномовної належності, оскільки її структурують сукупності дериватів, безпосередньо мотивованих тим самим твірним словом, що перебувають у парадигматичних відношеннях. Параметри словотвірних парадигм іменників української мови залежать від дериваційної спроможності мотивувальних слів, що належать до певної лексико-семантичної групи, яку зумовлює комплекс семантичних, структурних, функційно-стилістичних, прагматичних чинників, визначальним із-поміж яких є семантичний. У статті проаналізовано словотвірну парадигматику іменників –

найменувань осіб за зовнішніми і внутрішніми ознаками, з'ясовано залежність дериваційної спроможності цих іменників від емергентності їхньої семантики. Розглянуто дві групи суфіксальних іменників – найменувань осіб за зовнішніми і внутрішніми характеристиками: з емергентною і неемергентною семантикою. Ці кількісно невеликі групи іменників вирізняються особливостями формально-граматичної і семантичної репрезентації, які визначають набір конкретних словотвірних парадигм та їхні параметричні ознаки. Деривати з емергентною семантикою обов'язково містять у своїй значеннєвій структурі додаткові компоненти – семантичні нарощення, що не мають вираження в їхній формальній структурі, і є словотвірно спроможнішими, ніж слова з неемергентною семантикою. З'ясовано, що іменники, які належать до лексико-семантичної групи найменувань суб'єкта стану з вираженою емергентною семантикою, є достатньо словотвірно спроможними. Визначено параметри типової словотвірної парадигми цих іменників і встановлено, що семантична особливість твірної бази, емергентність семантики, зумовила словотвірну спроможність вершинних іменників утворювати деривати, розташовані в трьох частиномовних зонах – субстантивній, ад'єктивній та дієслівній. Проаналізовано дериваційний потенціал лексико-семантичної групи іменників зі слабким та нульовим ступенем емергентності, тобто тих, які не мають семантичних нарощень у значеннєвій структурі. З'ясовано, що вони демонструють слабшу дериваційну спроможність, а саме: лексеми із неемергентною семантикою формують здебільшого однозонні словотвірні парадигми з незначним кількісним складом, особливістю структурування яких є відсутність похідних ад'єктивної та дієслівної зон. Їхню типову словотвірну парадигму структурують похідні одиниці лише однієї, субстантивної, зони з модифікаційними словотвірними значеннями.

Ключові слова: словотвірна парадигматика, українська мова, словотвірна парадигма, внутрішні ознаки, структурна і семантична характеристики, словотвірний потенціал.

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DISCOURSE STUDIES

A SEMIOSIS-BASED APPROACH
TO DISCOURSE INTERPRETATION

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Abstract
The article seeks to examine the largely unexplored potential of the dimensions of semiosis for discourse studies. The proposed argumentation refers to the process by which semiosic theoretical principles were selected and refined into a model of discourse analysis. The propounded methodology is exemplified by the genre of epitaphs and provides the platform for examining interactions among code, informational and cultural components of semiotic entity.
Key words: semiotics, semiosis, interpretant, discourse, semiosic approach, epitaph.

> *The sign defines its spread and signifying extension in and through the interpretant*
> *toward which it looks for its essential clarification and for its ultimate grounding*
> *as a significant utterance within human discourse* (Garth Gillan)

1. Introduction

Semiotics today is quite a broad field with much variety in it. A lot of existing definitions of semiotics only complement one another, and commonly, the shortest version – the science of signs – is considered to be sufficient (Seif, 2019a; Seif, 2019b, p. 94). This laconism, on the one hand, speaks of the methodological clarity of semiotics, and on the other hand, the complexity of the object has transformed semiotics into the "science of sciences". Umberto Eco states that the study of the limits and laws of semiotics must begin by determining whether (a) one means by the term 'semiotics' a specific discipline with its own method and precise object; or whether (b) semiotics is a field of studies and thus a repertoire of interests that is not as yet completely unified. In the first case, the researcher ought to propose a semiotic model deductively which would serve as a parameter on which to base the inclusion or exclusion of the various studies from the field of semiotics. If semiotics is a field, then various semiotic studies would be justified by their very existence: it should be possible to define semiotics inductively by extrapolating from the field of studies a series of constant tendencies and therefore a unified model (Eco, 1979, p. 7).

According to Roman Jacobson semiotics is called "to study the diverse systems of signs and to bring out the problems which result from a methodical comparison of these varied systems, that is to say, the general problem of the SIGN: sign as a generic notion with respect to the particular classes of signs" (Jacobson,1980, p. 1). In the opinion of Borys Uspenskii the situation in semiotics is alarming because there is no progress: basic concepts have not been defined and there is no unity

of methods (cit. from Kull and Velmezova, 2014, p. 532). Thus, semioticians need the patience and dedication necessary for working on foundational aspects, starting with defining the specific domain of knowledge and the appropriate methodology.

In this paper semiotics is defined as the doctrine of semiosis, that is, of all the processes which something functions as a sign. Interpretation of semiotics as a semiosic doctrine implies that the latter provides theoretical foundations and conceptual instruments to integrate different approaches to understanding 'the action of sign' regardless of the nature of the latter. So, this doctrine puts together a wide range of research in the natural sciences, social sciences and humanities and provides insights into the solution of various problems.

The major part of semiotic research encompasses all means of signification that are used for the communication of people, animals and machines. Still there are other conceptualizations of its limits: (a) semiotics concerns informational systems and informational structures that represent knowledge, including relationships between language and other data processing means; (b) semiotic studies are downsized to the consideration of interpretational and communicational processes through logical deductions; (c) semiotics should explore exclusively those objects that make up systems of interpersonal communication; (d) only arbitrary conventional system of signification, which are consciously and intentionally used by people for cognitive and communicative purposes are recognized as semiotic objects of examination, and others. Even this very short account demonstrates that the variety of interests of semioticians can generate a long list of research objects. The suggested definition of semiotics as the doctrine of semiosis leads to the idea that the subject of semiotics is not the content of the processes of communication, but 'the action of signs' in all the realms of natural and social life, where informational processes take place. Thus, the list of its primary tasks includes the following: 1) to study the nature of codes governing information transition; 2) to suggest a consolidated semiotic approach to the description of informational processes, both in nature and society, and to demonstrate the ontological unity of these processes induced by the use of codes; 3) to make judgements concerning the laws of semiosis governing the action of signs in each particular domain; 4) to develop methodological foundations of research taking into consideration dimensions of semiosis. The present work aims to be considered as a modest attempt to overcome the aforementioned theoretical lacuna and to suggest a semiosis-based approach to discourse analysis.

2. Material and methods
2.1. The Notion of Semiosis: Levels and Dimensions
The idea that semiotic study actually consists in analyzing the sign's action belongs to Charles Sanders Peirce who called this action 'semiosis' or 'semeiosy'. He uses both forms of the term:

> It is important to understand what I mean by semiosis. All dynamical action, or action of brute force, physical or psychical, either takes place between two subjects [whether they react equally upon each other, or one is agent and the other patient, entirely or partially] or at any rate is a resultant of such actions between pairs. But by 'semiosis' I mean, on the contrary, an action, or influence, which is, or involves, a cooperation of *three* subjects, such as a sign, its object, and its interpretant, this tri-relative influence not being in any way resolvable into actions between pairs (URL: http://www.commens.org/ dictionary/term/semiosis).

Peirce also introduces the term 'semeiosy' to speak about the 'action of sign' having a 'triadic character'. Defining semiosis as the action of the three relata, Peirce emphasizes that signs acquire more meaning through their own activity and that dynamicity of semiosis is a crucial feature of this semiotic activity. The sign as a triadic relation is defined as something that stands for something else (its *object*) for something third (its *interpretant*), or alternatively as something that mediates between its object and its interpretant. Nöth believes that Peirce adopted the term 'object' from the XIII century scholastic terminology, where 'objectum' meant a creation of the mind in its reaction with a more or less real something upon which cognition is directed (2011, p. 29-30). Peirce differentiates between sign-action (semiosis) and sign-representamen which is the point of departure of semiotic inference. This led him to use 'sign' when speaking of the sign in action and 'representamen' when analysing

the constituent elements of semiosis. These constituents are the representamen, the interpretant and the object, which he calls the 'Immediate Object' within semiosis in order to discriminate the object outside semiosis which he calls the 'Dynamical Object': "…every sign has *two* objects. It has that object which it represents itself to have, its Immediate Object, which has no other being than that of being represented to be, a mere Representative Being, or as the Kantian logicians used to say a merely Objective Being; and on the other hand there is the Real Object which has really determined the sign [,] I usually call the Dynamical Object, which alone strictly conforms to the definition of the Object" (URL: http://www.commens.org/dictionary /term/immediate-object). Peircean logic assumes that all knowledge is obtained from triadic sign action of pointing to an external world – however, not to real objects but to semiotic objects as they are represented by signs which point to our phenomenal world. The followers of Peirce's ideas believe that "semiotic logic leads us to a new methodology, an integrated methodology for inquiry involving the unification of science and phenomenology" (Pearson, URL: https://www.academia.edu/ 13674256, p. 4).

Following Peirce's ideas, Charles Morris foresaw the universal possibility and potential of semiosis for the science of semiotics. He defines semiosis as "the process in which something functions as a sign" and explains that it involves three (or four) factors: that which acts as a sign, that which the sign refers to, and that effect on some interpreter in virtue of which the thing in question is a sign to that interpreter. These three components in semiosis he calls, respectively, the 'sign vehicle', the 'designatum' and the 'interpretant'; and mentions that the interpreter may be included as the fourth factor (Morris, 1938, p. 3).

To describe the process of semiosis, Morris uses a rather vague term 'mediated-taking-account-of' (ibid., p. 4). An interpreter mediately takes account of something and interpretant which is evoked by something functioning as a sign is explained as 'taking-account-of-something'. As the notion of interpretant is the key one for this research, it should be mentioned that Morris treats this notion differently in different parts of his work: a) "the effect on some interpreter in virtue of which the thing in question is a sign to that interpreter" (ibid., p. 3); b) "a-taking-account-of-something in so far as it is evoked by something functioning as a sign" (ibid., p. 4); c) "the habit in virtue of which sign vehicle can be said to designate certain kinds of objects or situations; as the method of determining the set of objects the sign in question designates, it is not itself a member of that set" (ibid., p. 34); d) "part of the conduct of the individual" (ibid., p. 39). One cannot but agree that the interpretation of the phrase 'taking account of' is behavioristic and not sufficient for a complete study of semiosis.

What made Morris's theory so famous was the description of the dimensions of semiosis. He uses the term not in its primary meaning of a measurable extent of a particular kind, such as length, breadth, depth, or height, but as a synonym of 'coordinate' or 'parameter'. In this paper it is defined as a certain amount of significant parameters, which are crucial for the existence of an object and can provide its comprehensive description. Morris describes dyadic relations between the three correlates: 1) the formal relation of signs to other signs (syntactic dimension); 2) relation of signs to objects that is to what they denote (semantic dimension); 3) the relation of signs to interpreters (pragmatic dimension) (Morris, 1938, p. 6). These dimensions may be viewed with certain reservation: the detailed revision of Morris's dimensions of semiosis was presented elsewhere (Andreichuk, 2019). The pertinent goal of this research is to substantiate the conviction that dimensions of semiosis (defined as the action of sign) should be based primarily on the interpretant which is triadic and presents an inseparable unity of primary, notional and cultural interpretants (Fig.1). This substantiation is based on the following convictions: (a) semiosis generates the interpretant; (b) it is the agency of the sign itself rather than the agency of an interpreter. The interpretation of the latter can be regarded as the perception of the meaning exhibited by the sign itself through the interpretants it generates. Ransdell (1997) argues that meaning creation and change "is never due solely or primarily to what *we* do: man proposes but the sign disposes" (URL: https://arisbe.sitehost.iu.edu/menu/library/aboutcsp/ransdell/ AUTONOMY.HTM). Thus, the process of semiosis is self-governing: the sign has a power of generating interpretants.

primary interpretant	•interpretant that leads to the identification of sign vehicles
notional interpretant	•interpretant of the sign for the dynamical object – objective element of cognition
cultural interpretant	•interpretant of the sign for the immediate object – subjective element of cognition
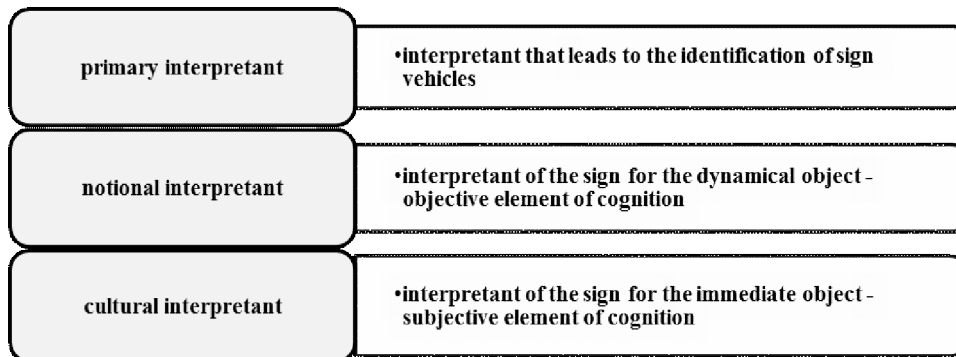
Fig.1. The triadic nature of interpretant.

The first dimension of the relation of the interpretant and sign vehicle is the code dimension of semiosis, since primarily the interpreter perceives the sign vehicle as a unit of code. Semioticians state that all the intelligibility depends upon codes, and code in this context is used to designate a set of systemically organized signs and rules of their combining. Code dimension, as suggested in this paper, refers to the study of the nature of sign vehicles and codes which they belong to.

The second dimension of semiosis is shaped through the relation of sign vehicle and notional interpretant. The sign vehicle determines notional interpretant and represents designatum. Terms 'determination' and 'representation' are used as advanced by Parmentier who, commenting on Peirce's ideas on the nature of sign, writes that vector of representation is directed from the sign and interpretant to the object and vector of determination – from the object to sign and interpretant, and these are "two opposed yet interlocking vectors involved in semiosis" (1994, p. 4).

The notional interpretant provides the reference of the identified object to the dynamical object. It possesses two basic characteristics: 1) mental nature (is localized in the consciousness and is a mental projection of an object); 2) affiliation to knowledge as a set of relatively stable, objective and collective notional interpretants. Since knowledge turns into information in the process of transference, it is suggested to call the second dimension of the action of sign the informational dimension of semiosis.

The third dimension of semiosis is associated with the cultural interpretant reflecting 'the evaluative ideas' of interpreters. This dimension correlates with Morris's pragmatic rules, but is interpreted in the broader context: the context of culture. The latter is a very broad term but recently externally focused definitions of culture have taken a semiotic turn. According to Geertz, culture is "an historically transmitted pattern of meanings embodied in symbols" (1973, p. 89). This pattern shapes the system of evaluations and values in the mind of the interpreter. Thus, the triadic nature of the interpretant forms the basis for singling out three dimensions of semiosis (Fig.2):

primary interpretant	notional interpretant	cultural interpretant
perceptive level	referential level	evaluative level
code dimension of semiosis	informational dimension of semiosis	cultural dimension of semiosis

Fig.2. The potential of interpretant for defining dimensions of semiosis

Semiosis being any process involving a particular relation between a sign-vehicle, an object, and an interpretant possesses code, informational and cultural dimensions and can be researched at perceptive, referential and evaluative levels.

2.2. Suggested approaches in semiosis-oriented discourse studies
It was three centuries ago that the philosopher John Locke proposed to recognize semiotics as "the business whereof is to consider the nature of signs the mind makes use of for the understanding of things or 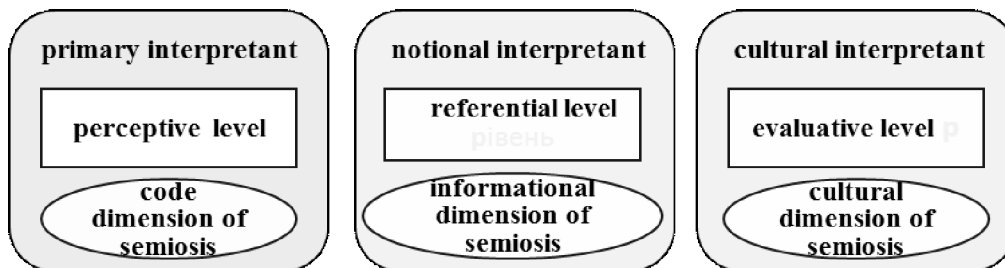conveying the knowledge to others" (Locke, 1979, p. 720). However, only in 1962 the anthropologist Margaret Mead at the important conference conducted at Indiana University (1964, p. 277-288) stated that 'semiotics' triumphed over 'communication'. In words that interestingly complement those of Locke, Mead described the object of semiotics as 'patterned communication in all modalities' (ibid., p. 275-276). It seems that this description comes very close to the definition of discourse suggested in modern communication studies. Discourse as the category of communication (together with speech genre and communicative act) has become an interdisciplinary object. It is explored differently depending on vectors of research. According to Martyniuk the vector connected with semiotics is represented by two groups of scholars (2011, p. 19-20): a) those who treat discourse within social-ideological dimension and concentrate on 'discourse practices' as patterned means of rendering ideological sense and b) those who associate discourse with idiostyle, that is the representation of the systems of values through the systems of signs. Kravchenko singles out three vectors of semiotics-oriented discourse studies (2006, p. 36-45): 1) discourse is identified with the semiotic process and the semiosic correlation of different components of communication is studied; 2) text is defined as a signal in the space of culture; 3) the internal sense-forming elements and principles that enable the identification of text/discourse as a sign are considered. The above mentioned approaches can be integrated in the semiosic theory within which discourse is viewed as semiosis, that is the action of the functional unities of signs (texts) in repeated communicative situations brought to life by different social needs. Thus discourse analysis should concentrate on the integral study of the perceptive, referential and evaluative aspects of texts immersed in different cultural contexts. 'Perceptive' vector presupposes that the text is qualified as a semiotic integrity, a macro-sign commonly involving different codes in the process of semiotization, that is the modelling of speech activity in communication, specific rules of its organization by which individual and social experience is structured. The in-depth mechanism of signification is objectivized in texts of different speech genres. The approach providing a methodology for studying the types of sign systems and the processes in which signs are handled as well as the contexts in which signs and sign processes are embedded is suggested to be called codosemiosic approach (Fig.3). Two aspects are relevant for this approach: (1) the expression material, i.e., the stock of perceivable items from which expressions are selected; (2) sets of rules which govern the selection of expressions and their assignment to contents.

'Referential' vector deals with the second dimension of semiosis shaped by the relation of sign vehicle and notional interpretant. The action of text on the referential level is inseparable from information processing. McCreadie and Rice reviewed concepts of information proposed in the second half of the twentieth century and the summary of the concepts they considered allows to indicate that information is defined as (1999, p. 45-76): (1) a stored knowledge; (2) data in the environment; (3) information as part of the communication process; (4) information as a resource or commodity. In the context of discourse analysis, we can define information as the result of semiosis.

Actually, the action of sign 'becoming informative' is the core of semiosis. Thus, the informational dimension of discourse semiosis brings to light another approach in semiosis-oriented discourse studies: an infosemiosic approach (Fig.3). One of the challenges of this approach is to make an attempt to establish correspondences between propositions and 'objective elements of cognition' (Fig.1) and further develop the theory of discourse interpretation.
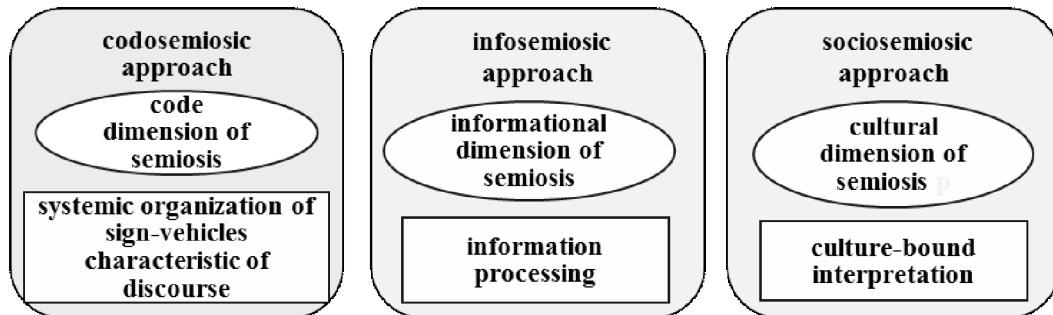
Fig. 3. Semiosis-based approaches to the discourse studies.

