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Section:

WORD AND TIME

LINGUOPOETICS TODAY

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Abstract: The article highlights a complex of problems addressed by linguopoetics, the science that concerns itself with the language of fiction and poetry. Linguopoetics as the study of imagery, its rules and means aims at revealing the potential power of tropes in literary texts; more importantly, it provides understanding of the principles that govern text organization in terms of the philosophy of knowledge, the unity of language and thought, the linguistic picture of the world. The system of ideas and images presented in literary discourse requires a holistic approach rather than the discussion of separate text fragments, i.e. the analysis of 'vertical context'. Comprehension of metaphoricity presupposes generalizations at the level of the semantic structure of the whole text with its colloquialisms and metaphorical imagery, transformations of figurative and non-figurative meanings, stylistically neutral and marked elements, connotative layers and additional new meanings. A distinctive feature of modern literary texts is deviations from codified literary norms; such divergences create 'freshness', originality of expression; they create unique images providing deep psychological insight and eloquence. The study of modern literary discourse involves investigation into the general characteristics of national idiolect, its specificity, authors' ideostylistic features. The analysis of individual styles of writing, on the material of modernist prose and poetry in particular, makes it possible to establish current literary trends and innovative tendencies in modern Ukrainian literature.

Keywords: linguopoetics, linguostylistics, literary discourse, text, meaning, styles, image, trope, metaphor, symbol.

Modern researches into the field of linguopoetics as the system of rules that govern literary discourse involve the analysis of theories and approaches that reflect the general development of the humanities, accumulation of new knowledge, in the areas of linguo-cultural studies, cognitive linguistics, linguistic pragmatics in particular. Modern approach to Ukrainian national culture as an aesthetic, educational and spiritual phenomenon of great value presupposes a comprehensive analysis of the language of Ukrainian literature; in-depth researches in this domain are stimulated by intensive innovative processes in the Ukrainian language space, by the appearance of new modernist trends and tendencies towards the general innovation of literary idiolect.

An assiduous attention of philological science to 'a creative aspect of language' (Émile Benveniste), to the unity of language and thought in literary discourse may be explained by the advancement of theoretical linguistics that focuses on the analysis of deep semantic processes, the verbal coding system, the ways of representing the subconscious as a linguo-aesthetic phenomenon, etc. Studying authors' idiostyles – such features as balance between discourse appropriacy on the one hand and semantic correctness, general literary norm on the other; 'opting out' of the latter for the sake of achieving

specific linguo-aesthetic effects; innovative linguistic phenomena in literary works, which unlock the inner potential of the language – the researcher rises to the level of profound problems of general linguistics.

Studying poetics as a branch of linguistics or literary analysis, or aesthetics, or psychology is not the task of primary importance, because it is the joint efforts of scholars who analyze theoretical aspects of different types of knowledge that help to establish the principles of investigating the language of literature as a national phenomenon. At the same time, for a linguist, literary works are first and foremost text structures, material for the analysis of discourse and its system of expressive means. R. Barthes, says, 'Over against the traditional notion of the *work*, for long – and still – conceived of in a, so to speak, Newtonian way, there is now the requirement of a new object, obtained by the sliding or overturning of former categories. That object is the *Text*' [2, p. 380; 16]. Text becomes the main factual material for research, an object of in-depth analysis.

Considering modern studies on literary texts, I am guided by the postulate that the text of literary works is a semiotic system apart, that literary discourse reflects reality indirectly by modelling an imaginary world; it is an intentional, a probable, – but not true, not real – linguistic picture. Hence it is appropriate to regard literary texts as the organization of linguo-aesthetic signs [4, p. 4–5] capable of creating unreal, bizarre, mythological and other images at the author's will irrespective of difficulties in establishing connection between the addressant and the addressee somewhere along the line.