'Evaluative vector' in semiosis-oriented studies of discourse opens up a new orientation of research related to the cultural dimension of semiosis: a sociosemiosic approach (Fig.3). In this paper it is viewed as a more general notion than social semiotic as suggested by Michael Halliday (1978). He discusses only lingual codes and treats them as social semiotic resource used to achieve goals expressing meaning in context. The suggested approach is actually based on Peirce's conviction that "every cognition involves something represented, or that of which we are conscious, and some action or passion of the self whereby it becomes represented. The former shall be termed the objective, the latter – the subjective element of cognition" (URL: http:www.commens.org/dictionary/term/immediate-object). The cultural interpretant as treated in this article provides the connection of sign-vehicles with the systems of evaluations and values in the mind of interpreter and thus correlates with the subjective element of cognition (Fig.1) shaped by the cultural context of semiosis.

3. Results and discussion

The suggested ideas are illustrated by the analysis of the epitaph viewed as a separate speech genre of funeral discourse. The verbal part of the epitaph is a short phrase that honours a deceased person, usually inscribed on a tombstone (the English word *epitaph* is derived from the Greek ἐπιτάφιος, which translates literally as on or at (ἐπί) the tomb (τάφοτ)). In ancient Greece, an upright stone slab (stele) marked the location of a burial. An inscription on it communicated the identification of the deceased. This custom of identifying of the deceased originated in Egypt and among Minoan-Mycenaean civilizations, even though the location of a burial had also been communicated earlier, whether through a mound or a pile of stones (Bryant and Peck, 2009, p. 413). Initially only non-verbal signs were used to indicate the place of burial. When the first sepulchral inscriptions appeared, they were generally brief and contained short information about the deceased and some common-place topics reflecting religion, philosophy, belief in immorality of people etc. For the purpose of our research we have chosen the Roman epitaph *Sit tibi terra levis* and its Ukrainian equivalent *Хай земля буде тобі пухом*. Judson Tolman based his doctoral research on 1858 sepulchral inscriptions collected in Beucheler's "Carmina Epigraphica Latina" (in two volumes) published in Leipzig in 1895 and 1897. Tolman refers this epitaph to "the common places per se" which we would ordinarily expect to find in sepulchral inscription (1910, p. 18-19). He indicates that those met most frequently are the following: the age of the deceased, that his bones are in the tomb, that he lies here, that he rests in peace, expressions of regret because he was taken prematurely, an account of the life he lived etc. Among more figurative ones this author mentions the desire that the earth rest lightly upon the one buried (ibid). Tolman states that a large proportion of inscriptions contain this sentiment. It occurs most commonly in the stereotyped form "Sit tibi terra levis" or "Sit terra levis", though sometimes this epitaph is modified. The reader or traveler is generally asked to request that the earth rest lightly upon the body of the deceased or that he rest in peace:

- *Quisque praeteriens titulum scriptum legeris, / Tactus pietate hoc precor ut dicas; Ianuaria, / sit tibi terra levis* – I ask every passerby feeling piety to read the inscription and to say; Yanuarii, let earth be light for you[i];
- *Tu qui legesti, ne sit grave dicere, / quaeso, Crispinae ut nullum terrae sit pondus gravatum* – I ask that for anyone who has read, it won't be difficult to say: Let the earth be not heavy for Crispina/

Sometimes the researched text is tacked on as though it were an afterthought:

- *Hic situs est, sit tibi terra levis* – Here he lies, let the earth be light for you.
- *Sit tibi terra levis, / cineres quoque flore tegantur.* – Let the earth be light for you and flowers cover the ashes.

Tolman (1910) also illustrates some noteworthy instances where the writers manifested considerable ingenuity in their attempts to avoid a stereotyped form of expression:

- *Ita levis incumbat terra defuncto tibi / Vel assint quieti cineribus Manes tuis. / Rogo ne sepulcri umbras violare audeas.* – Let the earth lie light on you, the buried, or underground gods be well-wishing to you. Please, do not ruin the shadow of the deceased.

Tolman believes that the common-place *Sit tibi terra levis* is of Greek origin (1910, p. 27), but professor Bohdan Cherniuh, head of the Department of Classical Philology (Ivan Franko National University of Lviv) does not think that there is enough evidence to prove this, and argues that this epitaph renders archetypal beliefs that the spirit remained in the tomb with the body and 'terra levis' appeared concurrently in two cultures (B. Cherniuh, personal communication, May, 2019).

In the Ukrainian culture epitaphs were first discussed in Ukrainian poetics and rhetoric of XVII –XVIII c. in which they were studied as the type of letters. Tsyhanok calls this type 'funeral letters' and claims that the epitaph is one of its principal genres together with the funeral speech. In the mentioned Ukrainian sources, they were studied as issues of applied rhetoric (Tsyhanok, 2014, p. 99). Functions of epitaphs, listed in the Ukrainian books on rhetoric, are generally the same as in Roman tradition: to tell about the deceased, his life, honours and dignities, how he died, especially if his death was in battle for his native land etc. In the first preserved Ukrainian school course of poetics (1637) it is indicated that ancient poets commonly used the image of 'light earth'. Tsyhanok (2014) mentions some fragments from Martial, a Roman poet: *Sit tibi terra levis, mollique tegaris arena, ne tua non possint eruere ossa canes* – and provides a Ukrainian translation: *Хай тобі пухом земля буде, вкриє нещільний пісочок, псам щоб неважко було вирити кості твої.* The final part of the epitaph in Martial seems rather strange for a modern reader and sounds like wishing torment even after death. Actually it renders the pagan belief that the human soul does not leave the body after death and the deceased can get out of the grave. Thus, to make it easier for him, the earth should lie light on the grave.

When the author's parents passed away, *Sit tibi terra levis* was the chosen epitaph for the father, Ivan Andreichuk, who was a classical philologist and taught Latin and ancient Greek, including Greek epigraphics, at Ivan Franko National University of Lviv, and its Ukrainian equivalent *Нехай земля буде тобі пухом* for the mother, Olha Andreichuk. These epitaphs are carved on the tombstone which is a discursive sign in the space of culture and can be analysed applying the above-mentioned approaches.

A codosemiosic approach, that is the study of the systemic organization of sign-vehicles characteristic of this tombstone, brings to light the following issues: 1) it is a multimodal entity and includes lingual and non-lingual signs; 2) it is identified as belonging to funeral discourse. At the perceptive level pictorial signs (the tombstone contains portraits, cross, book, candle, flowers) are combined with the texts of epitaphs, names and dates of earthly ways and are correlated to the existing cognitive model of a tombstone – discourse/genre identification occurs.

An infosemiosic approach presupposes that at the referential level the interpreter deals with the nature of signification, the knowledge of the dynamical object is of utmost importance and at this

stage information about the deceased is processed. On the evaluative level a sociosemiosic approach comprises the analysis of the nature of sign as a signal in the space of culture. In the context of our example the very tombstone is a cultural text which is a functioning semiotic unity and the carrier of several integrated messages (including natural language, visual art forms, rituals etc.). A sociosemiosic approach presupposes that semiosis is viewed as the communication-oriented process of generating cultural texts and the communication itself as the circulation of texts in culture. Lotman mentions that such communication comprises different, although complementary processes: 1) communication of the addresser and the addressee, 2) communication between the audience and cultural tradition, 3) communication of the reader with him/herself, 4) communication of the reader with the text, 5) communication between the text and cultural tradition (1990, p. 276-277). In the author's parents' epitaph, one may note that the cultural dimension of semiosis explains the choice of a Latin epitaph as classical philology. This is due to the importance it had in the father's life, and the choice of the Ukrainian translation meant love and devotion from the mother to her husband.

3. Conclusions

Answering the question whether one means by the term 'semiotics' a specific discipline with its own method and precise object; or whether semiotics is a field of studies and thus, a repertoire of interests, this article gives arguments to support the first belief and proposes a semiotic model deductively which would serve as a parameter on which to base the inclusion or exclusion of the various studies from the field of semiotics. It is claimed that the precise object of semiotics is semiosis and whenever semiosis occurs – interaction occurs. Semiosis is defined as the process by which representations of objects function as signs, that is the process of cooperation between signs, their objects, and their interpretants. Semiotics studies semiosis and is an inquiry into the conditions that are necessary in order for representations of objects to function as signs. The proposed methodological framework that was laid out in this paper aims at filling a gap in the existing semiotics-oriented discourse studies. Some ideas of Charles Peirce and Charles Morris on semiosis were revised and used to substantiate three main correlations: 1) dimensions of semiosis correlate with types of interpretants; 2) types of interpretants correlate with levels of analysis; 3) levels of analysis correlate with approaches to discourse interpretation. Thus, primary interpretant that leads to the identification of sign-vehicles makes the basis of the code dimension of semiosis which calls the codosemiosic approach for studying the systemic organization of sign-vehicles characteristic of discourse on the perceptive level. Notional interpretant that leads to the dynamical object described by Peirce as "the really efficient but not immediately present object" (1998, p.482) is associated with the informational dimension of semiosis. It is claimed that the latter can be studied applying an infosemiosic approach which aims at analyzing objective elements of cognition and can further develop the theory of discourse interpretation on the referential level. A cultural interpretant – interpretant for thought – leads to immediate objects and makes the basis for singling out the cultural dimension of semiosis, that moves the researcher to the evaluative level of interpretation. The term 'cultural' in semiosic context renders the author's conviction that the entire set of sign systems which endow the external world with value is the most general definition of culture: cultural dimension of semiosis deals with the interpretative mechanism through which the world is rendered meaningful.

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Résumé

Supporting Eco's attempt to make semiotics a scientific discipline the author suggests that the interpretant of sign should be the basis for the differentiation between three dimensions of semiosis. The latter is defined as the action of signs that organizes the very structure of the interpretation process.

It is propounded that three types of interpretant – primary, notional and cultural – are responsible for the existence of three dimensions of semiosis: code, informational and cultural. Discourse is considered to be a sign and it is suggested that its interpretation is a complex semiosis-based procedure involving three levels of decoding: perceptive, referential and evaluative. Thus, discourse can be decoded within: a) the enabling and justifying code; b) the knowledge which we have with regard to objects; c) the social-cultural realm. Scholars-interpreters can apply three approaches to describe an explain discourse as a category of communication. The first deals with signification systems that are exploited in order to physically produce components of discourse and is termed *codosemiosic approach*. The second – with judgements on discourse intermediary agency within the semiotic universe which allow us to grasp the reference to the processes of cognition and knowledge patterns. This one is suggested to be called *infosemiosic approach*. And finally, *sociosemiosic approach* can be identified with the study of how discourse communicates something graspable within a particular social and cultural community with all implications concerning identity.

The case-study provides the description of the semiosic analysis of a tombstone as a multimodal discursive sign in the space of culture which contains epitaphs as a separate genre of funeral discourse. The potential of three approaches for the tombstone interpretation is considered and three dimensions of its semiosis are discussed. It is suggested that codo-, info-, and sociosemiosic approaches elaborated in the article may provide a new tool for discourse studies.

Key words: semiotics, semiosis, interpretant, discourse, semiosic approach, epitaph.

Анотація

У цій статті семіотика розглядається як вчення про семіозис, тобто процеси, в яких щось функціонує як знак. Тлумачення семіотики як семіосичної доктрини передбачає, що вона забезпечує теоретичні засади та концептуальний інструментарій для інтегрування різних підходів до розуміння 'дії знака' безвідносно до його природи і об'єднує широкий спектр досліджень у природних, гуманітарних та соціальних науках. Анотована стаття привертає увагу до семіотичного вектору вивчення дискурсу в сучасному мовознавстві. Розглянуто можливість доповнити семіотично-орієнтовану дискурсологію новими підходами до аналізу об'єкта, які випрацювано з опорою на тлумачення дискурсу як семіозису. Опоровим твердженням дослідження є постулат про триєдність таких співвідношень: 1) виміри семіозису – типи інтерпретант; 2) типи інтерпретант – рівні інтерпретації; 3) рівні інтерпретації – підходи до аналізу дискурсу. З опорою на виокремлення первинної, поняттєвої та культурної інтерпретант знака розглядаються три виміри семіозису: кодовий, інформаційний та культурний. Названі виміри корелюють з перцептивним, референційним та оцінним рівнями інтерпретації дискурсу. Відповідно мовознавець-інтерпретатор може опиратися на три підходи, які пропонується назвати кодосеміосичним, інфосеміосичним та .соціосеміосичним. Перший передбачає розгляд систем означування, які застосовуються для фізичного продукування компонент дискурсу та їхнього застосування в процесі передавання інформації. Другий підхід пов'язаний з аналізом референції дискурсу до процесів пізнання та моделей знання. Третій підхід встановлює зв'язок з соціокультурними параметрами, які чинять вплив на інтерпретацію та забезпечують виявлення імплікацій, породжених ідентичністю продуцента. Таким чином, випрацювано методологічні засади дослідження дискурсу як семіозису.

Застосування запропонованих кодо-, інфо- та соціосеміосичних підходів проілюстровано на прикладі надгробного пам'ятника як цілісного знака в просторі культури, який поєднує мовні та немовні знаки. Зокрема проаналізовано епітафію як окремий компонент надгробка, який розглянуто як особливий жанр фунерального дискурсу. На прикладі латинської епітафії *Sit tibi terra levis* описано її розгляд у кодовому, інформаційному та культурному вимірах.

Ключові слова: семіотика, семіозис, інтерпретанта, дискурс, семіосичний підхід, епітафія.

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Fields of interest

Semiotics,
discourse studies,
contrastive
linguistics

COMMUNICATIVE STRATEGIES AS A TWO-FACETED PHENOMENON: A CROSS-LINGUISTIC STUDY OF INAUGURAL ADDRESSES

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Abstract
The paper combines extralinguistic and linguistic facets of communicative strategies suggesting four synthesized levels of their application: a complete text of a particular genre subordinated to an overall strategy of achieving the author's goal; strategic sections carrying maximal textual meanings; tactical moves rendering enhanced meaning formed according to discourse patterns; turns guiding the choice of linguistic units with minimal meaning. This approach is applied to a cross-linguistic study of Presidents Trump (2017) and Zelenskyi's (2019) inaugural addresses.
Key words: inaugural address, communicative strategy, tactical move, cross-linguistic study, President Trump, President Zelenskyi, two-faceted method.

1. Introduction

In contemporary linguistics the wide-spread method of modeling discourse and text is represented by communicative strategies. It's an umbrella term also covering their discursive and rhetorical types, though the scope of their application is far from being settled: the definitions can be divided into expanded, broad and narrow. The expanded interpretation of strategies concerns three basic approaches in the humanities: narodnichestvo / peopleism, modernism and postmodernism (Monakhova, 2016, p. 4). The broad definitions regarding the strategy as a plan of achieving an addressor's goal (Issers, 2012, p. 54; Wodak, 2011, p. 40) reveal its similarity to the genre, a goal-oriented temporarily stable, though flexible phenomenon (Gruber, 2013, p. 31), imposing constraints on the use of lexico-grammatical and discoursal resources (Bhatia, 2014, p. 241). These features of the genre arise from imperatives posed by constantly evolving socio-cultural situations (Cap and Okulska, 2013, p. 3). However, some scholars doubt the pervasiveness of genre features pointing to their possible occurrence only one time in a complete text, often at its beginning or ending (Bieber, 2014, p. 193). The initial goals imposed by genres turn out to be external while the objectives governing the choice of communicative strategies appear to be internal and more flexible since they are set by the addressor in response to the situational and generic requirements. Therefore, the proper study of communicative strategies as a goal-oriented phenomenon is only possible with respect to a particular genre with its more or less fixed goal and stringent requirements to the text structure. It determines this paper's focus on the inaugural addresses which have fixed generic features determining the overall strategy of text construction.

The narrow definitions of strategies form two groups embedded into the top-down and bottom-up directions of discourse processing (Brown and Yule, 1983, p. 234). In accordance with this, political

discourse employs two main strategies: cooperative and confrontational (Slavova, 2015, p. 24; Pjetsukh, 2018). However, this approach faces several challenges which prompts to search for other directions of research. First, cooperation and confrontation are categorized in different terms: as superstrategies (Slavova, 2015, p. 24) or as interactions (Pjetsukh, 2018 p. 8). Second, the phenomena regarded as strategies by one researcher are viewed as tactics by the other which, for example, concerns the compliment (Slavova, 2015, p. 26; Pjetsukh, 2018, p. 18) with some scholars treating it as a speech act (Lorenzo-Dus, 2001, p. 108). Third, it is far from being proven that strategies are applicable to the interpretation of traditional phenomena of irony and argumentation (Pjetsukh, 2018, p. 20-21). The former, for instance, is defined more widely as a deeply seated capacity in people, penetrating beyond a mere communication technique (Colston and Athanasiadou, 2020). Finally, the top-down approach stops short of explaining the use of particular linguistic units focusing instead on the conditions for applying strategies and tactics.

Within the bottom-up discourse processing, strategies are defined either as means of signal distribution (Langacker, 2004, p. 45) or techniques of combining meanings in ways that will effectively promote communication (Davis, 2004, p. 156), though a further development of this approach seems to be precluded by the fuzziness of the notion of meaning.

The outlined problems with the definition and application of communicative strategies prompt an objective of this research aimed at interpreting strategies as a means of interactive processing taking place at several discourse levels simultaneously. It presupposes projecting the addressor's goal as an extralinguistic entity on the selection and distribution of meaning in a separate text or conversation. Thus, this paper's tasks are to develop a method of applying a hierarchy of communicative strategies congruent with interactive discourse processing to text analysis; to apply this method to the analysis of the inaugural addresses by American President Trump (2017) and Ukrainian President Zelenskyi (2019); to undertake a cross-linguistic comparison of the strategic organization of the addresses under study.

2. Material and methods

The **material** under study includes the inaugural addresses delivered by American President Donald Trump (2017) and Ukrainian President Volodymyr Zelenskyi (2019) as speeches of this kind constitute a distinct category or genre (Campbell and Jamieson, 1985, p. 394). As noted above the proper study of communicative strategies as goal-oriented phenomena can only be carried out within the confines of a particular genre. American presidents' inaugural addresses are divided into a number of elements irrespective of the overall goal of the text. Some scholars distinguish relatively stable characteristics of inaugural speeches that make the addressee (and the analyst) approach the entire current manifestation of the genre in the way most congruent with the recollection of the earlier manifestations: tone-setting introduction, the act of thanking the predecessor, the act of invoking continuity of beliefs and ideals, etc (Cap and Okulska, 2013, p. 4). Others single out obligatory elements supposed to be part of any inaugural address: to unify the audience by reconstituting its members as "the people" who can witness and ratify this ceremony; to rehearse common values drawn from the past; to set forth the political principles that will govern the new administration; to demonstrate that the President appreciates the requirements and limitations of his executive functions; to urge contemplation not action, focusing on the present while incorporating past and future, and praising the institution of the Presidency and the values and form of the government of which it is a part (Campbell and Jamieson, 1986, p. 396). The organization of Austrian chancellors' inaugural addresses was studied with the application of minimal or enhanced topical moves (Gruber, 2013, p. 54): it is found that a minimal move comprises only the announcement of a policy or a policy change and may be very short constituting the largest part of the "main body" of a speech while an enhanced move elaborates this minimal structure by inserting two positions before the announcement of a policy or policy change (ibid).

Ukrainian presidents have followed the model set by American inaugural addresses since the institution together with its procedures was borrowed from the US after this country obtained independence in 1991. However, Ukrainian presidents' inaugural addresses seem to have acquired some specific features requiring investigation.

The **method** applied to the study of the inaugural addresses is that of a two-faceted strategic analysis, which combines two hierarchies: extralinguistic with the author's goal guiding the application of strategies, tactics and steps (Slavova, 2015, p. 24), and linguistic, subordinating genres, sections, moves and linguistic steps. Following the genre theory this paper treats the move in a somewhat narrow sense as a particular rhetorical or linguistic pattern, stage, or structure conventionally found in a text or in its segment unlike rhetoric where this general term means any strategy employed by a rhetor (Nordquist, 2019).

The combination of extralinguistic and linguistic facets results into distinguishing four dual levels of strategic analysis within corresponding linguistic constituents: 1) the genre belongingness and the organization of a text as a whole are governed by an overall strategy, or super-strategy; 2) the general meaning of strategic sections is subordinated to the author's personal strategy guided by his / her objectives; 3) a tactical move is a "functional, not a formal, unit", expressed by a clause, a sentence cluster, or a paragraph (Swales, 2004, p. 228-229); 4) a step fills in the discourse patterns associated with moves by particular linguistic units.

In their turn, steps are distinguished according to five functional criteria: 1) referential, representing social actors; 2) predicational, characterizing them; 3) argumentational, justifying positive or negative attributions; 4) perspectivational, representing the speaker's point of view of the social actors; 5) intensifying / mitigating, qualifying or modifying the epistemic status of the proposition (Wodak, 2011, p. 41-42). Accordingly, the referential steps provide for units naming social actors ranging from individuals to groups, entities etc. The perspectivational steps determine the choice of the units representing social actors from zooming-in or zooming-out standpoint as well as by foregrounding or backgrounding them. The predicational steps characterize social actors by predicative groups. The intensifying / mitigating steps govern the use of units amplifying or diminishing social actors' status. Argumentation splits between the move incorporating the premise and the steps representing arguments. The linguistic steps merge forming mixed types within sentences and paragraphs, e.g. referential perspectivational, predicational perspectivational, etc.

The application of the two-faceted method of strategic analysis begins with defining the overall strategy drawing on the specifics of a genre since it influences the interpretation of the lower levels. Second, the functional criteria discussed above serve as the basis for singling out minimal meanings at the level of linguistic steps. Third, the build up of the linguistic steps on the supersentential level results into moves rendering an enhanced meaning. Fourth, related – similar or contrastive – moves form sections with maximal meanings congruent with the author's personal strategy typically outlined at the outset of an inaugural address (Potapenko, 2016).

3. Results
The application of the two-faceted strategic procedure to the analysis of the inaugural addresses delivered by American President Donald Trump (2017) and Ukrainian President Volodymyr Zelenskyi (2019) has yielded the following results.

3.1. Rallying the nation for confrontation and promissory strategies in President Trump's inaugural address
President Trump's address (2017) falls into two strategic sections structured by semantically similar tactical moves: rallying the nation for confrontation, uniting the masses against the establishment; and promissory, foretelling America's great future under the new leader's guidance with a culmination move opening it.

The strategic section rallying the nation for confrontation consists of two pairs of integrity and confrontation moves with that of power transfer sandwiched between them.

The first integrity move rallying the nation around the head of state is implemented by two steps: unanimity per se and unanimity for the sake of progress.

The unanimity referential and predicational steps trigger the use of three units in this passage: *"We, the citizens of America, are now joined in a great national effort to rebuild our country and to restore its promise for all of our people"* (Trump, 2017, para. 2). One can note the inclusive *we*, the apposition *the citizens of America*, and the predicate *are joined*. The noun *promise* at the end of the cited utterance anticipates the second – promissory – strategic section of the address. Therefore, the utterance above can be treated as the one formulating the essence of the author's personal strategy congruent with his objective within the inaugural genre.

The unanimity for the sake of progress is expressed by the utterance *"Together, we will determine the course of America and the world for years to come* (ibid)". This step combines the noun together with the inclusive we serving as a springboard for the predicational progress step referring to the expected gains in the country and throughout the world in a new era ushered in by the president.

The first confrontation move, indicated by the conjunctions *while* and *but*, has an argumentational structure supported by the referential and predicational steps opposing the country's elite and the rank and file constituting the president's electorate: *"For too long, a small group in our nation's Capital has reaped the rewards of government while the people have borne the cost. Washington flourished – but the people did not share in its wealth. Politicians prospered – but the jobs left, and the factories closed"* (Trump, 2017, para. 6). In this extract, the steps carrying arguments are expressed by the units *a small group in our nation's Capital, Washington, politicians* and *establishment*, on the one hand, and by the units *people, jobs, factories, citizens of our country*, on the other. The predicational steps are implemented by predicative groups characterizing the elite and the general population.

The second argumentational move rests on the opposition between two perspectivational steps, i.e. *their*-referential and *your*-predicational: *"Their victories have not been your victories. Their triumphs have not been your triumphs and while they celebrated in our nation's capital there was little to celebrate for struggling families all across our land"* (Trump, 2017, para. 7).

The power transfer move is carried out by the steps naming the stages of power transmission from the elite to the grass roots. It opens with a performative act rendered by the utterance *"That all changes – starting right here, and right now"* (Trump, 2017, para. 7) which is easily transformed into the performative utterance *I hereby change all this*. This act serves as a premise for the arguments introduced by *your*- and *you*-perspectivational steps in the utterance *"This moment is your moment: it belongs to you"* (Trump, 2017, para. 7). The next step shifts the power focus from the elite to the masses: *"What truly matters is not which party controls our government, but whether our government is controlled by the people. January 20th 2017 will be remembered as the day the people became the rulers of this nation again"* (Trump, 2017, para. 8). This shift is achieved by combining the verb *control* and the predicate *became rulers* with the units naming the party and government, on the one hand, and the general population, on the other.

The second integrity move rests on two referential perspectivational steps. The initial pair explicates the views of the masses by the units *everyone, you, tens of millions, nation, citizens, Americans, public: "Everyone is listening to you now. You came by the tens of millions to become part of a historic movement the likes of which the world has never seen before. At the center of this movement is a crucial conviction: that a nation exists to serve its citizens. Americans want great schools for their children, safe neighborhoods for their families, and good jobs for themselves. These are the just and reasonable demands of a righteous public"* (Trump, 2017, para. 9).

The second pair of unanimity steps combines inclusive we with a three-time occurrence of the pronoun *our (our pain, our dreams, our success): "We are one nation – and their pain is our*

pain. Their dreams are our dreams; and their success will be our success. We share one heart, one home, and one glorious destiny" (Trump, 2017, para. 11). Throughout the cited extract the unity idea is intensified by the numeral *one (one nation; one heart, one home, one destiny)*.

The second confrontation move concerns all other countries though in the inaugural addresses of President Trump's predecessors this move criticizes only the states considered America's adversaries. Its argumentational structure hinges on the meaning of the conjunction while contrasting other countries' prosperity with the plight of ordinary Americans: *"We've made other countries rich while the wealth, strength, and confidence of our country has disappeared over the horizon"* (Trump, 2017, para. 12).

The second strategic – promissory – section opens up with a culmination move outlining the essence of the president's policy. This extended premise consists of three steps: predicational *America First*-step (*"From this moment on, it's going to be America First"*); referential zooming-in *every*-step (*"Every decision on trade, on taxes, on immigration, on foreign affairs, will be made to benefit American workers and American families"*); and predicational *protect*-step: *"We must protect our borders from the ravages of other countries making our products, stealing our companies, and destroying our jobs"* (Trump, 2017, para. 14). The last one transforms into a referential *protection*-step: *"Protection will lead to great prosperity and strength. I will fight for you with every breath in my body – and I will never, ever let you down"* (Trump, 2017, para. 14). The *protection*-step followed by two other steps: that of address expressed by the pronoun *you* and that of zooming-in rendered by the quantifier *every* focusing on individual elements of a set (Radden and Dirven, 2007, p. 121) as a result of motion from the mass to a cluster (Johnson, 1987, p. 26).

The following tactical moves of the promissory strategic section – futurity intervened with obligation and crowned up with existentiality – are meant to prove the correctness of the president's policy.

The beginning of the futurity move continues the culmination part combining two steps: inclusive referential, expressed by the pronoun *we*, and predicational, highlighting the expected fruits of the president's new policy (*"We will build"*), his criteria for success (*"We will follow two simple rules: Buy American and Hire American"*), and attitude to alliances: *"We will reinforce old alliances and form new ones"* (Trump, 2017, para. 16-18).

The intervening obligation move draws on the predicational steps referring to unity (*The Bible tells us, how good and pleasant it is when God's people live together in unity*); comfort (*"There should be no fear"*); imagination: *"We must think big and dream even bigger"* (Trump, 2017, para. 20-22).

The futurity move continues drawing on the steps of two types: referential inclusive, expressed by the pronouns *we* and *our*, and predicational of prosperity (*"We will not fail. Our country will thrive and prosper again"*). Against this backdrop the referential *pride*-step introduces predicational steps enumerating preconditions for the promised prosperity: *"A new national pride will stir our souls, lift our sights, and heal our divisions"* (Trump, 2017, para. 23-24).

The existential move underscores the nation's unity drawing on referential and predicational steps. The referential *we*-inclusion together with the predicational step characterizes the nation's racial diversity (*whether we are black or brown or white*). Meanwhile the referential intensifying step, expressed by *we all* in the following three utterances, is supported by the predicational intensifying step, expressed by a three-time combination of the attribute *same* with the sentential objects denoting blood (*we all bleed the same red blood of patriots*), liberty (*we all enjoy the same glorious freedoms*), and glory: *we all salute the same great American Flag* (Trump, 2017, para. 24).

The conclusion comprises pre-closing and closing moves. The former combines two referential perspectivational steps: *"So to all Americans, in every city near and far, small and large, from mountain to mountain, and from ocean to ocean, hear these words"* (Trump, 2017, para. 25). In the cited utterance the *all-* and *every*-steps shift the perspectives from zooming-out to zooming-in to refer to the citizens scattered all over the vast territory of the country. The referential steps expressed by *you* and *your*

join the predicational units referring to the Americans' most valuable features: *"You will never be ignored again. Your voice, your hopes, and your dreams, will define our American destiny. And your courage and goodness and love will forever guide us along the way"* (Trump, 2017, para. 25).

The closing move rests on the merger of we-step intensified by *together* with the predicational units characterizing the nation as *strong* (*Together, We Will Make America Strong Again*), *wealthy* (*We Will Make America Wealthy Again*), *proud* (*We Will Make America Proud Again*), *safe* (*We Will Make America Safe Again*), and *great* (*We Will Make America Great Again*) (Trump, 2017, para. 26).

To sum up, the communicative strategies divide President Trump's inaugural speech (2017) into two sections rallying the nation for confrontation and making the pledges. The boundaries of the sections are set by the homogeneity of the meanings building up the moves: in rallying the nation for confrontation section they alternate ending up with domination while the promissory section is structured by the futurity move intervened with obligation and wrapped up with existentiality. The conclusion splits into pre-closing and closing moves shifting nation representation from zooming-out to zooming-in offering an inclusive view.

3.2. Unification, policy outline and confrontational strategies in President Zelenskyi's inaugural address

The text of President Zelenskyi's inaugural speech (2019) falls into three strategic sections: unification, consolidating the country; policy outline with the moves spelling out the president's actions on the challenging issues; confrontational, concerning the leader's opposition to the sitting authorities.

The strategic unification section consists of the move concerning unity for responsibility followed by moves referring to the path to Europe; the Donbas issue; the Ukrainian migrant workers. The unity for responsibility move is implemented by two perspectivational steps representing the nation from the inclusive and zooming-in standpoints. The inclusive step is expressed by the deictic units "*ми*" [we], "*наш*" [our] and intensified by the adjective "*спільний*" [common] repeated three times in the following extract: *"Це не моя, це наша спільна перемога. І це наш спільний шанс. За який ми несемо нашу спільну відповідальність"* [It is not mine, it is our common victory. And it is our common chance. And we bear our common responsibility for it] (Zelenskyi, 2019, para. 2). The zooming-in step is rendered by the construction "*кожен з нас*" [each of us] foregrounded in three utterances with the distributive quantifier "*кожен*" [every] implanting responsibility in the mind of every listener: *"Кожен з нас поклав руку на Конституцію і кожен з нас присягнув на вірність Україні. Від сьогодні кожен з нас несе відповідальність за країну, яку ми залишимо дітям. Кожен з нас на своєму місці може зробити все для розквіту України"* [Each of us has put his hand on the Constitution and each of us has given an oath to the country. Since today each of us bears a responsibility for the country we will leave to our children. Each of us in his / her place can do his / her best for the prosperity of the country] (Zelenskyi, 2019, para. 2).

The way to Europe move draws on referential and perspectivational steps. It begins with a zooming-in expressed by the distributive quantifier "*кожен*" [each] in the utterance *Європейська країна починається с кожного* [A European country begins from everybody] (Zelenskyi, 2019, para. 4). The inclusive locational step structures the following utterance: *"Ми обрали шлях до Європи, але Європа не десь там. Європа ось тут (у голові). І коли вона буде ось тут і тоді вона з'явиться ось тут – в усій Україні"* [We have chosen a way to Europe, but Europe is not somewhere there. Europe is here (in the head). And when it is here, then it will emerge here – all over Ukraine] (Zelenskyi, 2019, para. 4).

In the statement above the inclusive locational step combines the personal deictic "*ми*" [we] with a zooming-in perspective brought about by the opposition between "*там*" [there] and "*тут (у голові)*" [here (in the head)]. Finally, the construction "*тут – в усій Україні*" [here – all over Ukraine] performs a zooming-out to the national level.

The Donbas and Ukrainian migrant workers moves rest on similar oppositions between zooming-in and zooming-out perspectives. In the Donbas move the zooming-in step is intensified by a three-time repetition of the quantifier "*кожен*" [every]: "*Кожен з нас загинув на Донбасі. Кожного дня ми втрачаємо кожного з нас. І кожен з нас переселенець*" [Each of us has fallen in Donbas. Every day we lose each of us. Each of us is a migrant] (Zelenskyi, 2019, para. 5). The zooming-out step generalizes reference to social actors by the repetition of the distal demonstrative pronoun "*ті*" [those] in combination with the predicational steps denoting individuals' losses and gains: "*Ті, хто втратив власний дім… І ті, хто відчинив двері власного дому*" [Those who have lost their homes… And those who have opened the door of their own houses…] (Zelenskyi 2019, para. 5).

In the Ukrainian migrant workers move the zooming-in step is also expressed by the distributive quantifier "*кожен*" [every] ("*І кожен з нас заробітчанин*" [And each of us is a migrant worker]). Meanwhile the zooming-out step underscores the number of Ukrainians toiling in foreign lands by the repetition of the demonstrative pronoun "*ті*" [those]: *Ті, хто не знайшов себе вдома, а знайшов заробіток на чужині… Ті, хто в боротьбі із бідністю змушений втрачати власну гідність* [Those who have not found their place at home, but found their payment in foreign lands… Those who in struggle with poverty have to lose their honor] (Zelenskyi, 2019, para. 5).

In the policy outline section, the moves develop the ideas ushered at the beginning of the speech transforming unification move into that of rallying the nation and the Donbas issue into that of war termination.

The rallying move consists of five steps underscoring the nation's unity from the zooming-out perspective by the following means:

– the combination of the inclusive "*ми*" [we], the quantifier "*всі*" [all] and the predicative "*українці*" [Ukrainians] in the utterance "*Ми всі українці […]*" [We are all Ukrainians];

– the predicate in the utterance "*І ми маємо бути єдині*" [And we must be united];

– the collective quantifier "*всі*" [all] in the statement "І *сьогодні я звертаюсь до всіх українців у світі*" [I am addressing all the Ukrainians in the world];

– the numeral "*65 мільйонів*" [65 million] referring to a seemingly exaggerated number of Ukrainians in the statement "*Нас 65 мільйонів*" [We are 65 million]. The rallying move is further continued by the predicational steps addressing Ukrainians throughout the world with the words of necessity ("*Ви нам дуже потрібні*" [We greatly need you]) and compulsion: "*Ви повинні їхати в Україну*" [You must come to Ukraine] (Zelenskyi, 2019, para. 7-9).

The culmination steps wrapping up the rallying move refer to a new epoch and underscore the expected triumph of the national idea: "*Все це допоможе нам почати нову епоху. […] А може, це і є наша національна ідея? Об'єднавшись – зробити неможливе. Всупереч усьому*" [All this will help us begin a new epoch. Can it be our national idea? To unite and do the impossible. Against the odds] (Zelenskyi, 2019, para. 10).

The premise expressed by the utterances above is supported by a number of arguments citing the experience of other countries: "*І це наш шлях. Ми повинні стати ісландцями у футболі*" […] [This is our way. We must become Islanders in football] (Zelenskyi, 2019, para. 12).

The war termination move is implemented by five steps outlining the president's plan on the ceasefire in the country's east: attention grabbing; personal argumentative; war end; return of the lost territories and of the people; army support. The attention grabbing step prioritizes the Donbas issue by the combination of the deictic "*наше*" [our] with the ordinal numeral "*найперше*" [first and foremost]: "*І наше найперше завдання – припинення вогню на Донбасі*" [And our first and foremost task is to achieve a ceasefire in the Donbas] (Zelenskyi, 2019, para. 13). The personal argumentative step expounds the leader's readiness to resolve the Donbas issue at the expanse of his popularity: the premise "*я готовий на все*" [I am ready for everything] is supported by the arguments: "*я готовий втрачати свою популярність / втратити свою посаду / не втрачаючи наших територій*"

[I am ready to lose my popularity / to lose my position / without losing our territories] (Zelenskyi, 2019, para. 13). The predicational war end step offers an inclusive perspective on the conflict solution by an opposition between the verbs "*починати*" [begin] and "*закінчувати*" [end] with the noun "*діалог*" [dialogue] paving a possible way between the two reference points: "*Не ми почали цю війну. Але нам цю війну закінчувати. І ми готові до діалогу*" [We didn't start this war. But it is up to us to end it. And we are ready for the dialogue] (Zelenskyi, 2019, para. 14). The return of lost territories steps are implemented by the interaction of the pronoun "*наш*" [our] with the lexical unit "*втрачений*" [lost]: *"Наш наступний виклик – це повернення втрачених територій. [...] Неможливо втратити те, що і так наше. І Крим, і Донбас – це наша українська земля. Де ми втратили найголовніше. Це люди"* [Our next challenge is the return of the lost territories. It is impossible to lose what is ours. Both Crimea and Donbas are our Ukrainian land. But our bigger losses are different. That is the people] (Zelenskyi, 2019, para. 15).

The consciousness return steps is delivered in Russian to draw the attention of the target audience "*И сегодня мы должны возвращать их сознание*" [And today we must return their consciousness] (Zelenskyi, 2019, para. 16). It combines the inclusive "*мы*" [we] with the compulsion verb "*должны*" [must].

The argumentative step of army support consists of the premise "*я зроблю все, щоб ви відчували повагу*" [I will do everything for you to feel respect] with the arguments referring to the servicemen's remuneration, living conditions, leaves, and NATO standards in the armed forces (Zelenskyi, 2019, para. 18).

The confrontational strategic section begins with a move referring to the country's troubles followed by the moves criticizing the competence of the sitting authorities which echoes the Ukrainian migrant workers move from the first section. The troubles move consists of the premise naming the challenges facing the nation supported by three arguments referring to wages, medicine and roads: "*Безумовно, окрім війни, є багато бід, які роблять українців нещасливими*" [No doubt, besides the war, there are many other troubles which make Ukrainians unhappy] (Zelenskyi, 2019, para. 19).

The argumentational move confronting the sitting government draws on the premise citing Ronald Reagan's famous statement that "government is not the solution to our problem; government is the problem" (Zelenskyi, 2019, para. 20) hinting at the similarity between the former American actor turned president and the new Ukrainian leader. This premise is supported by two arguments: the first one criticizes the Ukrainian government by the negative form of the verb "*можемо*" [can] ("*ми нічого не можемо зробити*" [we cannot do anything]); the second one underscores its abilities by the verb "*можете*" [you can]: "*Можете. Ви можете взяти аркуш, взяти ручку* […]" [You can take a paper, take a pen] (Zelenskyi, 2019, para. 22). Conversely, in the next utterance the noun "*можливості*" [opportunities] opposes the government's disability to a country of the future built under the president's leadership: "*Ми збудуємо країну інших можливостей* […]" [We will build a country of new opportunities] (Zelenskyi, 2019, para. 23). However, the translation of President Reagan's statement into Ukrainian as "*Уряд не вирішує наших проблем. Уряд є нашою проблемою*" [The government is not the solution to our problems; the government is the problem] does not seem quite accurate. The absence of the article with the noun "*government*" in the English original signals that President Reagan meant a broader idea of a system of controlling a country rather than a group of people in charge of it. The more general interpretation of the noun *government* in the English original is supported by the following statements lamenting the system of managing the US: "*From time to time we've been tempted to believe that society has become too complex to be managed by self-rule, that government by an elite group is superior to government for, by, and of the people*" (Reagan, 1981, para. 10). Besides further on the noun referring to the group of people controlling the country is capitalized which is not the case with the excerpt discussed above, e.g. "*Our Government has no power except that granted it by the people*" (Reagan, 1981, para. 13).

Besides the government, the new Ukrainian leader demotes the devout attitude to the presidential status: "*Президент – не ікона, не ідол, Президент – це не портрет*" [President is not an icon, President is not an idol. President is not a portrait] (Zelenskyi, 2019, para. 23). The cited utterance demonstrates that this predicational step is implemented by combining negation with the nouns denoting icons, idols, portraits.

The move confronting the President with the MPs is expressed by the imperative sentences "*прошу вас ухвалити*" [I beg you to decide]; "*прошу звільнити з посад*" [I beg you to fire]; "*ухваліть*" [adopt] (Zelenskyi, 2019, para. 26-28). The culmination of this move is encoded by the performative utterance "*Я розпускаю Верховну Раду України 8-го скликання*" [I dissolve the Supreme Rada of the eighth convocation] (Zelenskyi, 2019, para. 29).