After all, the modern approach to linguopoetics and linguostylistics – taking into account the fact that quite often these two fields of science overlap, in the domains of such notions as 'style', 'image', 'linguo-stylistic means' in particular – presupposes that the unity of language and thought should be placed at the core of research on the language of literature, as well as that of other styles; the same methodological principle can be applied to the analysis of the linguistic and the conceptual pictures of the world. On the other hand, linguo-poetic and linguo-stylistic analyses provide priceless material for the understanding of mental activity of both a particular author and a generalized native speaker. According to S. Ya. Yermolenko, 'Comprehension of stylistic issues is directly related to the philosophy of language, to the actualization of the psychological trend in linguistics. It is a prevailing trend in the modern science of language, no matter what we would call this field of knowledge – functional, communicative, anthropocentric, cognitive, pragmatic or any other linguistics' [3, p. 113]*. It is only the general theory of knowledge, a wide range of national and cultural contexts that make it possible to take a fresh view on the legacy of Ukrainian literature, both of the period since independence and the previous literary tradition.

One of the most important issues of linguopoetics is nationally specific elements in belles-lettres, their complying with the requirements of the general public; on the other hand, the study of national and cultural components in creative writing involves the analysis of the artistic idiolect, idiolectal stylistic peculiarities of texts, the author's search for their own artistic manner of expression, the 'admixture' to general discourse processes, the features that make the voice of a particular literary master recognizable in overall literary context. Such an approach implies that linguo-poetic analysis is an obligatory aspect of research, which complements other forms of assessment and other principles of investigation, ideological and aesthetic, literary-critical and general philological ones.

The specificity of linguo-stylistic imagery, the artistic potential of the language of literature can be best explained through the mechanism of metaphorization, the ability to express double meaning, the primary one and the semantic shift. E. Cassirer claims that '...no matter how widely the contents of myth and language may differ, yet the same form of mental conception is operative in both. It is the form which one may denote as metaphorical thinking ...' [15, p. 68; 17], thus research on metaphoricality as the fundamental principle of linguistic creativity involves establishing its inherent properties not only from theoretical and methodological perspectives, but also from the perspective of its pragmatic effectiveness. The analysis of the mental basis of metaphorical shifts should be complemented with the

* The quotations from the scientific and literary authors, with the exception of R. Barthes, E. Cassirer and Yu. Lotman, are translated from the Ukrainian sources.

study of linguo-cultural, linguo-cognitive, linguo-pragmatic aspects of the whole system of tropes, and metaphors – in the general meaning of the term – in particular.

The analysis of metaphor as a cognitive-linguistic phenomenon involves establishing the mechanism of its creation, linguistic sources and textual means that allow for the transference of meaning. The essence of metaphor can hardly be reduced to its popular definition as ‘the use of a word that designates a particular class of objects, phenomena, etc. for the purpose of characterizing or labeling an object that belongs to another class or labeling another class of objects analogous in any regard with the one referred to’ [1, p. 296]. This definition is not sufficient because an important factor in creating a metaphor, along with the core word or collocation, is the latter’s verbal environment, a broad and/or narrow context in which a metaphorical meaning can reveal itself. It means that we face the problem of defining the boundaries of metaphor as a contextual unit with its core component and dependent members. The extended metaphor can go beyond the boundaries of a word combination or sentence; it can develop throughout a part of a literary work; we cannot exclude the possibility of a comparatively short literary text, for example, a poem, being an extended metaphor with its own inner hierarchical organization. Consider an excerpt from the poem *Папороть* (*Fern*) by L. Kostenko):

**Птиці зелені
у пізню пору
спати злетілись
на свіжий поруб.**

*Green birds
came flying down to sleep
between newly-cut tree stumps
late in the evening.*

**Тихо спустились
на жовту глицю
птиці зелені,
зелені птиці.**

*Quietly they landed
onto yellow needles,
green birds,
green coloured birds.*

**Крилами били,
пера губили,
голови сизі
низько хилили ...**

*They flapped their wings,
dropped feathers,
and bowed their smoke grey heads
low ...*