The conclusion has an argumentative structure comprising two steps: the premise refers to the president's earlier activity depicted by the predicate "*усміхалися*" [smile]: "*Протягом свого життя я намагався робити все, щоб українці усміхалися*" [All my life I have been doing everything so that the Ukrainians can smile] (Zelenskyi, 2019, para. 31). The consequence brings in a semantically related idea of doing his best to prevent Ukrainians from crying: "*Тепер я робитиму все, щоб українці принаймні більше не плакали*" [Now I will do everything so that the Ukrainians shouldn't cry] (Zelenskyi, 2019, para. 31).

To sum up, President Zelenskyi's inaugural address (2019) consists of three strategic sections which subordinate the selection of moves and steps: unification, policy outline, and confrontation. In the unification section moves are structured by unifying and prespectivational steps portraying the nation from different standpoints. In the policy outline section the moves rally the nation and set out the president's political agenda concerning the end of the war in the east with two culmination steps calling for unification and drawing attention to the Donbas issue. In the confrontational section the move of trouble is followed by argumentation criticizing the government being followed by the compulsion step nudging the cabinet and the Parliament to quit with the final performative act of Parliament dissolution.

4. Discussion

The overall structure of the inaugural addresses by President Trump (2017) and President Zelenskyi (2019) reveals that the contents of sections subordinated to the authors' personal strategies and moves are mainly influenced by the sociolinguistic factors differing in scope: the political systems of the two countries and the state of affairs on inauguration day.

The choice of the communicative strategies impacting the contents of the corresponding sections is brought about by the difference between the presidential system in the US where the head of state has all the executive power and the semi-presidential republic in Ukraine with an executive presidency and a head of government accountable to the parliament. It means that the American president has more power than his Ukrainian counterpart and, as a result, strategically the two inaugurals evolve in different directions of ascertaining real and rhetorical powers. Unifying the nation for confrontation with a promise of a great future structures the address of President Trump who has a full executive power while the Ukrainian president's speech consists of the strategic sections of unification meant to rally the country, policy outline concerning the issues worrying all the citizens and only then confrontation.

Due to the distinct systems of government the direction of confrontation in both speeches is also different: President Trump scuffles with the previous administration while President Zelenskyi opposes the sitting government and parliament which results in the choice of referential steps. These very reasons result in the different positions of the performative utterances in the two inaugural addresses: at the beginning of President Trump's speech and at the end of President Zelenskyi's speech. However, both inaugural addresses disrupt the genre dropping the act of thanking the predecessors for their service to the country (Cap and Okulska, 2013, p. 4).

The enhanced meanings of the tactical moves are conditioned in both texts by the state of things in the two countries at the inauguration time. Though the moves of rallying the nation for confrontation with the elite and unification seem to be coded similarly in the two speeches, there some differences. President Trump's address focuses on the transfer of power from the establishment to the people as a prerequisite for his vision of a great future. The Ukrainian president concentrates on less lofty targets urgent for his country: to end the war in the east and to employ the Ukrainian migrant workers.

The steps differentiate the two inaugurals with respect to the choice and distribution of linguistic units. The first distinction concerns the selection of languages: President Trump's inaugural address is delivered solely in English while in President Zelenskyi's speech the step of consciousness return addresses the population in the east in Russian to strengthen the appeal. The second set of differences concerns the steps implementing the unification moves. Though both presidents resort to the zooming-in and zooming-out perspectives, they are more numerous in the Ukrainian leader's speech with a difference in the function of the words with similar meaning. The quantifier "*every*" in the American president's address refers to entities other than people due to the existence of the pronoun everybody in English while the quantifier "*кожен*" [every] in the speech by the Ukrainian leader names the citizens. Besides President Zelenskyi employs the demonstrative pronoun "* mi*" [those] to establish a zooming-out perspective while his American counterpart avoids similar constructions.

The steps of intensifying unification differ in both speeches in the choice of linguistic units. The Ukrainian president employs the adjective "*спільний*" [common] while the related semantics is missing from President Trump's speech: instead he prefers the numeral "*one*" which is not the case with the Ukrainian leader's speech.

The ordinal numerals "*first*" and "*перший*" [first] occur in both speeches but in somewhat different functions. In President Trump's address it prioritizes *America First* slogan while in the Ukrainian president's inaugural it draws attention to the Donbas issue being used in the construction "*наше найперше завдання*" [our first and foremost task]. The use of this numeral for culmination identification and attention grabbing is not surprising since it denotes entities placed in the most notable – initial – position of any sequence, i.e. in the position of a figure. For the American president it is the global status of his country while for the Ukrainian leader it is the solution of the Donbas conflict.

It is evident that the advantage of the two-faceted approach to strategies from cross-linguistic perspective consists in differentiating sociolinguistic, rhetorical and linguistic levels of inaugural addresses which paves the way for the analysis of texts of other genres.

5. Conclusions

The treatment of communicative strategies as a two-faceted phenomenon combining extralinguistic and linguistic features at particular levels of meaning construction turns out to be useful for several reasons. The affinity between strategies and genres as goal-oriented entities prompts singling out an overall communicative strategy which organizes a separate text meeting the demands of a genre. The synthesis of the extra- and intralinguistic aspects of strategies results into three textual layers of their implementation. Strategic sections divide a text into parts rendering maximal meanings subordinated to the addressor's communicative strategies and objectives. Tactical moves comprise enhanced meaning embodied in discourse patterns and constructions; linguistic steps encode minimal meanings of the referential, predicational, perspectivational, intensificational or argumentational type. The cross-linguistic application of this approach to the analysis of two inaugurals reveals the influence of sociolinguistic factors on the organization of strategic sections and of tactical moves with the latter impacting the arrangement of linguistic units selected at the level of steps. The perspectives of further study consist in revealing the cognitive aspect of the two-faceted view of strategies as well as in investigating the texts of other genres.

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Résumé

The aim of the paper is to establish a correspondence between the extralinguistic strategic hierarchy based on tactics and steps subordinated to the addressor's goal and the organization of a text. The paper proposes a two-faceted method of strategic text analysis comprising four levels: a particular genre implementing an overall strategy; strategic sections dividing a text into parts with maximal meanings subordinated to the addressor's communicative strategies; tactical moves consisting of enhanced meaning embodied in discursive and textual patterns; linguistic turns guiding the choice of units denoting minimal meaning of five types: referential, predicational, perspectivational, intensificational / mitigating and argumentational.

The application of the two-faceted method of strategic analysis to the study of the inaugural addresses by American President Trump (2017) and Ukrainian President Zelenskyi (2019) reveals the following features of the two texts.

The overall strategy highlighting the policy of the new presidents is embodied in the inaugural genre. Strategic sections render the sociolinguistic maximal meanings reflecting the specificity of presidential and semi-presidential political systems of the two countries: the American President divides his speech into rallying the nation for confrontation and promissory sections while the head of the Ukrainian state splits his speech into three sections: unification for responsibility, policy outline and confrontation with the sitting authorities.

The tactical moves rendering enhanced meanings are embedded into the state of affairs at the time of inauguration which is reflected in unifying for confrontation and transfer of power in President Trump's inaugural and the path to Europe, external labor migrants and the Donbas moves in President Zelenskyi's speech.

Linguistic steps provide for the minimal meaning representing social actors from inclusive, zooming-in, and zooming-out perspectives, characterize them by predicational groups, intensify their position by repetition, use of numerals and arguments.

Key words: inaugural address, communicative strategy, tactical move, cross-linguistic study, President Trump, President Zelenskyi, two-faceted method.

Анотація

Мета статті полягає у встановленні кореляції між підпорядкованою завданням автора екстралінгвістичною стратегічною ієрархією, яка включає тактики й кроки, та організацією тексту. Запропоновано двосторонній стратегічний метод аналізу тексту на чотирьох рівнях: жанровому, що реалізує суперстратегію; стратегічних розділів, що поділяють текст на частини з максимальним значенням, підпорядкованих авторським комунікативним стратегіям; тактичних фрагментів, розширене значення яких втілене в дискурсивно-текстових моделях; лінгвальних кроків, що визначають відбір одиниць із мінімальним значенням п'яти різновидів: референційне, предикативне, перспективне, інтенсифікаційне / пом'якшувальне, аргументативне.

Застосування методу двостороннього стратегічного аналізу до вивчення інавгураційних промов американського президента Дональда Трампа та президента України Володимира Зеленського виявило особливості організації двох текстів.

Макростратегії, що окреслюють політику нових президентів, утілені в інавгураційному жанрі. Стратегічні розділи розкривають максимальне соціолінгвістичне значення, що враховує специфіку президентської та президентсько-парламентської систем двох країн: американський президент, який має реальну виконавчу владу, поділяє промову на секції об'єднання нації

задля протистояння правлячій верхівці й обіцянок; голова української держави розбиває виступ на три секції для створення риторичного впливу –об'єднання задля відповідальності, політичних намірів і протистояння сучасним органам влади.

Тактичні фрагменти з розширеним значення відбивають стан суспільства на час інавгурації, що відображено в закликах до об'єднання задля протистояння й передачі влади народу в інавгураційній промові президента Д. Трампа та фрагментах про шлях до Європи, долю заробітчан і протистояння на Донбасі у виступі президента В. Зеленського.

Лінгвальні кроки передають мінімальний зміст, зображаючи соціальних суб'єктів у ракурсі включеної, наближеної або віддаленої перспективи, характеризуючи їх предикативними групами, акцентуючи їх статус через повторення, числівниками й аргументами.

Ключові слова: інавгураційна промова, комунікативна стратегія, тактичний фрагмент, міжмовне зіставлення, президент Дональд Трамп, президент Володимир Зеленський, двосторонній стратегічний метод.

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AGE-RELATED CONVERSATIONS
IN ANGLO-AMERICAN LITERARY DISCOURSE:
A LINGUOPRAGMATIC ASPECT

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Abstract
The paper focuses on the problem of age-related conversations which are analyzed from the point of view of their speech acts characteristics. Such types of speech acts as expressives, direct and indirect representatives, directives and commissives have been specified from the viewpoint of their illocutionary subtypes on the criteria of "hedged-unhedged", "direct-indirect", "idiomatic-inferential", "actual-pseudo". The paper reveals and describes the most and less frequently used types of speech acts.
Key words: age-related conversations, literary discourse, speech acts, illocutionary force, expressives, representatives, directives and commissives.

1. Introduction
The paper addresses the problem of age-related conversations in the framework of speech acts theory. The concept of age has invariably been the focus not only in linguistics but also in psychology, sociology, political science, etc. The choice of the research topic is due to insufficient study of the age associated matters from the pragmatic viewpoints.

Verbal means related to age nomination, description, and evaluation are often pragmatically marked in conversational discourse, given the delicacy of age-related topics, which may be perceived as a face threat to one or both of the interactors. In addition, the pragmatic specifics of age-related conversations may result from the social and age status inequality of people, which also involves additional pragmatic meanings and their manifesting devices. Pragmatic meanings may also be triggered by the mismatch of the communicative behaviour of one of the interlocutors to age stereotypes. Sometimes the characters' pragmatic behaviour is itself a sign of belonging to a certain age category.

The pragmatic aspect of age-marking devices still remains unexplored in Ukrainian linguistic research and is only fragmentarily studied by American and European scholars (Coupland, 2004; Giles, 1989; Heinrichsmeier, 2020; Nussbaum, 2004). Most investigations (Leech, 2014; Kravchenko, 2017b; Searle, 1976) are devoted to various aspects of verbal and non-verbal communication practices in relation to ageing, which is studied as interactive process that leads to understanding the problems of age and growing old.

The pragmatics of spoken language relevant to the designation and characterization of age categories is primarily studied in the works that focus on negotiating and constructing ageing identities in every day talks, i.e. through manipulation of stereotypes of ageing. In particular, in the framework of conversational analysis and sociolinguistics the impact of the "evolving talk" on the positive identity constructions of ageing people is comprehensively analyzed by Nussbaum (2004), Coupland (2004), Giles (1989), Heinrichsmeier (2020), Westerhof and Tulle (2007) and other scientists.

One of the main tasks, which are solved nowadays, deals with communication within generations in family environment (between grandparents, grandchildren and siblings) (Giles et al, 2003; McKay, Caverly, 2004). In view of age-related differences in conversation styles and conversational pragmatics regarding, in particular, politeness strategies and face-threatening acts, intergenerational interaction is worth of scientific investigation (Lin et al, 2008). For example, scientists found out that women in their 30s and 40s communicating with women in their 70s and older often presume speaking rights and conversational access to their older partners, non-reciprocally (Coupland et al, 1993). The younger women conversational style was intrusive and negative face-threatening. However, their elderly communication partners approved such style as showing certain interest in their personal life (that is corresponding to positive politeness strategies).

One of the focuses in modern foreign linguistics relates to the strategic aspect of communication of young and elderly adults in the framework of the age-bound strategies in a community setting (Harwood et al, 1993).

To the extent of our knowledge, the issue of illocutionary properties of age-related conversations remains unexplored in pragmatic studies, both in terms of identifying types of speech acts regularly associated with such conversations and their illocutionary functions in interplay with other pragmatic phenomena.

The study arises such new paths for research: 1) it is for the first time in Ukrainian and foreign linguistics when age-related conversations are analyzed in terms of their speech acts characteristics; 2) hedged / unhedged and idiomatic / inferential criteria are used for the first time in the speech acts analysis of dialogues; 3) the concept of pseudo-speech act has been first coined and introduced into scientific circulation.

2. Material and methods
The **aim** of the paper is in-depth investigation of age-related talks in English-based literary discourse in terms of their illocutionary properties. The multifaceted research objectives are as follows: (a) to identify the most common types of speech acts used to describe and characterize age meanings; (b) to specify the acts based on the criteria "hedged / unhedged", "direct / indirect" with idiomatic and inferential illocutionary force; (c) to justify the category of pseudo-speech act. To identify the speech acts properties of age-related conversations the paper is based on a **qualitative approach** (Lincoln and Guba, 1985; Silverman, 2001; Strauss and Corbin, 1990), consisting of identification and multifaceted specification of speech acts based on different criteria. The **integrative method** applied in the paper differs from traditional speech acts approach in introducing the multifaceted specification of illocutionary force based on the criteria: "hedged / unhedged", "direct / indirect", "idiomatic / inferential", "actual / pseudo". The **material** under consideration includes age-related dialogues, which are taken from English-based literary discourse of American and British authors of the twentieth and twenty-first centuries and exemplify the different types of speech acts and their manifesting devices. The paper primarily used the explanatory tools of speech acts theory (Austin, 1962; Searle, 1976, p. 1-23), added by the elements of form / function pragmatics – to identify correlation between the utterance illocutionary force and its formal-structural markers (Ariel, 2012, p. 30) as well as by the method based on face and politeness theory (Brown and Levinson, 1987; Johnson et al, 2004; Leech, 2014).

3. Results and discussion
3.1. Age-associated talks: Representatives vs. Expressives
The analysis of data proves that the most frequent speech acts applied in age-related talks involve representatives, which is understandable given the illocutionary force of such acts, providing information about the age of the person as in (1-3), describing characteristics associated with the age stereotypes as in (4-6) and sharing one's opinion related to age-based matters as in (7).

(1) "She's fifteen years younger than I am" (Steel, 2003a, p. 23).

(2) "I have a daughter. She's twenty-three" (Steel, 2003a, p. 64).

(3) "My daughter is twenty-four, and my son is nineteen" (Steel, 2003a, p. 319).

(4) "The men my age are so boring and immature" (Steel, 2003a, p. 154).

(5) "At your age the world is full of eligible young men" (Steel, 2003a, p. 154).

(6) "At my age, I don't need to get married" (Steel, 2003a, p. 376).

(7) "Older, younger, same age. Fifty-year-old women have twenty-five-year-old boyfriends. Seventy-year-old men marry thirty-year-old and have babies" (Steel, 2003a, p. 338).

One identifies the set of representatives where a comment in the second part forms a cause and effects relationships with the reported age meaning as in (8-9), or age descriptors are associated with the age nominatives as in (10).

(8) "How old are her boys? " – "Five and seven, they're very young" (Steel, 2003a, p. 23).

(9) "You're forty-six years old, you can't give up on your life now" (Steel, 2003a, p. 61).

(10) "But I'm fifty-eight years old, I don't have the energy for a young girl, and I'd feel foolish with one. Richard is ten years younger than I am, that makes a difference" (Steel, 2003a, p. 376).

Dialogues relevant to the discussion of age do not display representatives introduced by factual verbs (know, be aware, regret, realize, discover, remember, notice), which *ipso facto* may confer these acts with maximum degree of assertive illocutionary force (since the speaker who uses them thereby assumes the obligation to be truthful).

Instead, the representative "introducing" verbs *think* and *guess* reduce the degree of assertive illocution as in (11-12).

(11) She's thirty-one years old. I guess that's hard to compete with (Steel, 2003a, p. 198).

(12) "I think you're beautiful and young, and men are going to be lined up ten deep at your door" (Steel, 2003a, p. 154).

Along with the direct acts of representatives, the research has also identified isolated cases of representatives with the expressive illocutionary force. Such speech acts, which in formal terms look like representations, actually constitute indirect expressives, since their illocutionary force is not a statement of facts, but an expression of feelings and emotions about the information presented by the propositional content as in:

(13) "How old is she?" Paris asked in a dead voice. "Thirty-one," he said softly. "Oh my God. She's twenty years younger than you are. And eight years older than Meg", Wim added with a somber expression (Steel, 2003a, p. 22).

Thus, the markers of expressive illocution in (13) involve the emphatic structure "Oh my God" and the prosodic marker "in a dead voice" as the emotional indexes of hopelessness and disappointment. Accordingly, the statement of the fact "She's twenty years younger than you are" also expresses the illocutionary force of disapproval. With that, the negative assessment of things, related to the age difference, becomes the main communicative focus of the utterance, providing its expressive illocution.

Similarly, the move that completes the speech exchange, "And eight years older than Meg", should also be interpreted as one in which the individual-evaluative connotations are prioritized over information regarding age, as it is evidenced by the non-verbal marker – kinetic facial sign ("with a somber expression").

It should be noted that such speech acts as expressives are interpreted in the paper more widely than they were defined by Searle (1976, p. 1-23), who coined this term. In particular, we use the definition of expressives introduced by Wolf (2002, p. 166-167), who means any individual-evaluative statements on the scale of "approval – disapproval", "good – bad". In other words, conveying an emotional attitude turns into an independent illocutionary meaning (for comparison, according to Searle, expressives are only "etiquette" acts of congratulation, wishes, apologies, condolences, sanctioned by social conventions of communicative behaviour).

In (14), the expressive illocution of negative evaluation and disapproval of the lovers' age gap is implied by a comparison referred to the "abnormal" state of things, which contradicts the norms of logic and morality (implicature: the behaviour of a woman who meets a man much younger than her age is just as unnatural as if the addressee of such an assessment personally meets a four-year-old child).

(14) "That's like me going out with a four-year-old," he said to bring the point home. Paris got it. He was upset. "Not exactly. He's a grown man." "What's he doing with a woman your age?" Wim said in a tone of disapproval (Steel, 2003a, p. 342).

The identified expressive illocution is confirmed by a non-verbal marker of facial expression ("He was upset"), a rhetorical question in the continuation of the speech move ("What's he doing with a woman your age?") and a prosodic marker ("in a tone of disapproval").

In addition to indirect expressives, the character's speech also reveals direct speech acts with expressive illocution, containing structural indicators of primary illocutionary force, such as in (15-19).

(15) "Can you imagine anything more ridiculous than being out there on dates at my age? It's so humiliating, and so depressing" (Steel, 2003a, p. 200).

(16) "And I can't believe that at my age, I have to go out there like some dumb kid and date. How disgusting is that? And pathetic" (Steel, 2003a, p. 250).

(17) "I hate to think I've got to grow up, and be Miss March, and wear long gowns, and look as prim as a China aster!" (Alcott, 2018, p. 3).

(18) "A little girl coming here, Miss Harrington? Oh, won't that be nice!" cried Nancy (Porter, 2018, p. 7).

In (15), the expressive illocution is indicated by the semantics of the words "humiliating" and "depressing". The degree of illocutionary force is intensified by the adverb "so", modifying a subsequent adjective, as well as the rhetorical structure with hyperonization ("anything more ridiculous than").

In (16), emotional tension is enhanced by emphatic constructions "How disgusting is that? I can't believe that".

In (17), the expressive illocution is based on the semantics of the verb "hate", which expresses the speaker's hatred of the fact of her growing-up, as well as enhanced by the emphatic exclamative utterance and syntactic-stylistic device of polysyndeton – a three-time repetition of the conjunction "and" to highlight characteristics associated with the hated age category of "adulthood".

In (18), expressive illocution is explicated by the emotional exclamation "Oh", and emphatic construction "Oh, won't that be nice!" in combination with the non-verbal prosodic signal "cried".

(19) presents a set of both verbal and non-verbal markers of expressive allocution.

(19) "How sad it is!" murmured Dorian Gray, with his eyes still fixed upon his own portrait. "How sad it is! I shall grow old, and horrid, and dreadful. But this picture will remain always young. It will never be older than this particular day of June. If it was I who were to be always young, and the picture that were to grow old! For this – for this – I would give everything! Yes, there is nothing in the whole world I would not give!" (Wild, 2005, p. 42).

Thus, the verbal means in (19) include the repetition of the emphatic construction "How sad it is!", "If it was!", a number of exclamatory sentences, adjectives with the seme "horrible", which become synonyms and descriptors of old age (grow old, and horrid, and dreadful), repetition of filled and unfilled hesitation pauses ("For this – for this – ") to convey the highest degree of excitement (when words are lacking to convey emotions). Among non-verbal indicators of expressive illocution – prosodic device "murmured" showing intense emotional excitement, as well as kinetic / facial marker (frozen look): "his eyes still fixed upon his own portrait".

The verbal and non-verbal markers indicate compliance with the felicity condition of "sincerity" as the psychological state of the speaker, which is the basic criterion for the expressives successfulness. Moreover, specified markers increase the degree of expressive illocution (as expressives, like any other speech acts, differ in the strength of their illocutionary force).

3.2. Age-related directives: hedged-unhedged, direct-indirect, idiomatic-inferential

In addition to representatives and expressives, the third type of acts identified in the speech of characters in Anglo-American literary discourse involves directives – both direct (hedged and unhedged) and indirect.

Direct directives are commonly used among family members or other close people in communicative situations of advice or suggestions referring to certain age-related behaviour patterns, as in (20-22), where the direct directive illocution is structurally marked by an imperative verb form.

(20) "Realize your youth while you have it. Don't squander the gold of your days. Live! Live the wonderful life that is in you! " (Wild, 2005, p. 36).

(21) "Never trust a woman who wears mauve, whatever her age may be, or a woman over thirty-five who is fond of pink ribbons" (Wild, 2005, p. 117).

(22) "You're a lot older and wiser than she is, and stronger. If you're not serious about her, don't play with her, and don't hurt her" (Steel, 2003a, p. 298).

In (22), a direct directive is mitigated by a negative politeness marker (a conditional sentence "If you're not serious about her") that weakens an imposition, as well as positively connoted age descriptors "wiser" and "stronger" as the positive politeness markers.

The direct directives in the examples above implement a bald on record politeness strategy that is mostly used between close people and therefore not perceived as a threat to the interlocutor's face, which in some way limits his / her freedom of actions.

Indirect directives (those that do not incorporate performative verbs or grammatical form of the imperative as the structural indicators of directive illocution) are most often "accomplished" by means of representatives, as in (23-26). That is, the true directive intention of such acts is expressed by indicators marking another illocutionary goal.

(23) "You can't give up on life at forty-six, Mom. That's crazy" (Steel, 2003a, p. 95).

Thus, in (23) can't + verb denotes the fact that the interlocutor cannot give up something, constituting thus a structural indicator of the representative. Along with this, the true illocutionary purpose (or, in Searle's terminology, the main illocutionary act) is "Do not give up life!" Correspondingly, the secondary act (literal meaning) contains assertive illocution (it is impossible to give up life at 46).

(24) "I don't want a man your age coming along and breaking her heart" (Steel, 2003a, p. 298).

Similarly, "I don't want" in (24), which explicitly expresses the desire to prevent a certain action, marks the secondary illocutionary act of the representative, although the primary directive illocution is easily inferred as a prohibited act ("Don't meet her, don't break her heart!").

(25) "You are old enough to leave off boyish tricks, and to behave better, Josephine … you should remember that you are a young lady" (Alcott, 2018, p. 3).

In (25) an indication of the age of the interlocutor and his behaviour, which is not associated with that age ("You are old enough to leave off boyish tricks") explicitly marks the representative. Instead, the implicated, that is primary illocutionary act of the "suggestion" has a directive illocution ("Leave off boyish tricks!").

Sometimes a complex speech act can combine directives with explicit and implicit illocutionary force, as in (26).

(26) "Then plan something. You can't be a slave forever, Sarah. You'll wind up an old maid." She laughed (Steel, 2006b, p. 14).

Thus, in (26) a direct advice ("plan something!") is supported by subsequent directive illocution ("Get rid of lifelong slavery!") in the indirect act ("You can't be a slave") and is mitigated by the last phrase with implicit conditional meaning ("if you do not heed the advice and take action, you will end up old maid"). That is, the final phrase "satisfies" such criterion of felicity condition for the directive act of warnings as the speaker's confidence that the event will occur and be detrimental to the hearer.

Directives identified in the characters' speech in English-based literary discourse differ in the degree of implicitness of their illocutionary force. In particular, in all given examples, the primary (basic) directive illocution is not contextually-bound, i.e. such acts are idiomatic. In English, idiomatic speech acts of directives are often marked by particular devices called the whimperative (Sadock, 1972), including "Would you…?", "Why don't you tell", "You can't", etc. On the other hand, in addition to idiomatic directive acts, the characters' speech revealed indirect inferential acts (Gordon & Lakoff, 1975; Levinson, 1983; Kravchenko, 2017b), which are more implicit being based on both presuppositional and contextual knowledge.

(27) "It should matter everything to you, Mr. Gray." "Why?" "Because you have now the most marvelous youth, and youth is the one thing worth having"(Wild, 2005, p. 35).

In (27), the directive illocution of advice acquires additional propositional meaning ("Treat your youth responsibly as the highest value!") only in the context of the whole dialogue, as evidenced by the counter speech move of the interlocutor "Why?", which requires the disclosure of the advice.

Such a speech act is not only interferential but also transposed, since its illocution is not only specified by context, but also changes the type of act from the representative to directive (on the distinction between different types of indirect speech acts: idiomatic, inferential, transposed, non-transposed – see in detail at: Kravchenko, 2017a, 2017b, 2019). It should be noted that the vast majority of indirect acts are transposed, including acts in (23-27).

At the same time, in addition to the transposed ones, isolated cases of non-transposed speech acts (i.e. acts in which the primary illocution does not change the type of act) have also been identified.

(28) "Don't be stupid, Mom. You're still young. And you look great" (Steel, 2006b, p. 253-254).

In particular, in (28) the direct directive is marked with an imperative structure. However, the propositional (meaningful) component of directive illocution is interpreted only in the context related to the designation of age characteristics: "Don't be stupid" is interpreted as "behave like a young woman, date men!".

Therefore, this type of act is an inferential but non-transposed speech act (when the primary illocution becomes an additional meaning that does not change the type of act – that is, the directive remains a directive, but acquires additional meaning).

3.3. Commissives and pseudo-commissives in age-related discussions

The least widespread type of the identified speech acts encompasses the commissives, represented by single examples as in (29-30).

(29) "Youth is the only thing worth having. When I find that I am growing old, <u>I will kill myself</u>" (Wild, 2005, p. 43).

(30) "And if turning up my hair makes me one, <u>I'll wear it in two tails till I'm twenty</u>" cried Jo. (Alcott, 2018, p. 3).

The speaker in (29) is sincere that youth is the only value in his life, that is, with the loss of youth his life will be meaningless; the speaker in (30) really believes that wearing tails can delay the process of her adulthood). However, the illocutionary force of the acts is mitigated by subordinate clause of time ("When I find that I am growing old") in (29) and conditional clause in (30).

The underlined above acts are specified as indirect commissives as they meet a set of felicity conditions: 1) a condition of the propositional content relating to the future act of the speaker, which he promises to carry out; 2) a condition of the possibility of the act performed by the speaker; 3) a condition of sincerity, which is set by the context.

(31) Fifty seemed to Benjamin a glorious age. He longed passionately to be fifty. "I've always said," went on Hildegarde, "that I'd rather marry a man of fifty and be taken care of than many a man of thirty and take care of him" (Fitzgerald, 2014, p. 16-17).

In (31), the condition of sincerity (the speaker's actual intention to perform the promised action) is indexed by the perfect time, indicating the permanence and relevance of the speaker's "way" of thinking, and the adverb "always" ("I've always said"), as well as by providing an implicit basis for the fulfillment of the promise as being in the interest of the speaker ("it is better to be taken care of by a mature man than to take care of someone younger than you").

In the dialogues of the characters, there are also identified single cases of pseudo-commissives.

(32) "There's got to be someone, sweetheart. At your age the world is full of eligible young men" (Steel, 2003a, p. 154).

(33) "A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion" (Wild, 2005, p. 4).

(34) "Some day, when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly"(Wild, 2005, p. 35).

(35) "The right one will come along, for you, if not for me" (Steel, 2003a, p. 253).

Thus, in (32-35) it is possible to infer the illocution of a promise: "I promise that in your life there will be a young man," "I promise that this portrait will set you far above all the young men in England, and make the old men quite jealous", "I promise you will feel it when you get old".

However, such acts may be considered as the pseudo-commissives. On the one hand, they satisfy such a felicity condition of commissives as performing an act in the interests of the listener. On the other hand, they do not meet such a basic criterion of commissives successful performance as the possibility of the speaker to realize the promised action. Despite the commissive illocution, these acts cannot achieve their purpose as the speaker is unable to influence their fulfillment.

4. Conclusions

The paper identifies that the most common type of speech acts which characterize age meanings and age-related situations is represented by direct representatives (simple and complex) providing information about the age of the characters and age-associated behavioural stereotypes. Direct and indirect expressives, also often employed in age-related dialogues, convey the illocutionary force of emotional and evaluative attitudes of speakers regarding their own and other's age, the processes of aging and adulthood and the difference in age. In some cases, kinetic signs have been identified in the expressive function.

Directives with the illocutionary force of advice, suggestion or prohibition concerning the age-related behaviour of the addressee are less frequent. The paper distinguishes between direct (hedged and unhedged) and indirect directives, which differ in their idiomatic and inferential illocutions, correlating with degree of the acts' implicitness.

Indirect commissives and pseudo-commissives constitute the least frequent type of speech acts, used in age-related talks. The pseudo-type does not meet such a basic criterion of commissives as the speaker's ability to realize the promised action.

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Résumé

The paper focuses on the problem of age-related conversations specified from the viewpoint of their illocutionary properties. The research aims at the identification of speech acts regularly used to describe and characterize age; such acts specification according to multifaceted criteria: "hedged / unhedged", "direct / indirect", "idiomatic / inferential", as well as introducing the category of pseudo-speech act. Based on in-depth analysis of age-related dialogues collected from English-based literary discourse and applying the integrative method of research, which involves speech acts explanatory tools, form / function pragmatics and face and politeness approach, the paper has three major findings.

Age meanings and age-related situations in the dialogues of the characters are most regularly specified by speech acts of direct representatives (both simple and complex) with assertive illocution of statements about the age and age-associated behavioural stereotypes. Direct and indirect expressives represent the second type of age-associated speech acts in the characters' conversations. Expressive illocutionary force conveys emotional and evaluative attitudes of speakers regarding their own and other's age, the processes of aging and adulthood, as well as the difference in age. Less frequent are directives with the illocutionary force of advice, suggestion or prohibition related the age-associated behaviour of the addressee. The least frequent group includes indirect commissives and pseudo-commissives. The identified direct directives differ in their formal-structural markers of illocutionary force, correlating with unhedged face threatening acts, appropriate in close relationships, and with hedged negative politeness strategies to lessen the damaged effect of age-related matters. Indirect directives are differentiated into idiomatic and inferential subtypes, which correlate with degree of their implicitness and context-boundness. The paper coins and justifies the term "pseudo-commissives", designating the acts with illocution of promise that the speaker is not able to fulfill.

Key words: age-related conversations, literary discourse, speech acts, illocutionary force, expressives, representatives, directives and commissives.

Анотація

Стаття присвячена аналізу асоційованих із віком людини розмов, що розглянено в аспекті їхніх іллокутивних властивостей. Дослідницькі завдання передбачають виявлення мовленнєвих актів, які регулярно використовуються для опису та характеристики вікових значень і специфікації таких актів за критеріями: "хеджований / нехеджований", "прямий / непрямий", "ідіоматичний / інференційний", а також впровадження категорії "псевдо-мовленнєвий акт".

На основі інтегративного методу дослідження із залученням актомовленнєвого аналізу, формально-функціонального прагматичного аналізу, а також методики, базованої на теорії обличчя і ввічливості в роботі проаналізовано низку діалогів, відібраних з англомовного художнього дискурсу, в яких експліковано ті чи інші вікові характеристики.

Вікові значення і асоційовані з обговоренням віку ситуації в діалогах художнього дискурсу персонажів найбільш регулярно відтворюються за допомогою мовленнєвих актів прямих репрезентативів (як простих, так і складних) з асертивною іллокуцією тверджень про вік і про поведінкові стереотипи, пов'язані з певним віком. Другим типом мовленнєвих актів, представлених в обговореннях персонажами віку людини, є прямі і непрямі експресиви. Експресивна іллокутивна сила передає емоційне та оцінне ставлення мовців до власного віку і віку іншої людини, процесів старіння і дорослішання, різниці у віці. Менш частотними в дослідженому матеріалі є директиви з іллокутивною силою поради, пропозиції або заборони, що стосуються асоційованої з віком поведінки адресата. Найменш поширена група мовленнєвих актів включає непрямі комісиви і псевдо-комісиви.

Ідентифіковані прямі директиви (нехеджовані і хеджовані) відрізняються формально-структурними маркерами іллокутивної сили, корелюючи, з одного боку, з нехеджованими актами загрози обличчю, що застосовуються в ситуаціях спілкування близьких людей, і, з іншого

боку, з хеджованими стратегіями негативної ввічливості, що вживаються з метою зменшення "шкоди" обличчю інтерактанта, яка може виникнути внаслідок обговорення вікових питань. Непрямі директиви диференціюються на ідіоматичні та інференційні акти, що відрізняються рівнем своєї імпліцитності і контекстуальної залежності. У статті впроваджено й обґрунтовано термін "псевдо-комісив" на позначення актів з іллокуцією обіцянки, яку мовець не в змозі виконати.
Ключові слова: розмови про вік, художній дискурс, іллокутивна сила, мовленнєві акти, експресиви, репрезентативи, директиви, комісиви.

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Fields of interest
Lexical semantics, non-verbal semiotics, theoretical and applied pragmatics, pragmasemantic analysis, speech acts analysis,

VERBAL AND PARAVERBAL CRITICISM:
A DISCURSIVE STUDY OF GERMAN AND UKRAINIAN
ELECTORAL SPEECHES

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Abstract

The article examines the role of verbal and paraverbal means in conveying critical evaluation, based upon electoral speeches of German and Ukrainian politicians. The paper contains an overview of the types, forms and functions of criticism in political discourse. The study highlights the linguistic and, in a narrower context, discursive contrasts detectable in German and Ukrainian political criticism. Furthermore, the kinetic means of highlighting critical statements in the electoral debates under analysis are specified.

Key words: co-speech gesture, kinetic means, political discourse, political criticism, Germany, Ukraine.

1. Introduction

The language of politics and ideology has dual nature, which is a prerequisite for democracy. This duality consists in the existence of the ruling party and the opposition, each expressing acceptance and criticism through a system of pro- and counter-arguments in their speeches (Diekmannshenke, 2002; Grünert, 1974; Girnth, 2002; Klein, 2016). One of the elements of this dual system is *evaluativity* (Prihodko, 2016; 2019), which is a prominent feature of criticism in political discourse and is related to the fact that voters have the right and want to critically evaluate all the abilities of a potential winner in the race, even if they already relate to the latter (Ananko, 2017, p. 128-137; Didenko, 2009, p. 63-70).

Depending on the political position of the speaker, positive and negative evaluations occupy different places in his/her speech. Representatives of the ruling elite are primarily inclined to a positive assessment of their own group and actions within the *insider-outsider* framework. The opposition, on the contrary, resorts to an ample use of negative evaluation, i.e. chooses criticism, denial and attack as its main strategies, while subordinating the positive to the negative (Nass, 1972, p. 153). *Criticism* is understood as an act of saying that something or someone is bad (Cambridge advanced learner's dictionary, 2008). According to Kamenskaya, *political criticism* is defined as a tool for manipulating the opponent's mind that is extensively used during electoral campaigns for the negative evaluation of the opponent's qualities (Kamenskaya, 2010, p. 13).

The **aim** of the article is to determine the role and function of verbal and kinetic means of criticizing the political opponent in the electoral speeches of Ukrainian and German politicians. The **object** of the study is German and Ukrainian electoral speeches. The **subject of analysis** in this paper is the verbal and paraverbal means of political criticism in the afore-mentioned electoral speeches. My special concern is analyzing the interaction of the verbal and kinetic means, such as head movements, hand/arm movements, mimics or co-gestures (Kita, van Gijn & van der Hulst, 1998) in critically assessing the political opponents at electoral debates. The study presupposes the following

objectives: (1) overview of the types, forms and functions of criticism in political discourse; (2) collection of the data and specification of the phases of the experiment; (3) identification and description of the conceptual differences between German and Ukrainian political criticism; (4) specification of the kinetic means of highlighting critical statements in the electoral debates of Ukrainian politicians Petro Poroshenko and Volodymyr Zelenskyi as well as German politicians Angela Merkel and Martin Schultz.

2. Theoretical framework
2.1. Criticism in the verbal dimension

Criticism as a form of political communication is based on the systemic, strategic and tactical levels (Slavova, 2016). At the systemic level, criticism is defined as a secondary reactive means of persuasion. At the strategic level, elements such as the situation, the status of the speaker, the type of the audience and the commitment to both physically present and non-present addressees (Woolard, 2007, p. 189). At the tactical level, the peculiarities of the functioning of criticism in live speech are determined (Anisimova, 2002, p. 36-37). It should be emphasized that the purpose of criticism is precisely the fixation and further correction of errors, shortcomings and violations. Thus, the main *strategies* of critical discourse are associated with (1) control, (2) evaluation and (3) information. The strategy of control in critical discourse is implemented through the tactics of establishing the compliance/ non-compliance of the opponent's actions with the rules adopted in society or within a particular institution (Sheigal, 2004). At the same time, the mechanism of criticism begins to operate precisely when the category of discrepancy between the evaluative and normative system is actualized (Babyeva, 2003, p. 85). The evaluation strategy is implemented in the critical plane through the tactics of analyzing the available information and establishing its place on the evaluation scale in accordance with the values and stereotypes prevailing in the society. The information strategy provides tactics for reporting the results of controlling and critically evaluating the object as well as indicating the causes of the deficiencies (Varetska, 2019b).

The objectives of political communication, especially during electoral campaigns, presuppose two strategies of criticism – constructive and destructive (Bohart, 2001). The purpose of *constructive criticism* is to establish the status quo and improve cooperative understanding between political opponents. The addresser's constructive criticism is implemented through the tactics of (1) proclaiming one's opinion and political position; (2) indicating the specific details of the negatively perceived action of the object of criticism; (3) substantiating one's critical position; (4) providing examples based on a wide range of background knowledge of the linguistic personality of the politician under criticism (Slavova, 2014, p. 126), (5) pointing to the positive aspects of the opponent's actions, etc. The addresser of criticism speaks confidently, being an expert in the field criticized, and the critic does not interfere in the personal space of the person he/she criticizes, taking to task not the person themselves but his/ her opinions, words or actions. A tactical marker of constructive criticism is primarily the interest of the addresser of criticism in developing a new decision/approach to correct the error. Thus, constructive criticism sounds friendly, being usually expressed in the form of wishes and recommendations (Varetska, 2019a, p. 4).

Destructive criticism is formed by the conflicting strategies of aggression and manipulation which are aimed, on the one hand, at satisfying one's own emotional needs to chastise a political opponent, and, on the other hand, at indirectly coercing the latter to do what the addresser wants or to feel guilt and shame. The addresser's destructive criticism is implemented through the tactics of (1) positioning oneself as the "ultimate authority", whose statements cannot be questioned, (2) criticizing everything without referring to anything specific, (3) highlighting trifles, (4) humiliating and insulting the opponent. Destructive criticism is unfavorable, being implemented in the form of reproach, condemnation or defeat (Varetska, 2019b, p.67).

Criticism in political communication in Germany and Ukraine is characterized primarily by the conceptual differences in the attitude of Germans and Ukrainians to disapproval. The German-speaking culture is characterized by a focus on the content of the task and its successful implementation. Therefore, the pre-established form of the critical dialogue is the norm between politicians and other public figures, where neither/none of the communicators takes it personally. Furthermore, the German concept of *KRITIK* does not have such a negative connotation as in Ukrainian, because criticism is defined as a competent evaluation indicating shortcomings and analyzing them.