The key image of the poem is *fern* – the mythologeme of the plant – presented as *green birds*; obviously, it is not enough to use the word *birds* to designate the plant: a reader does not know what kind of *birds* they are, why they are associated with the fern, what properties they have, etc. The task is to reveal the meaning of a composite metaphorical picture, with *green birds* as its core component (they are *green* because they represent *fern*, and they are *birds* because birds are a poetic symbol in folk beliefs). Consider another example of a poetic metaphor triggered by subjective associations: ‘*вії засипують море / по небі торочаться / райські птиці в полум’ї*’ (V. Vovk) (*eyelashes are lulling the sea / birds are gliding through the sky / the birds of paradise in flames*); here the poetic image is created through the collocation of words that do not ‘fit’ semantically: *eyelashes are lulling* (+ object), *are lulling the sea, the birds of paradise that are gliding through the sky, the birds of paradise in flames* (the image of *the birds of paradise* is a biblical motif).

In the context of discourse, the metaphorical meaning of a word can be intensified or weakened, it can receive new connotations and lose old ones; the shifts of meaning in the 'metaphor/non-metaphor' system may be unostentatious; it is difficult to draw a line between one meaning and another, thus our task is to establish both metaphorical and non-metaphorical meanings in the same word or expression, their combination making the overall meaning even more complicated. A reader is not supposed to comprehend the separate nuances of meaning; on the contrary, it is a newly coined complex semantic unit that reveals the artistic essence, the poetic meaning of both a word and the verbal context affected by the impact of this word.

Consider Lesia Ukrainka's poem *Дим* (*Smoke*). At first the author says that *у ріднім краю навіть дим солодкий та коханий* (in [our] native land even the smell of smoke is sweet and dear); *smoke* is vapor and gas produced by a burning substance, but for the author it is *sweet* and *dear*, which presupposes the metaphorical meaning of the expression – the smoke of the native land evokes the feeling of contentment, fills one with inner happiness. Further in the text, the word *smoke* regains its direct meaning (*поглядають на димок* (keep glancing at the wisp of smoke); *простуючи до лісу, на димок* (heading for the forest, for the wisp of smoke); *простуймо на димок* (let's head for that wisp of smoke); *дим влетів мені в вікно* (smoke blown in through my open window); *поганий дим* (bad smoke); *дим в курній хатині* (smoke in a chimneyless hut); *дим гриз очі* (smoke was biting the eyes); the context indicates that it is the smoke of the *native* land, and the word *native* triggers the transference of meaning – the word *smoke* returns to the metaphorical plane. *Smoke* in a foreign land is described as an anthropological phenomenon:

І день, і ніч, і кожну хвилину

Each day, each night, every moment,

Беззучно і таємно, та виразно

Soundlessly and secretly, yet clearly

Він [дим] промовля: «Я тут, я завжди тут».

It [smoke] keeps saying, 'I'm here, I'm always here'.

Той дим проник мені у саме серце, ...

That smoke has got right into my heart, ...

So *smoke* can *say* something; it *has got right into my heart*; being personified, *smoke* becomes the core component of the metaphor (a person experiences a feeling that confirms the initial impression: *smoke is sweet and dear*). Compare another example: *Дихають тихо акації ніжні, / Злегка колишуться в сутині срібній ... / Чом я, скажіть, не акація ніжна, / Нащо думки мене спалюють, мучать?* (O. Oles) (*Tender acacias breathe quietly / Swaying lightly in silver twilight ... / Pray, why am I not a tender acacia, / Why do thoughts burn and torment me?*); here the transference from the direct meaning of the word *acacia* (a tree or shrub) to the indirect one (comparing a girl with the acacia) is ostensibly indicated; the word is used as an image.