The German concept of *KRITIK* ranges from positively motivated (*konstruktiv/constructive, berechtigt/justified, handfest/firm, helfend, hilfreich/helpful, nützlich/useful, sachlich/factual*) through neutral, weak (*maßvoll/moderate, lau/lukewarm, zahm/tame*) to negatively motivated (*destruktiv/ destructive, kleinlich/petty, herablassend/condescending, vernichtend/devastating, ätzend/caustic*) criticism. Criticism is also distinguished by its degree (*scharf/sharp, harsch/harsh, heftig/violent, hart/ hard*) and extent (*breit, breit gefächert/broad*) (Grydyushko, 2019, p. 287).

In Ukrainian, the concept of CRITICISM (*Ukr. КРИТИКА*) is also associated with the meaning of evaluation of someone or something in order to identify and eliminate their defects or flaws, but it has an additional shade of negative judgment about something. The attributes of the Ukrainian concept of *КРИТИКА* range from positive, useful (*доброзичлива/friendly, ділова/ business, конструктивна/constructive, аргументована/substantiated, здорова/healthy, підбадьорлива/ encouraging, справедлива/fair, неупереджена/impartial*) through neutral (*помірна/moderate, слабка/ weak, боязка/timid*) to negative (*гостра/sharp, уїдлива, дошкульна/caustic, нищівна/derogatory, розгромна/devastating, вбивча/murderous*) criticism (ibid.).

A differential marker of constructive criticism is the presence of certain suggestions for improvement in the evaluative commentary (Franz, 2000). German political discourse gives preference to the positively motivated form of criticism-persuasion, which is the basis of democratic speech and belongs to the arsenal of influence used by politicians, who can professionally criticize and persuade while at the same time accepting harsh criticism and responding to it (Fries, 1991, p. 7), for example: **Ger**. – "*Seit Union und SPD vorigen Freitag ihre Eckpunkte für den Klimaschutz präsentiert haben, stehen die Pläne in der Kritik. Zunächst von Wissenschaftlern und Umweltschützern, im Bundestag dann durch die komplette Opposition. – **Diese Kritik,** sagt Brinkhaus, **"nehmen wir sehr ernst"** (Im Ernst). **Eng**. – "Since CDU and SPD presented their key points for climate protection last Friday, the plans have been criticized. First by scientists and environmentalists, then in the Bundestag by the entire opposition. – **We take this criticism very seriously**, says Brinkhaus" (URL: https://www.sueddeutsche.de/politik/cdu-spd-klimaprogramm-opposition-kritik-1.4617808). In this case, the personal negative attitude to the actions of the opponent is separated from his personality.

On the contrary, in Ukrainian political discourse, criticism in the form of negative judgment is the basis of *provocation*, which is not focused on analyzing a mistake in the actions of the opponent, but pursues the goal of causing maximum harm to the political opponent. Furthermore, a differential feature of Ukrainian politicians' critical strategizing is the active use of pejoratives which cannot be found in German political discourse even in the harshest criticism (Grydyushko, 2019, p. 290).

A historical feature of criticism in German political discourse is the use of the so-called *NS*-lexicon or *NS*-comparisons (where NS means *National Socialism*) to negatively assess the actions of a political opponent, for example, comparisons with infamous Nazi criminals (*Hitler, Goebbels*), methods (*Gestapo, Anschluss*), institutions (*SA, SS,* Wehrmacht), crimes (*Konzentrationslager, Euthanasie*) or territorial claims (*Großdeutschland*) (Klein, 1989, p. 270). Such "Nazi reproaches" are used not only as legitimate "quotation words" with a warning or critical interpretation of the dark past, but may also be expressed intentionally to attract media attention and harshly criticize or even discredit a political opponent – his/her position, program or actions. For example, in the televised

debates on May 12, 1985 Willie Brandt criticized CDU Secretary General Heiner Geisler for his statement: ***Ger***. – "*der Pazifismus der 1930er Jahre hat **Auschwitz** erst möglich gemacht*", ***Eng***. – "this pacifism of the 1930s made **Auschwitz** possible", called him ***Ger***. – "*Ein Hetzer ist er **seit Goebbels** der schlimmste Hetzer in diesem Land*, ***Eng***. – "the worst agitator in our country **since Goebbels**" (URL: https://www.sueddeutsche.de/politik/ zum-tode-von-heiner-geissler-der-general-der-seiner-zeit-voraus-war-1.3659375-2).

2.2. Criticism in the paraverbal dimension

Paraverbally, criticism commonly manifests itself through gestures and mimics. A gesture is an action or movement of the body through which one individual signals other individuals about his/her presence, his/her intentions regarding objects (Mueller, 1998). The gesture representation of certain utterances is functionally deterministic, and the relationship between gesture and speech is twofold. Ensuring, on the one hand, the self-regulation of the communicative act, emphasizing gestures accompany speech while simultaneously performing a communicative function (Kendon, 2004). Three main classes of gestures can be distinguished: 1) gestures of independent lexical value, capable of conveying meaning regardless of the verbal context, 2) gestures accompanying specific speech or other communication fragments, and 3) gestures controlling the communicative process, i.e. establishing, maintaining and terminating communication (Kreidlin, 2005).

3. Research data and methodology
3.1 Corpus

The main corpus of linguistic material consists of videos featuring political speeches in German (A. Merkel, M. Schulz) and Ukrainian (V. Zelenskyi, P. Poroshenko), totalling five hours for each language. Through the identification experiment, *critical discourse fragments* of 500 units for German and Ukrainian were extracted from the said corpus, using the continuous sampling method. Overall, 340 relevant co-speech gestures were identified in these fragments and described according to the following parameters: (1) type of co-speech gesture, (2) hand shape, (3) palm orientation, (4) movement direction, (5) movement trajectory.

3.2 Methods

This study relies primarily on the methods of (1) perceptual experiment, which includes an auditive and visual perception of the recipient and allows localizing criticism in a political speech, its form and content, involving native German and Ukrainian speakers, as well as (2) computational analysis of 100 minutes of video clips, using the video processing software Sound Forge 9.0. The sound footage extracted from the video is processed in PRAAT 5.04.43 (P. Boersma, D. Weenink).

The co-speech gestures in the critical discourse fragments of German and Ukrainian politicians were annotated in the ELAN software package (Nijmegen: Max Planck Institute for Psycholinguistics), which allowed visualizing all the elements of the analysis of the critical discourse fragment as a single verbal-gesture complex. All the English-language designations and abbreviations of the annotation levels of the critical discourse fragments in German and Ukrainian political discourse are proposed by the author. The types and methods of the annotation of hand shapes, palm position, gesture movement directions and their trajectory were borrowed from (Karpinski, 2015, p. 163).

4. Results and Discussion

To illustrate the verbal means of criticism in German and Ukrainian political discourse let us consider two critical discourse fragments from the electoral debates of Ukrainian politicians Petro Poroshenko and Volodymyr Zelenskyi (Zelenskyi and Poroshenko, 2019) and German politicians Angela Merkel and Martin Schultz (Merkel and Schultz, 2017), which were singled out by the auditors during

the identification experiment and labelled as "self-criticism", i.e. a special kind of explicit criticism when the addresser and the addressee of criticism is the same person reflecting on his/her own mistakes and admitting them, for example:

Zelenskyi to Poroshenko:

Ukr. – "*I в чому головна помилка … я вам скажу … ми з вами голосували за одного Порошенка, а обрали іншого… це правда"* (1) *Eng*. – And what is the **main mistake**… I will tell you… we voted for one Poroshenko, but elected another… it's true (URL: https://www.youtube.com/watch?v=y9V6WC-eqZI).

Schultz to Merkel:

Ger. – "*…denn dass wir den Fehler gemacht haben unsere europäischen Nachbarn nicht vorher einzubeziehen sondern sie hinterher vor vollendete Tatsachen zu stellen"* (2) *Eng*. – "we made a **mistake** by not involving our European neighbours **in advance** but presenting them with a fait accompli" (URL: https://www.youtube.com/watch?v=fDXEjSN0MOY).

While explaining to those present at the debate where it was that Zelenskyi and the Ukrainian people made a mistake by trusting Poroshenko during the previous election ("I will explain where we made a mistake... a big mistake"), Zelenskyi accompanies the following parts of his speech with right-hand gestures, namely (1) "**main mistake**" (right hand gesture (One Hand, Right Hand Used) with the hand formed into a fist with the index finger (One Finger) directed upward (Up), the trajectory of the gesture is an arc (Arc) and (2) object of criticism – "Poroshenko" (right hand gesture (One Hand, Right Hand Used) with an open palm (Open Palm), the outer side of which is turned inward (Outside Up) – from himself to the object of criticism (Away From Self), the trajectory of the gesture is an arc (Arc) (see. Fig.1.).
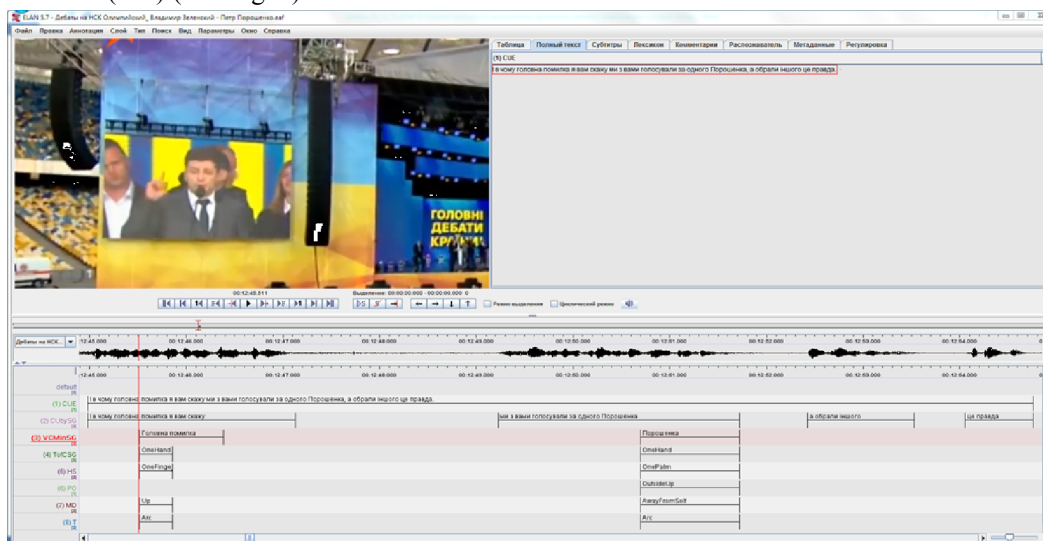

Figure 1. Annotation of the critical discourse fragment and the included co-speech gestures of V. Zelenskyi at the debate with P. Poroshenko (processed with the help of ELAN)

In turn, Martin Schultz criticizes Angela Merkel for the untimely involvement of European neighbours in the problems with migrants in a similar way: he admits his mistake along with other politicians, while he emphasizes the following sections of the critical discourse fragment with nods and right hand gestures: (1) "**Fehler/mistake**" (head shake nod) and (2) "**nicht vorher/in advance**" (right hand gesture (One Hand, Right Hand Used) with an open palm (Open Palm), the outer side of which is turned inward (Inside), movement direction – towards himself (Towards Self), the trajectory of the gesture is an arc (Arc) (see Fig. 2.).
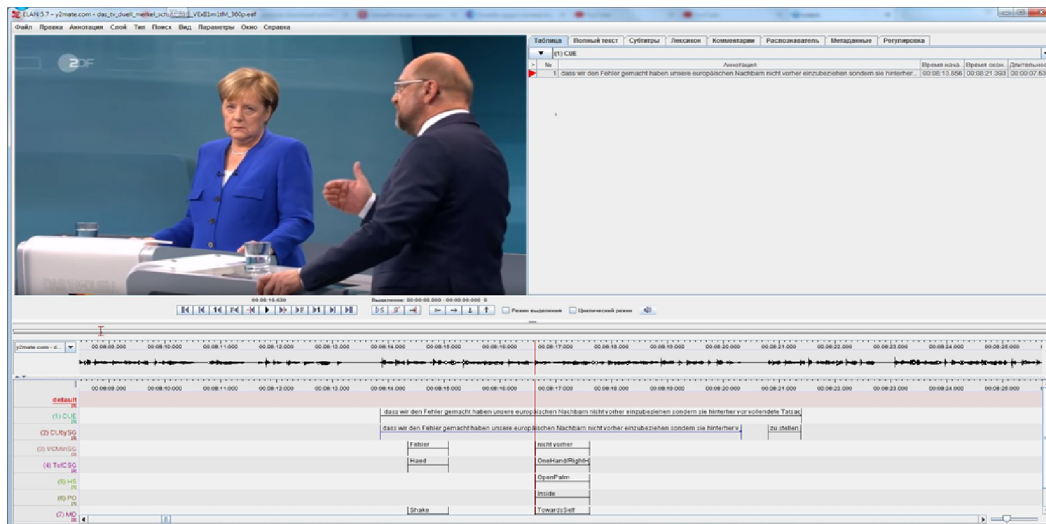
Figure 2. Annotation of the critical discourse fragment and the included co-speech gestures of M. Schultz at the debate with A. Merkel (processed with the help of ELAN)

Thus, the perceptual experiment and the computational analysis of the co-speech gestures of criticism in the electoral debates of Ukrainian politicians Poroshenko and Zelenskyi as well as German politicians Merkel and Schultz allow interesting observations. As we can see, the gestural accentuation in the critical discourse fragment is made on semantically independent units – the key words of criticism (***Ukr***. – *неправильно, хибно, помилка*, ***Eng***. – *incorrect, erroneous, mistake;* ***Ger.*** *Fehler, falsch, unrichtig,* ***Eng.*** *– mistake, wrong, incorrect*) and the proper name that denotes the object of criticism (Poroshenko). At the same time, we can also identify words that are semantically dependent, which are not purely markers of criticism, but they indicate the cause of the error (combination of a negative pronoun and an adverb, as in ***Ger***. *nicht vorher,* ***Eng.*** *in advance*). This demonstrates the independence of gesture emphasis from the morphological nature of the key lexical items of criticism, but we observe the use of gestures by politicians who point at the object of criticism, usually with the right hand holding up the index finger or showing an open palm.

Political communication is characterized by accentuating co-speech gestures that represent movements of the body, especially the arms/hands, through which the speaker explains, complements his/her words, highlights the key points, emphasizes or amplifies a verbal utterance. Gestures make the speaker more "visible", contributing to his/her image. They are perceived by the addressee as a 'kinematic' form of verbal messages through which the addresser exercises his/her influence on his/her opponents, encouraging them to perform actions aimed at achieving a particular purpose (Petlyuchenko and Artiukhova, 2015).

The critical utterances in both languages are accompanied by the co-speech gestures of the criticism addresser, which are focused on the content of the critical utterance and reinforce the explicit (direct/indirect) verbal markers of criticism by means of synchronizing with the main stressed syllables (Varetska, 2019a). Such gestures include movements of the right or left hand clenched as a fist, holding up the index finger, and holding the palm wide open. Such movements are usually impulsive in nature; they are directed towards the addressee of criticism and may exceed the shoulder line of the addressee of criticism.

Based on the audiovisual analysis of the electoral debates of German (Merkel and Schultz, 2017) and Ukrainian (Zelenskyi and Poroshenko, 2019) politicians, the paper calculates the following criticism-accompanying co-speech gestures that are common to both groups of the politicians:

1) hand/arm movements (right, left, both), 2) head movements (up-down, left-right, towards the opponent), 3) body movements (forward/backward tilts, turns towards the opponent), 4) mimic movements (smile), 4) proxemics (departing from the stand, approaching the opponent, jumping up and down). The frequency of these co-speech gestures is given in Table 1:

Co-speech gestures	Angela Merkel	Martin Schultz	Petro Poroshenko	Volodymyr Zelenskyi
head movements	74.7%	35.5%	6.9%	10.3%
hand/arm movements	14.8%	51.3%	70.3%	62.8%
body movements	4.2%	9.9%	20.8%	16.6%
mimics	6.3%	3.3%	0%	7.7%
proxemics	0%	0%	2%	2.6%

Table 1. The frequency of co-speech gestures in electoral debates of German and Ukrainian politicians

In the electoral debates, the German and Ukrainian politicians use different co-speech gestures involving the left/right hand. For instance, when pointing at the object of criticism, Ukrainian politicians actively use impulsive right or left hand gestures with a fist+index finger configuration (71.2%), less often an open palm (28.8%), while German politicians tend to point at the opponent with light nods/head turns (86.6%) or arched movements of one hand with an open palm (13.4%). This suggests that the gestures used by the Ukrainian politicians to support critical utterances are more impulsive, with the main gesture pointing at the object of criticism, that is, the opponent. With the German politicians, the gestures of criticism are actually focused on the topics that are being discussed and criticized, and characterize these politicians as more polite and restrained.

4. Conclusions

Thus, the study of verbal and paraverbal criticism in German and Ukrainian electoral speeches reveals that in electoral debates Ukrainian politicians are more emotional and support their critical rhetoric with impulsive co-speech gestures using one or both hands, nods, body movements, and pointing their index finger directly at their opponent. At the same time, German politicians display a calmer paraverbal behaviour, attaching more importance to the verbal component of their criticism.

Such differences can be explained by the cultural traditions of political criticism in Germany and Ukraine: they depend on the mental and cultural characteristics of politicians, their motivational guidelines for critical rhetoric as well as on the personal rhetorical competence of the speaker, the degree of eloquence of his/her speech, etc. For instance, in German political discourse, preference is given to a positively motivated constructive form of criticism, which belongs to the arsenal of influence used by politicians who are able to professionally criticize, accept criticism and respond to it. The marker of constructive criticism is the presence of any suggestions for improvement in the critical comment. In Ukrainian political discourse, on the contrary, the most typical way of critical expression is criticism in the form of a negative judgment, which, unlike in German political discourse, is focused not on the analysis of errors in the opponent's actions, but on a negative assessment of his/her personality. The discursive contrasts of criticism as a form of electoral communication in Germany and Ukraine are determined at both the strategic (constructiveness vs. destructiveness) and tactical (persuasion vs. provocation) levels.

The comparison of verbal and paraverbal means of expression/formalization of criticism in German-speaking and Ukrainian-speaking political discourses is based on the status of the speaker, type of audience, nature of criticism, background knowledge and linguistic personality, which may constitute the object of future studies of political criticism in non-closely related languages.

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Résumé

The article represents a discursive study of verbal and paraverbal means of conveying critical assessment based on electoral speeches of German and Ukrainian politicians. The paper contains an overview of the types, forms and functions of criticism in political discourse. The study highlights the linguistic and, in a narrower context, discursive contrasts detectable in German and Ukrainian political criticism. Furthermore, the kinetic means of highlighting critical statements in the electoral debates under analysis are specified. The study corpus includes overall 10 hours of the video featuring electoral speeches in German (A. Merkel and M. Schulz) and Ukrainian (V. Zelenskyi and P. Poroshenko). Through the identification experiment, 500 critical discourse fragments were singled out in German and Ukrainian, containing 340 relevant co-speech gestures supporting critical utterances in the two languages; they were analyzed in terms of the types of co-speech gesture, hand shape, palm orientation, movement direction, and movement trajectory. The study reveals that the Ukrainian politicians are more emotional in electoral debates and support their critical assessments with impulsive co-speech gestures using one or both hands, nods, body movements and pointing the index finger directly at their opponent. At the same time, the German politicians display a calmer paraverbal behaviour, attaching more importance to the verbal component of the critical assessment. Such differences can be explained by the cultural traditions of political criticism in Germany and Ukraine: they depend on the mental and cultural characteristics of politicians, their motivational guidelines for critical rhetoric as well as on the personal rhetorical competence of the speaker, the degree of eloquence of his/her speech, etc.

Key words: co-speech gestures, kinetic means, political discourse, political criticism, Germany, Ukraine.

Анотація

У статті представлено дослідження вербальних і паравербальних засобів критичної оцінки на матеріалі передвиборчих промов німецьких та українських політиків. Описано види, форми і функції критики в політичному дискурсі. Дослідження презентує мовні та, у більш вузькому контексті, дискурсивні контрасти, які виявлені в німецькій та українській політичній критиці. Крім того, у передвиборчих дебатах проаналізовано кінетичні засоби, які супроводжують критичні твердження. Мовний корпус містить відеозаписи з політичними промовами німецькою (А. Меркель, М. Шульц) та українською (В. Зеленський, П. Порошенко) мовами. У результаті ідентифікаційного експерименту було виокремлено 500 фрагментів критичного дискурсу німецькою та українською мовами, що містять 340 мовленнєвосупроводжувальних рухів, які супроводжували критичні висловлювання двома мовами й були проаналізовані з урахуванням типу руху, форми руки, форми долоні, напрямку та траєкторії руху. Дослідження показало, що українські політики є більш емоційними в передвиборчих дебатах і супроводжують свої критичні оцінки імпульсивними рухами однієї чи обох рук, голови, тіла, звертаючи вказівний палець прямо на свого опонента. Водночас німецькі політики використовують спокійніший паравербальний апарат і приділяють більшу увагу вербальному складнику критичної оцінки. Такі відмінності можна пояснити культурними традиціями політичної критики в Німеччині

та в Україні, які залежать від ментальних і культурних особливостей політиків, мотиваційних настанов щодо критичної риторики, а також від особистої риторичної компетентності оратора, ступеня красномовності його / її промов тощо.