The use of epithets creates a similar 'twinkling' of meaning; with epithets, the development of metaphorical meanings occurs not simultaneously, but gradually: the emergence of particular figurative features causes the disappearance of some inherent ones. Thanks to a wide range of lexical and semantic variations ('Among all the parts of speech, it is the adjective that has the greatest lexical-semantic potential' [11, p. 13]), the attribute increases its semantic value, receiving powerful stylistic connotations; around them, it builds up its own image, the structure that sometimes is more powerful than the initial name. For example (an excerpt from a poem by V. Kobylanskyi),

Срібно-сірий сніг суворий

Bleak silvery-grey snow

Срібно-сивий сипле сум

Throws silvery-greyish sorrow

На блискучі білі болі,

Onto the bright white pains,

Білі блиски білих дум.

The white glitters of white thoughts.

From the perspective of linguistic pragmatics, in order to draw distinction between 'living' metaphors and stereotypic, fossilized expressions that have lost the freshness of image, we have to establish the associative connection between referent and correlate. In order to understand the extent to which this associative connection is recognized as artistically justified and a particular metaphor, as 'fresh', we have to enter the grey area of subjectivity/objectivity and individual perception. It is necessary to solve the problem of differentiation between the artistic metaphor and the trite one, to establish the degree of novelty of the author's metaphorical expression. Stereotypical comparisons are not perceived as metaphors; consider the expressions *ломе, як билину* (*breaks [something] like a dry spire of grass*); *горить, як жар* (*burns like glowing embers*) in the following examples: ... *мічну силу і красу / Ломе, як билину, / Суше, як росу* (Ya. Shchokoliv) (... *great strength and beauty / [death] Breaks like a dry spire of grass / Dries [them] up like dew drops*); *Як жар, горять на степу лоні / Їх короговки возневі* (*Like glowing embers across the breadth of the steppe / Their fiery banners are burning*) (M. Cherniavskiy)*.

Though it is not always that we can draw a clear line between 'living', freshly coined and trite, 'dead' metaphors. Some set expressions can get dephraseologized, a trite metaphor can receive a fresh meaning in a new contextual environment, a word in its direct meaning can acquire new semantic connotations, which makes it similar to metaphors. Consider Lesia Ukrainka's lines *Ніч темна людей всіх потомлених скрила / Під чорні широкії крила... / Всіх владарка ніч покорила*. (*A dark night has covered all tired people / With her wide black wings... / the lady night has subdued everyone*.) Here the core word of the metaphor is *night*, because it is part of the metaphorized context (*has covered [people] with her wide black wings; the lady night*).

Words and word combinations, as components of metaphorical expressions, can get new meanings and enrich their semantic potential 'fixed' in dictionary entries; thus the extension of the semantic meaning of a word or a word combination results in widening the boundaries of their interpretation. Also, one meaning can fall out of use, another can appear; for example, it may occur when a metaphorized word is repeated several times in a text. Consider the following excerpt from Mykola Voronyi's poem:

Рани, серця рубіни!..

Wounds, the rubies of my heart!..

О, рубіни червоні!

Oh, red rubies!

А хто ж вам дав багровість і полиск огня?

Who has made you as purple and bright as fire?

Моя гордість, ображена гордість моя,

My pride, that hurt pride of mine,

Що тримала мій гнів на припоні.

Which kept my anger on a leash.

О, рубіни червоні!..

Oh, red rubies!..

Here we see the transference from the metaphorical meaning (*the rubies of my heart* – 'painful consequences of the gone feelings') in a highly expressive context to the dictionary meaning of rubies as 'precious gems'.