Ключові слова: мовленнєвосупроводжувальні рухи, кінетичні засоби, політичний дискурс, політична критика, Німеччина, Україна.

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TRANSLATION STUDIES

TENDERNESS: GENERAL COMMITMENTS
OF LITERARY TRANSLATION

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Abstract
Inspired by the Nobel Lecture of the 2018 Laureate in Literature, the Polish novelist Olga Tokarczuk, the paper discusses the keynote notion of Tokarczuk's text, rendered by the Polish word *czułość*, as a complex of principles that jointly constitute the commitment of the translator. The author claims that the tender translator should work on the premise that in translation "foreignness" is taken to imply difference, without implying lack of understanding or empathy.
Key words: *czułość*, difference, commitment of the translator, foreignness, tenderness, understanding.

> **Motto:** *[Tenderness] appears wherever we take a close and careful look at another being, at something that is not our "self"* (Olga Tokarczuk, Nobel Lecture, 2019)

1. Introduction

The present paper is inspired by the official Nobel Lecture delivered last year by Olga Tokarczuk, the Laureate in Literature 2018. The novelist received the prize in Stockholm on December 7, 2019. Her lecture was entitled "Czuły narrator" alluding to the tender translator. In her passionate and much quoted plea for tenderness as a keystone of all literary creation, she did not openly speak about translation. But a sizable group of translators of her books into numerous languages of the world gathered in Stockholm, united by a common bond, to testify to their role in the dissemination of her books. Indeed, although Tokarczuk did not speak about translation itself, she addressed her translators and expressed her gratitude to them. Her plea for empathy, understanding and compassion clearly referred to their work in the same measure as it did to the original literary creation.

Tokarczuk's reference becomes clear from the perspective of general commitments of the literary translator. The **aim** of my work is to conduct an **analytical and theoretical survey** of the present facets in the light of translation studies and literature based on the case-study of Olga Tokarczuk's critical work. The paper stresses that the work of the translator is to make the literary output of other nations available to his/her own people, especially if the case happens to be that of the so-called little literatures. By doing this, translators become providers of patterns of community identification (Markowski, 2014). However, while accepting the idea, neither theorists of literature nor literary critics and translators seem to notice that what underlies the understanding of the translator's mission is precisely the key notion of Tokarczuk's speech: the attitude shaped by tenderness.

2. *Czułość* – tenderness or more?

On a different occasion Tokarczuk brought up the issue once again, claiming that the Polish *czułość*, roughly translated into English as tenderness, unites *love* and *mindfulness* (Tokarczuk, 2020). Unwillingly, she signalled a fundamental problem to the translators of her speech, as well as to translators at large: the understanding of her plea raises the perennial question of translation equivalence. Needless to say, the contemporary translation studies no longer construe equivalence as the key notion and cornerstone of translation theory. Its very existence comes to be questioned – especially with reference to the level of single context-free lexemes. With the advance of translation studies, 'equivalence' has acquired the meaning of 'cognitive equivalence', that is correspondence on the level of conceptualization rather than on the level of words, phrases or sentences (Leandowska-Tomaszczyk, 2010; Sickinger, 2017). The translation of the word *czułość* in Tokarczuk's title into English, the *lingua franca* of today's world, becomes a case in point. Lack of cognitive equivalence is precisely the reason why some competent English-speaking Poles (Glaz, 2013) were dissatisfied with the English version of Tokarczuk's lecture, even though the translation had been made by two of her most competent translators, Jennifer Croft and Antonia Lloyd-Jones. Both chose the adjective tender as, perhaps, the most inclusive of the available terms, and both failed to satisfy bilingual readers…

The semantics of the Polish word *czułość* is complex and multi-faceted. Thus one talks about *czułość dla kogoś* – 'lovingness towards somebody' or 'fondness for somebody'. But *czułość* can also be taken to mean tenderness – with reference either to palpation, felt in the soft tissues of the body or, in a metaphorical extension of the primary meaning, to tender spots (*czułe miejsca*), implying areas of mental vulnerability. This last meaning comes close to *czułość* interpreted as 'responsiveness', i.e. the ability to react to a state or activity, e.g. misfortune or suffering. Finally, *czułość* may be used as a counterpart of the English 'speed', that is, sensitivity of a measuring device or other mechanisms. More aspects of the meaning of *czułość* are revealed by the etymology of the word. Historically, it is derived from the same stem as its cognate *czuwanie*, that is, 'vigilance' or 'carefulness'. Thus Tokarczuk's *czułość* may be interpreted as '*mindfulness*' – being conscious and attentive to somebody or something.

Even more subtle differences between the meanings of *czułość* are revealed by various collocations. The different non-equivalent English counterparts which were listed above are accompanied by diverse prepositions. Thus the usage requires that speakers of English feel (and express) *tenderness TOWARDS* somebody, but they feel (and express) *fondness or lovingness FOR* a person. *Towards* merely indicates the direction of the affection within a mental space shared by subjects and objects, while *for* implies the presence of a potential recipient, suggesting possible interaction. The presence or absence of the interactive component makes an obvious semantic difference. The translator of the English phrases must find them troublesome, even though there exist the seemingly accurate Polish counterparts of the two prepositions.

However, the point is that the Polish *czułość* is never merely directed *TOWARDS* (Polish *do*), it is always designed *FOR* (Polish *dla*). On the other hand, yet another kind of tenderness, the sensation felt *IN* the soft tissues of the body, or, metaphorically, in the soft tissues of one's heart, evokes the same image in both languages. This can be easily explained: both languages use the same conceptual metaphor, that is, universal reference to human bodies or their parts conceptualized as containers for emotions and feelings. Finally, the Polish *czułość autora* (the author's tenderness) needs no preposition at all, which is an iconic formal representation of mental closeness of the person who experiences the feeling to the feeling itself; it is signalled by the genitive case, constituting what is called a reference-point construction. And the English translation? Well, the author's tenderness is not exactly the same as the tenderness of the author.

3. The translator's commitments

The sheer number of the English lexemes and collocations that were listed above as the counterparts of *czułość* show the obvious: the fundamental inadequacy of the search for equivalence of linguistic

structures of different levels. However, at this juncture, a less obvious point can be made: all the meanings of *czułość* may be taken to stand for relevant items on the list of the translator's commitments. Lovingness, responsiveness, sensitivity and attentiveness – all are properties of the tender translator.

3.1. Translation from the perspective of the tender translator

What is translation when seen from the perspective of the tender translator? Both the English 'translate' and the Polish *przekładać* come from Latin, and etymologically both imply taking something from one place and transferring it to another place. The reference of that 'something' often seems to be taken for granted. But if it were indeed obvious to all, it would become difficult to justify the very need for translation studies. What is it that becomes transferred – the question is the raison d'être of the development of the discipline. Looking for yet another answer would mean going beyond the scope of this paper and beyond the limits of the present author's competence. It must suffice to say that whatever it is, it must be handled tenderly. It is the handling that matters.

While traditional translation theories mostly favour the 'product attitude', whereby researchers focus upon the product of translation (that is, the transferred object that is found in its new target location), in more recent theoretical approaches a significant shift of interest can be observed, which involves focussing upon the process of the transfer. Significantly, much attention is paid to a wide range of cultural, social and historical (source and target) contexts. As is well-known, this notional shift in known as the 'cultural turn in translation'. Following the turn, the cliché trade label of the translator has become that of 'a mediator between cultures'. One might wish to add an adjective: a tender mediator.

3.2. The tender translator

What, then, is the role of the tender translator? First, and rather trivially, the tender attitude (in all possible meanings of Tokarczuk's *czułość*) towards the text to be translated conditions and enables its in-depth reading. The most important effect of such reading is discovering *differences* between the native (one's own) and the foreign (pertaining to the Other). Indeed, 'difference' is probably the most crucial term to be used when talking about translators and translation. The notion itself is a matter of course, but it must be remembered that dissimilarity is endangered in the epoch of globalization, whose essence is precisely to remove disparities and to level out differences. This contemporary attitude tallies with the old slogan 'the translation should be read as an original', which has for long sanctioned the unattainable goal of translation.

But the tender translator does not level out differences; they bring them out. Their work could perhaps be compared to *kintsugi* – the Japanese 'philosophy of golden scars'. *Kintsugi* is an old technique of mending broken pottery by putting the shards together and fixing them with a mixture of japan and gold or platinum. While the standard attitude of a craftsman would be to make the fittings invisible (that is, to level them out), using the method of *kintsugi* results in exposing the 'golden scars': making the mended vessel the same as before and yet very different from what it had been. In the philosophy of kintsugi the object, adorned with golden scars, gains in value, precisely by being different from the unscarred original. The extended metaphor seems to hold when one thinks about translating.

3.3. "Otherness" and "foreignness"

At this point, yet another manifestation of the translator's tenderness might be pointed out. It concerns their realization of the fundamental distinction between 'otherness', on the one hand, and 'foreignness', on the other. The opposition between the two notions reappears, in different guises, in messages authored by people of various persuasions, not necessarily associated with translation, especially if one thinks about it in the narrow sense of a translinguistic operation. For instance, according to Francis, 'differences give rise to creative thought', which, in turn, is a necessary condition of all progress (Wanders, 2018).

In Francis's message (Wenders, 2018), being *the Other* is being *different*, but it is not being *foreign*, or *strange*, or potentially *hostile*. Acknowledging the difference implies a willingness to understand, to empathise, to be attentive not only to things that separate but also to those that unite. In relation to interlingual translation Markowski (2014) demonstrates that the label 'foreign literature' is in fact a misnomer: foreign literature is just the literature of the Other, and it must not carry any pejorative implications. On the other hand, in contrast to *otherness*, *foreignness*, or *strangeness*, or *hostility*, it precludes all attempts at understanding, any willingness to understand. What is *foreign*, or *strange*, or (potentially) *hostile* "remains beyond the limits of our world, outside our own home, because that is where it is pushed by our fear, by our need for protection, by our drive towards self-identity, in short – by our own life" (Markowski, 2014, transl. by E.T.). While to be different means to vary, being foreign implies difficulty in establishing one's own identity. Classifying *the other* as *different* is not harmful. Classifying *the other* as *foreign* means potential harm. Being classified as foreign results in isolation, and isolation leads to exclusion.

The translator who treats literature of the Other as foreign in this latter aspect does not profess tenderness – in any sense. Of course, Francis does not talk about the tender translator, and for that matter, he does not at all refer directly to translation. But, in more general terms, he still speaks about 'spiritual tenderness', which he considers to be "not weakness, but strength, (…) a God's gift that makes our eyes see and our ears hear" (Wenders, 2018). Indeed, it is a kind of such 'spiritual tenderness' that makes it possible for the translator to see more just because of their lovingness, responsiveness, sensitivity and attentiveness. They notice things that matter but which might easily pass unnoticed.

4. Translation as interpretation: Hans-Georg Gadamer

To say that the relation between the text and the reader – in their capacity of author-as-first-reader, translator-as-reader and translator-as-translator is fundamentally interpretative is to state something extremely banal. Such also seems to be the claim that the necessary prerequisite of interpretation is understanding. Understanding is in general just taken for granted. Of course, we all know what it means 'to understand'. But do we? It might be useful at this juncture to recall Hans-Georg Gadamer's famous slogan "Being that can be understood is language". What it implies is that "[we] are 'in' the world through being 'in' language". It is the language which is "that within which we encounter ourselves and others" (Malpas, 2018); we understand language when we "live in it" (Gadamer, 2007, p. 521). And since understanding is always mediated by language, all understanding is interpretative. And again, since interpretation 'involves the exchange between the familiar and the alien', all interpretation is inherently translative.

5. Gadamer's hermeneutics and translation studies

In Gadamer's hermeneutic theory, translation involves linguistically mediated understanding and interpretation of the world (Gadamer, 2007). The *reading* of a text is thus tantamount to the reader's interpretation of the reality that surrounds it, it implies observing reality only within its historical and cultural context. But in order to understand and to interpret, which implies bringing together the familiar and the alien, the translator must be concerned, that is, emotionally engaged, must be able to apply their interpretation to their own situation (Grondin, 2002, p. 4).

Gadamer calls this attitude *application*. Translation is for him a form of conversation, in which "we turn towards the Other, we recognize his point of view and we identify with him because of our willingness to understand him" (Gadamer, 2007, p. 521). Indeed, Gadamer calls for the translator's tenderness (cf. Piecychna, 2019, p.11). Gadamer does not use the term *empathy*, but this is what he advocates. As for Paul Ricoeur, translation is "an act of <‚hospitality> to the foreign otherness" (Stefanink and Bălacescu, 2017).

Gadamer's hermeneutic vision of the tender translator is significantly similar to ideas proclaimed by most scholars working in the framework of today's translation studies, such as has emerged following the cultural turn of translation theory. It is also compatible with the image of the translator as defined within the framework of contemporary linguistics such as has been taking shape after the cognitivist turn. One might perhaps risk the thesis that those varied 'turns' can be subsumed under an umbrella heading: a turn towards tenderness.

Like Gadamer's hermeneutics, contemporary translation studies and the model of language and grammar proposed by cognitive linguistics point out the inherent interdependence of language and culture; works that explain or illustrate this point are legion. Yet, as a rule, the linguistic material used for the illustration exemplifies what is easiest to describe and at the same time most clearly seen, that is, culture-specific lexical items. Being obvious stumbling blocks for translators, such labels refer to the everyday experiences of users of particular languages embedded in their cultures, and the former typically belong to the domain of culinary art. In Polish, word frequency lists are headed by the notorious *bigos* and *pierogi*, which are repeated so often that students of translation are fed up with them (pun intended). Next on the list come idioms and forms of address as an obvious accompaniment to culturemes such as can be found in textbooks and dictionaries.

6. The "tenderness" of grammar

In their search for words, tender translators must treat dictionaries with caution. Because dictionaries lack tenderness. To quote the Italian romantic poet and philosopher Giacomo Leopardi, "A dictionary can embrace only a small part of the vast tapestry of a language", or – in Lombardi's own parlance – it removes strangeness from words. The tender translator seeks understanding in the reality in which the text functions (cf. Piecychna, 219, p. 88). Being tender involves looking at a word tenderly, as if it were a gem cut so that its many faces reflect light depending on how the stone is being held. This is still rather trivial.

What is perhaps less so is the recognition that the grammar of a language, which translation theory and pedagogy often ignore (as an obvious constituent of the translator's competence) or treat superficially (as ancillary to rhetoric or poetics), incorporates culture in the same measure as does the lexicon. Grammar is symbolic, and cultural priorities are among the aspects that it symbolizes. Hence translating culture becomes tantamount to translating grammar, and translating grammar implies translating culture. But grammar can also symbolize meanings that are to be found between the lines (as Schleiermacher believed it to be), or hides 'behind the words', as in Gadamer's view of understanding. It is not static and it is not "to be seized by mere intellectual analysis" (Stefanink and Bălacescu, 2017); it takes *czułość* to grasp it. A case in point is a specific use of proximal and distal deictic pronouns. Classified as *optional* in traditional grammars of Polish, once detected, they are understood and interpreted, but troublesome when it comes to the translation into other languages:

(1) a. Ja *tu* się martwię, as ty się gdzieś wałęsasz po nocy.
    b. (literally) I HERE am getting worried, and you loiter somewhere at night.

(2) a. Ja *tam* nie wiem, wolę się nie wtrącać.
    b. (literally) I THERE don't know, I prefer not to meddle.

Neither of the italicized pronouns is optional if one takes this term to stand for what is traditionally referred to as free variation. Free variation is never free. In (1) and (2) grammar symbolizes either the speaker's emotional involvement or his/her lack of involvement, exploiting the metaphorical meaning of the notions close and remote (as in close relationship, distant acquaintance): positive (here, i.e. close to me) or negative (there, i.e. far from me). The tender translator has to find a way of transferring the intimate idea that the English language does not consider as worth grammaticalization. They have to find a way of marking the golden scar.

109

7. A case study: *Emigranci (The Emigrés)* **by Sławomir Mrożek**
It is *czułość*-as-mindfulness that makes the tender translator reach beyond systemic grammar and profess empathy to the Other as implied by what the other says. Another case in point is that of *Emigranci (The Emigrés)*, a play written in 1974 by a prominent Polish author Sławomir Mrożek. The one-act play has two protagonists: AA, a highbrow intellectual, and XX, a manual worker. Both had emigrated to a nameless foreign country: AA because he wanted to be free to write a book he would not be able to write at home for political reasons, and XX because he wanted to make money to send back to his family in his home village. Confined to a poor basement room which for financial reasons they have to share, both give in to self-deception. On the miserable New Year's eve XX goes out and, upon coming back, relates the trip to AA. Relevant extracts are given below:

(3)
1) Myślę sobie: co będę telefonował?
  I thought, "Why should I?"
(2) Myślę sobie: co będę czytał?
     I thought, "Why should I?"
(3)   Postałem sobie koło kasy.
     I stood there.
(4)   A potem myślę sobie: pójdę na peron.
     I thought to myself, "I'll go to the platform."
(5)   Myślę sobie: zawrócę.
  I thought, "I'll go back."
(6) Myślę sobie: zostanę.
  I thought, "I'll stay."
(7) Myślę sobie: to pójdę.
  I thought, "I'll go."
8) Zapaliłem sobie tylko.
  I lit a cigarette.
(9) Stoję sobie spokojnie…
  I stood there calmly...
(10) Stoję sobie i palę swojego
  I was smoking.
(11) Myślę sobie, skończę palić i pójdę.
  I thought, "I'll finish this cigarette and go" (Mrozek, 2016).

     The number of occurrences of the reflexive pronoun *sobie* in the dative case is easily seen. Grammatically, *sobie* implies that the activity predicated in the utterance is directed towards the subject, and traditional grammars list them as *optional*, which is obviously not the case. Cognitive linguists observed that activities described by verbs followed by the reflexive *sobie* are considered by the speaking subject as being favourable to them.

     The intepretation is made on pragmatic grounds: human beings are not prone to become involved in activities that are unfavourable or harmful for them. Mrożek's XX sprinkles his narration with the pronoun. The pragmatic analysis suggests that he judges the activities that he performed during his trip to the railway station as pleasant, carefree and relaxing. So much for the grammar. The tender translator goes further: his understanding/interpretation of the play tells him that the repeated *sobie* is a non-systemic marker of XX's self-deception, as well as his attempt to deceive AA. In order to understand the scene (in terms of Gadamer's application), they have to consider the social and political context of the Polish reality in the year 1974: the reasons for emigration (political and/or economic), the financial situation of most emigrants, the psychological effects of having to admit failure, etc. Without a *tender* application, rendering XX's utterances is impossible, as can be seen from the attempt at English translation, quoted under (3) above.

8. Conclusions

As seen from the above examples, understanding is linguistically mediated, as are the next two steps of the process joined by a sort of mental osmosis: interpretation and translation. The tenderness of the translator consists in their understanding of the tenderness which can be encoded in the language itself. As for Gadamer's hermeneutics, "language is that within which anything that is intelligible can be comprehended" (Malpas, 2018). But translating the Other calls for yet another kind of tenderness, which is the translator's concern: his ability to notice the differences between the familiar and the strange (lovingness), to attend to the Other (mindfulness), to be sensitive to the Other (responsiveness). The complex of various semantic and pragmatic aspects of *czułość*, all encoded in Tokarczuk's understanding of the role of an artist, as well as the interpretation-cum-translation of this word make up the complex competence of the tender translator, whose ultimate mission is to reunite what is familiar with the non-hostile strangeness of the Other.

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Résumé

The paper, inspired by the Nobel Lecture delivered by last year's laureate, the Polish novelist Olga Tokarczuk, is an attempt to adapt the key notion of the lecture to the position and role of the translator. The title of Tokarczuk's speech is *Czuły narrator* – 'The tender translator', which means much more than the English *tenderness*, which Tokarczuk's translators used as the translation equivalent. The paper argues that the many meanings of the Polish word, when taken together, describe what are the translator's commitments. Contemporary translation theories focus upon translation seen as a process rather than a final product. It is precisely the process-sensitive analysis that makes it possible to reveal the competencies of the tender translator. Crucially, when translating texts

produced by 'the other', they should be sensitive to the fundamental distinction between 'otherness' and 'foreignness'. While the former calls for understanding, the latter does not imply the wish to overcome the barriers – historical, political, social or cultural.

In his/her search for meanings, the tender translator should be aware that all translation means interpretation, and that all interpretation is subjective by definition. The paper claims that a significant contribution to translation studies could come from philosophical hermeneutics, especially the theory of translation-as-interpretation as presented by the German philosopher Hans-Georg Gadamer.

While translation studies focus upon cultural sensitivity of individual culturemes, the paper argues – in agreement with cognitive theories of language – that cultural values are encoded in and transferred by grammatical structures. It claims that some grammatical items, traditionally classified by grammarians as 'optional', do in fact carry meanings that only the tender attitude makes it possible to fully grasp. Two illustrations of this point are provided: the use of proximal and distal deictic pronouns (*tu* and *tam*) to imply emotional distance of the speaker, and the singular dative reflexive pronoun *sobie* used as an artistic device to render psychological experiences of characters in a theatre play. In conclusion, the author claims that the competence of the tender translator requires that they strive to reunite what is familiar with the non-hostile strangeness of the other.

Key words: *czułość*, difference, commitment of the translator, foreignness, tenderness, understanding.

Анотація

Стаття, написана під впливом лекції Нобелівського лауреата минулого року – польської письменниці Ольги Токарчук, є спробою адаптації ключового поняття (Czuiy narrator) лекції до ролі перекладача у відтворенні лінгвокультурних особливостей художнього тексту в перекладі. У назві *Czuły narrator* О. Токарчук уживає прикметник *czuły* (чутливий), що має набагато більше значень, ніж англійське слово *tenderness*. У статті акцентується на тому, що польське слово *czuły* є багатозначним і серед інших включає значення певних професійних здібностей перекладача. Автор дотримується позиції, що сучасні перекладознавчі теорії концентрують увагу на перекладі як процесі, а не як кінцевому продукті. З огляду на це, у ході перекладацького процесу перекладач повинен мати найчутливішу інтуїцію щодо відтворення того чи іншого феномена або явища в перекладі. Така якість перекладача як tenderness виявляє його компетентні здібності. Важливо відзначити, що при відтворенні в перекладі художнього тексту, свореного представниками іншої культури, перекладачі повинні враховувати фундаментальні відмінності між *інакшістю* і *чужістю*. Тоді як перше вимагає розуміння, друге не передбачає бажання подолати бар'єри – історичні, політичні, соціальні, культурні.

У своєму пошуку смислів чутливий перекладач повинен усвідомлювати, що будь-який переклад означає інтерпретацію і що будь-яка інтерпретація суб'єктивна за визначенням. У статті йдеться про те, що значний внесок у *перекладознавство* могла б зробити філософська герменевтика, особливо теорія перекладу, запропонована німецьким філософом Гансом-Георгом Гадамером.

Незважаючи на те, що *перекладознавство* зосереджується на культурній чутливості до окремих культурем, у статті стверджується (згідно з когнітивними теоріями мови), що культурні цінності кодуються і передаються граматичними структурами. Деякі граматичні елементи, традиційно класифіковані граматиками як *необов'язкові*, насправді є носіями смислів, які можливо зрозуміти тільки *чутливому* перекладачеві. У роботі наведено дві ілюстрації цього погляду: використання проксимальних і дистальних дейктичних займенників (*tu* і *tam*) на позначення емоційної дистанції мовця і рефлексивного займенника *sobie* в давальному відмінку однини, що вжито як художній прийом для передачі психологічних переживань персонажів театральної п'єси.

Ключові слова: *czułość*, відмінність, постулат перекладача, чужорідність, чутливість, розуміння.

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REVIEWS

REVIEW OF THE MONOGRAPH

Farouk Y. Seif. (2019). *DE-SIGN* **IN THE TRANSMODERN WORLD: ENVISIONING REALITY BEYOND ABSOLUTENESS.** Switzerland: Peter Lang AG, 399 p. (ISBN 978-3-0343-2866-1)
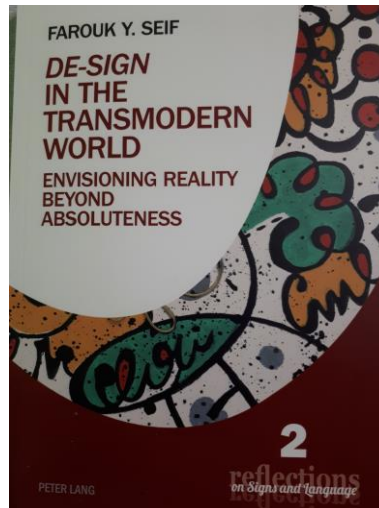
The monograph *De-sign in the Transmodern World: Envisioning Reality Beyond Absoluteness*, published by Peter Lang AG, International Academic Publishers, Bern, Switzerland 2019, introduces the notion of "*De-sign*" (integration of design and sign), making a case for the mutuality of design and semiotics. The philosophical-semiotic orientation draws primarily from the work of Peirce, Gebser, Heidegger, and Merleau-Ponty, and is substantiated by empirical data from my experience and academic work during the last two decades. It is evident that there is a growing need to go beyond what we conventionally perceive into what we are imaginatively capable of interpreting. There is a salient desire to teleologically orient us toward a forward-thinking way to perceive, interpret, and reconstruct an integrative reality in an age that has emerged as transmodern.

The **Prologue** paves the way to make a case that not only do design and semiotics embody similar characteristics and cover a wide range of disciplines, but they also bridge the gap between humanities and sciences. By recognizing the global scope of semiotics and tolerating the uncertainty and ambiguity associated with design, human beings can go beyond absoluteness and envision a desirable reality. Humans are capable of developing awareness, creating relationships, and engaging in mediation towards the semiosis of an undivided wholeness in flowing movement. Humans have unlimited "semioethical" responsibility towards each other and towards other-than-human systems. The book proceeds in a manner that is intentionally driven by desire and love, leading to an unexpected outcome.

Chapter 1 (*A Subtle Shift in an Unrecognizable Age*) draws our attention to the subtle shift from postmodernity to transmodernity as being an unrecognizable age. We are no longer living in a modern
or postmodern world. Aside from their different causes, both modernity and postmodernity seem to be indistinguishable in their unintended, sociocultural consequences. Generally, there is much more continuity than difference between modernism and postmodernism. Modernity represents a linear trajectory that starts with colonialism and ends with postmodernity, which

has emanated as an eclipse of modernity by ignoring the historical success of its antecedents. Postmodernity is really the final movement of the five-centuries-old development of modernity.

Chapter 2 (*When Absolute Reality Becomes Obsolete*) makes a major argument that reality is not absolute. There is no place for absoluteness in our transmodern world, nor is there any possibility for genuine design thinking and semiotic interpretation in fixed reality. The fallacy of perceiving reality as unchangeable and immutable begins with the belief in absoluteness. We often rely on the belief in absoluteness and are afraid of abandoning obsolescence, ignoring that reality is never fixed and knowledge is always tentative. We seem to have developed a tendency to experience reality in ways we value and in manners that enable us to perceive more of what we value. What we perceive is not reality itself, but reality exposed to our way of perceiving. Absolutizing reality has far-reaching consequences as to how we value objects, things, and events in a quantitative scale of better or worse, and even leads to a misconception of God.

Chapter 3 (*What is Real is Not Always True*) takes it a step further as concerns the fallacy of absolute reality, by making an argument that what is real is not always true, and revealing the illusive relations among things, objects, and signs. This chapter also explores the dilemma of truth and falsehood, juxtaposing the notion of morality against the idea of integrity. Perceiving reality within the realm of absoluteness, and passing it on to physical things, has steered human beings to a major cognitive confusion about what is real and what is true. By playing with boundaries of space and time, the action of signs and the role of design traverse all kinds of boundaries, offering remarkable insights into human perceptions of opposites, including even life and death.

Chapter 4 (*Navigating Through Diaphanous Space and Polychronic Time*) explores the cognitive skills of *navigating through diaphanous space and polychronic time* as a heroic journey of resilience and perseverance. Spatiality and temporality are merely ordering systems, through which all objects, things, and activities in the world can be perceived as real. Navigating through space-free and time-free reality makes that reality transcendental, whereby the human experience becomes genuinely a mixture of mind-dependent and mind-independent being capable of modeling this illusion of space and time. To be able to navigate through space-time-free reality, one must rely on the cognitive phenomenon of *memory*. Design intention triggers the desire for envisioning events and creating experiences through memory. The role of memory as a phantasmagorical phenomenon is introduced as a way of playing with the boundaries of space and time to imagine a desired future.

Chapter 5 (*Transdisciplinarity and the Transmodern Lifeworld*) highlights the necessary connections between transdisciplinary knowledge and the transmodern lifeworld, the antinomies of education and training, and the difference between a generalist and an expert. It is inconceivable for human beings to live in the transmodern lifeworld without embracing transdisciplinarity, where *de-sign* inquiry is the most effective way not only to acquire knowledge, but also to harness it for reconstructing meaningful reality. The essence of transdisciplinarity is not only to think flexibly and dynamically, but also to perceive boundaries transparently. The discussion in this chapter underscores the necessity of bridging the gap between the humanities and the sciences, and introduces *de-sign* inquiry as an integration of traditional search and research methods in reconstructing reality.

Chapter 6 (*Persistence on Separation and Attempt at Integration*) exposes evidence that design and semiotics have remained as the unfamiliar two lonesomes struggling for legitimacy in the dominant familiar cultures of humanities and sciences. A case is made that integrating design and semiotics has the potential for *scientification* of the humanities and *humanization* of the sciences. During the 20th century, a few attempts toward making design and semiotics known to other

115

disciplines were made by integrating one or both into the humanities and sciences using different strategies: masquerading the familiar, sugarcoating the unfamiliar, and appropriating design and semiotics. These strategies are encouraging because not only do they begin to bridge the gap between humanities and sciences as advancements toward inclusive knowledge, but also they pave the way for the emergence of *De-sign* as a robust framework and an inclusive perspective.

Chapter 7 (***De-sign: The Fusion of Design and Semiotics***) focuses on *De-sign* as the fusion of design and semiotics by stressing the necessity of the co-survival of design culture and semiotic consciousness, and by revealing the kernels and mutual reciprocities between design and semiotics. Design as a way of thinking and semiotics as the action of signs were the way of life for our ancestors. At the heart of design and semiotics lies a whole network of signs permeating through space and time, and representing both what-is-in-existence and what-is-yet-to-come. Signs and life are intimately connected; for signs to exist, there must exist life, and for life to exist, there must exist signs. For signs and life to exist, there must be an act of creation, design. By elaborating on the paradoxical thinking that is innate to design and semiotics, the chapter further legitimatizes the concept of fusion.

Chapter 8 (***Perseverance Through the Paradoxes of De-sign***) explains why perseverance through paradoxes as a destiny of negation is fundamental to *De-sign*. All contradictory beliefs and bewildering antinomies are intrinsic to design thinking and semiotic interpretation, and are not only acceptable, but also welcome if only we can develop the capacity to persevere through them. Paradoxes are not problems to be solved; this is a kind of fallacy mistaking a paradox for a problem. Paradoxes are not illogical possibilities, but cognitive dissonance. Paradoxes expose our unfounded biases and unconscious assumptions about reality, which we perceive as absolute and take for granted that we know. The chapter discusses why design, as a magnificent way of thinking and acting, is intertwined with the integrative nature and transparency of signs, and how they lead to imagining and actualizing a desirable reality. Such is the splendor of design and transparency of signs.

Chapter 9 (***The Splendor of Design and the Transparency of Signs***) discusses the notion of *De-sign* in relation to Peirce's universal phenomenological categories—firstness, secondness, and thirdness—and makes a line of reasoning that *de-sign consciousness* demands the wonder of *uncommon sense*, where imagination resides and intentionality is recognized. The resilient role of signs, together with the courage to design with toleration for the distinction between the real and the true, and between objects and things, is the path for *de-sign consciousness* to recreate experience by reframing actuality and actualizing possibility. The audacity of design and the resilience of signs demand that we be comfortable navigating through diaphanous space and polychronic time, which liberates us from the nostalgic past, the gravity and limitations of the present, and the fear associated with the uncertainties of the future.

Chapter 10 (***Inseparable Braid: Design, Semiotics, and Love***) discusses how design and semiotics are connected through the unrelenting desire for wholeness, and are in a relationship of mutual fecundation of intentionality. Intentionality manifests in the inseparability of our knowledge and our formation of reality; this implies that the love of knowing and the love of creating are intertwined. The purposeful act of love is to create and the purpose of creation is to love. The reciprocal desire for creation and love is the human psyche oriented toward the integrated experience of meaning and significance. The desire for love and the making of meaningful images constitute an intentional and loving act of giving life to form, to animate the world. The inseparable braid of design, semiotics, and love is integral to all human life and is at the core of purposeful and creative action in the building of relations among human animals, other-than-human animals, and their world.

Chapter 11 (***The Love of Knowing and the Desire for Creation***) goes beyond the dualities of good and evil, pleasure and pain, beauty and ugliness, suggesting how humans deal with the paradoxes of knowledge and take a risk in the act of

creation, and how humans can make a sagacious judgement about ethical imagination in their pursuit of *De-sign*. It is the belief in absoluteness and the lack of understanding of the antinomies of life, particularly in socio-political systems, that make people perceive duality instead of persevering through paradoxes. By tolerating the uncertainty and ambiguity associated with *De-sign*, we are able to move beyond these dualities into the seductive energy of Eros. We are also capable of reframing our perception of absolute reality and absolute God. Such reframing is possible by developing *de-sign consciousness*, which engages in evolutionary love, going beyond necessity and chance into teleological choices for a desired future.

The **Epilogue** (***De-sign: The Mutual Fulfillment of God and Humans***) reaches an unexpected outcome, in which *De-sign* is to be discerned as the mutual fulfillment of God and humans. By dismantling the fallacy of absolute reality and by challenging the notion of an absolute God, the very nature of reality and the genuine meaning of God are revealed. Going beyond the philosophical debate over determinism and free will, the will of God and the desires of humans are intertwined through evolutionary love. An existential inquiry is being explored as to whether or not we are playing God in this transmodern world.

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REVIEW OF THE MONOGRAPH

Mariia Shutova. (2016). **ETHNOCULTURAL STEREOTYPED PORTRAITS OF THE ENGLISH AND UKRAINIANS (COGNITIVE AND ONOMASIOLOGICAL RECONSTRUCTION OF PHRASEOLOGICAL FORMULAE).** Kyiv: KNLU, 2016, 294 p.

Anthropocentrism today, as the dominant principle of linguistic science which underpins the interests of the individual as the basis of social evolution, has recently begun to demonstrate its limitations in the study of noosphere development, the basic idea of which is the collective mind of mankind. Shutova's monograph "Ethnocultural stereotyped portraits of the English and Ukrainians (cognitive and onomasiological reconstruction of phraseological formulae)" is the example of a successful synthesis of the anthropocentric principle with cultural determinism, which together allowed to analyze in detail the national values of European ethnic groups, the representatives of common Indo-European protoculture, fixed in their stereotypes of consciousness and stereotypes of behavior.

Modeling of ethnocultural stereotypical portraits of Englishmen and Ukrainians is carried out in the work based on cognitive-onomasiological reconstruction of phraseological units. In internal and external form of such idioms the figurative-associative representations of both nations about themselves (autostereotypes) are encoded, as well as about national characters as an important element of self-consciousness. Such portraying acquires special relevance in the context of multicultural trends in the scientific space of the 21st century.

In addition, as the author of the monograph notes, the reconstruction of ethnocultural stereotypes is necessary primarily to identify the deep mechanisms of formation of mental concepts in the minds of European speakers, which will bring modern macro-comparative studies to the answer and still debatable concept of Indo-European speech and protoculture. Therefore, a particularly promising in this regard is a comprehensive reconstruction of cultural signs that ensure the success of communication within both ethnic communities. Possible stresses and cognitive dissonance is also considered in the process of better understanding the signs of another discursive environment and, as a result, softening at least the tone of interlingual communication. Jerzy Bartminski, a well-known Polish ethnolinguist, notes:

> Although in sociology stereotypes are accused of prejudice, manipulation of the mass consciousness, which become a barrier to intercultural communication, in linguistics they are considered cognitive and object-oriented category. Beliefs, habits, culture – all this can be read and learned through language (2005, p. 24).

Based on these positions of the scientist, the peer-reviewed monograph provides a productive comprehensive methodology for the study of ethno-cultural stereotypes, which ensures the study of this phenomenon in two languages in three dimensions: 1) as models of traditional culture; 2) as conceptual schemes of thinking of English and Ukrainian ethnic and cultural representatives; 3) as stable phrase formulas – products of the collective socio-cultural experience of English and Ukrainian native speakers.

A new polydisciplinary theoretical and methodological approach to the study of ethnocultural stereotypical phraseologies contribute to the researcher's penetration into the cultural-symbolic and linguistic content of stereotypes. The author hereby constructs phraseological ethnocultural onomasiological portraits of Englishmen and Ukrainians, which are enshrined in the collective consciousness and behavior of each nation.

The main theoretical achievement of the monographic is the introduction of the "cognitive and onomasiological reconstruction description" into the scientific terminology of cognitive linguistic and comparative studies. Thus, the procedure of restoring the archetypal-stereotypical scheme of nomination the surrounding objects and mechanisms of its reflection in consciousness and behavior of native speakers via verbalized language signs is suggested by Shutova.

The obtained scientific results of the research confirmed the author's hypothesis that the concept of ethno-cultural stereotype, on the one hand, is a mental entity that has a conceptual core, value and image-associative components formed in the minds of native speakers of English and Ukrainian. On the other, it represents universal standards of behavior in different situations of communication as artifacts of traditional European culture according to Baiburin (1993). The latter in the process of reconstruction made it possible to trace their idiomatic and ethnic character in accordance with the rituals (scenarios) of behavior established in each society, as well as taking into account the socio-cultural roles of speakers in verbalization (direct nominations and figurative: metaphorical, metonymic, phraseological, etc.). Cognitive and onomasiological reconstruction of stereotypical phraseological formulae and their components demonstrated the universality of mechanisms of stereotyping the English and Ukrainian ethnic groups about themselves as descendants of Indo-Europeans and proved the difference and uniqueness of each of the nation in the society.

Two chapters of the peer-reviewed monograph demonstrate theoretical and methodological approaches based on works of Bartminski, Baiburin, Berezovitch, Lakoff, Tyshchenko, Trubachev and others who considered language in connection with thinking, reflecting and interpreting the historical development of people, reflecting the extra-linguistic reality and a part of the learning process and the reconstruction of archaic culture instrument ethnicity, national spirit (Herder, 2007; Humboldt, 1985).

In the first chapter the ethno-cultural stereotypes are considered as multidisciplinary subject, where the theory of their study is developed in every science. In this capter the internal form and scientific content of "stereotype" concept have been revealed. The important achievement of the monography is the justification for clarifying the concept of "ethno-cultural stereotype" (Shutova, p. 22). In this section, the author also paid considerable attention to her interpretation of the term "reconstruction" as a necessary methodological procedure for inner analysis of national traditions and behavior of Indo-European speakers. Such traditions and rituals go back to archetypes, transform into ethno-cultural stereotypes and have their taxonomy as linguistic signs. Such well-thought-out methodological steps provide the author of the monograph with the basis for the development of intensive-formal typology of ethno-cultural phraseological formulas.

The second chapter of the monography logically continues the author's theoretical search: it substantiates the need to develop a new methodology for the simultaneous study of ethno-cultural stereotypes as signs of material and spiritual culture and as idiomatic signs of language use. On this basis, it is proposed a complex methodological algorithm of cognitive and onomasiological reconstruction of ethno-cultural stereotypical phraseological phrases in English and Ukrainian languages. *Tertium comparationis* has also been identified for synchronous comparison of ethno-cultural stereotypical phrase formulas in English and Ukrainian and reconstruction of stereotypes. Following Bartminski, Berezovych, Tyshchenko, the researcher convinces that stereotypical representations of specific ethnic communities are best reflected in the phraseological systems of languages.

The third and fourth practical chapters are dedicated to the construction of stereotypical profiles of onomasiological portraits of the British and Ukrainians, which include such evaluative, moral, volitional and psychological characteristics as benevolence, courage, patriotism, etc. common and distinctive features of the national characters of the two European ethnic groups were revealed as well.

Cultural and semiotic reconstruction of ethno-cultural stereotypes of behavior has been carried out as signs of culture – the remnants of rituals associated with home as a family hearth, with a guest as a stranger, with labour as a guarantee of well-being, success, prosperous life.

The author of the monograph should involve into the further reconstruction of stereotypes texts of various genres, perhaps, the discursive practices of interaction between speakers and so on.

Finally, one can pinpoint that the reviewed monograph is a promising interdisciplinary study, which solves an important problem for modern humanities, the relationship of language and consciousness, language and culture, in particular in the plane that reflects the processes of stereotyping human language experience and is the essence of the mechanism of traditions without which no culture can exist.

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