In this context, the phraseme is regarded as a single whole that becomes a component of the extended metaphor; at the same time, the motivation factor, the inner form of the phraseme is not the object of linguo-poetic studies proper. Consider, for example, the Ukrainian idiomatic expression *скопити в гречку* (literally – 'jump into the field of buckwheat', which means 'to have a bit on the side; extramarital affair', in the following sentence: – *Як хоче в гречку скакнути, то й на налигача не вдержуши, гу-гу-гу!..* ('If she wants to have a bit on the side, no leash can restrain her, ha-ha-ha!..') (*Віддавали*

* In the citation below, the author uses the Ukrainian idiomatic expression *мотати на вус* (literally – 'wind [it] round one's moustache'), which means 'to make a mental note'. Consider Yu. Shevelov's vivid example, '... Kotliarevsky used the phraseological unit *мотати на вус*, i.e. "to make a mental note", in the sentence *Вулкан розм'як як кваши, Венера те собі на вус* (*Vulcan got soft like jelly, Venus [wound] it on her moustache*), though, of course, he did not think that Venus had a moustache [14, p. 45].

Катрю (*Giving Katria in Marriage*) by H. Tiutiunnyk). The above idiom is interpreted as a metaphor with the connotation of mockery (leaving aside the motivation of the expression). Compare the examples of ‘hidden’ metaphors *пасту задніх* (literally – ‘to shepherd the back ones’) – ‘to be the worst student/worker in a group’; *жаба давить* (literally – ‘the toad presses hard [on someone]’) – ‘be stinky’, *обухом по голові* (literally – ‘[hit someone] with the butt-end [of ...] on the head’) – ‘be shocked by bad news’; the motivation of such metaphors is a factor behind creating the image, but their frequent use results in the loss of associative connections, hence now they are regarded as purely idiomatic expressions.

The figurative meaning of a phraseme reveals itself when the inner form this phraseme is ruined; there occurs a conscious return to its motivation, its phrasemic meaning is rejected; the primary meanings of the words that comprise an expression give rise to a new meaning; though the metaphoricity of a phraseme is not completely lost in a new collocation; in a new text, some part of the metaphoricity is retained; it is this part that creates a particular linguo-aesthetic effect. Ukrainian literary authors often emphasize the inner form of an expression highlighting the nuances of its meaning; yet the capacity for transformation along the line of ‘the combination of words in their direct meaning’ – ‘phraseme’ – ‘the combination of words in their direct meaning’ – ‘phraseme’ is far from being exhausted. For example, in one of his poems, I. Drach uses the Ukrainian idiomatic expression *обходити десятою дорогою* (literally ‘to take the tenth detour road’, meaning ‘to steer clear of [someone or something]’):

Обходити десятою дорогою
To take a ten-times longer roundabout route
Це значить – не лиш першу обминути,
Means not only to bypass the first road,
А й одцуратись другої дороги,
But also to reject the second route,
А третю так забути, що ніколи
And to forget the third one so that you’ll never
Її не знатимеш, як і четверту ...
Even think about it, as well as about the fourth one ...
А вже десята – саме та дорога,
And it is only the tenth road
Якою можна справді обійти ...
That will really let you steer clear [of someone] ...
Тож скільки треба тих доріг пройти,
So how many roads do you have to bypass
Коли ти хочеш обійти когось
When, wanting to avoid someone, you
Десятою, найдальшою дорогою ...
Take the tenth, the longest route ...

The phraseme *обходити десятою дорогою* (‘try to avoid someone or something in order not to get into trouble’) undergoes the following transformations of meaning: ‘the route’ (direct meaning) – the phraseme loses its motivation – it regains its primary meaning (the *tenth* route – the *longest* route).

From the perspective of linguopoetics, we analyze symbolic functions and meanings in metaphorical contexts relying on the capacity of low-imagery words (concept words) [9, p. 15] to carry a set of meanings, sometimes with vague semantic contours. It is linguopoetics that highlights specific linguo-aesthetic effects achieved through the use of symbolic meanings along with primary ones. V. V. Zhaivoronok states that there is ‘a close connection between the author’s symbols and deep folklore symbols’ [5, p.147]; though it is evident that using the existing folklore symbols as linguo-poetic means, the author enriches them with new connotative properties; on the other hand, a symbol coined by the author becomes part of a metaphorical context. Consider an excerpt from a poem by O. Oles:

Ой не сійтесь, сніги, ой не сійтесь, рясні,
Oh, do not ye drift down, don't fall down, ye thick snows,
Не губіть ви останньої слави;
You cannot regain your past glory;
Гріє здалека землю усмішка весни,
From far away, the smile of spring warms up the earth,
Пробиваються проліски, трави.
Snowdrops and grasses start springing up.

It is the context that helps a reader to understand the symbolic meaning of the word *snows*: the repetition of the imperative **Ой не сійтесь, сніги, ой не сійтесь, рясні** – *Oh, do not ye drift down, don't fall down, ye thick snows* addressed to a natural phenomenon is a metaphorical call; a poetic association between *snows* (their detrimental effect) and *glory* creates another image; *the smile of spring, snowdrops and grasses start springing up* also have a metaphorical meaning; thus the symbol of *snows* enters the context as a component of the extended metaphor.

Another vivid example is the symbol word **стизма** (*stigmata*) as it is interpreted by a literary critic V. Riabchuk; *stigmata* are the wounds of crucified Jesus Christ; the critic defines *stigmata* as 'wounds that appear on the body of a person as a result of auto-suggestion' [13, p. 328]; in order to illustrate the definition, he cites an excerpt from B. Rubchak's poem:

Хоч бурі обличчя зрили,
Though bitter storms have ploughed your face,
бо ж риють обличчя брил, –
because they do it even to the toughest ones,
у плечах твоїх похилих
your drooping shoulders
збережені стизми крил.
still bear the stigmata of the wings.

The words *the stigmata of the wings* 'are not only a feature of poetry per se; they are a specific paradigm of the whole Ukrainian history; the stigmata of the wings, the stigmata of culture, the stigmata of historical memory and national identity' [Ibid., p. 331]; thus the historically preconditioned semantic potential of the word *stigmata* is revealed through the symbolic meaning of *the stigmata of the wings*.

Analyzing metonymic shifts in words and word combinations from a linguo-poetic perspective, the researcher has to differentiate between phenomena of linguo-aesthetic level and the substitution of linguistic units with wider meanings for units with more specific meanings that are used in everyday speech; the latter may occur in literary texts too (consider, for example, Ivan Franko's words **Час нам зі сцени зійти** (*It is time we pass from the scene*), the standardized expression *pass from the scene* means 'to retire, to quit a job/an activity'). When the author finds a fresh substitute for a commonly used concept word that presents the idea in a new light and enriches its nominative meaning with specific connotative evaluations, they create quite a different linguistic and stylistic context. Consider the following lines by I. Drach:

Україна ще не вмерла
Ukraine has not died yet
Хоч не було берла ...
Though there was no [hetman's] mace ...
Коли скіпетра не стало
When the sceptre was gone
Може й не бувало
Maybe there had never been one
Тоді слово дивослово
The word, the miracle word
Слово берлом стало

The word became the mace.

In the text, the two words designating the same object have different semantics: *берло* (*mace*)*; is 'the symbol of power'; *скинеп* (*sceptre*), 'the symbol of the tsar's power'. The text implies historical changes: the period of foreign rule (*sceptre*) has been ended; the new ruling power is not so grand, but it is the national ruling force (*mace*); both words are dated, but the connotation of *mace* (the sign of honour and dignity) makes the glamour of the official *sceptre* fade; here both *mace* and *scepter*, being used as substitutes for 'power', perform the metonymic function. The text communicates the following message: even in the absence of state sovereignty, the Ukrainian nation did not disappear; the foreign power is gone, the country has its national leaders.

In literary texts, we often deal with the interrelation of tropes: simile, symbol, metonymy, epithet, hyperbole turn into metaphor [7, p. 215]; the creation of metaphorical similes, symbolic metaphors, etc. or extended metaphors, transformations of one trope into another are complex, contextually specific, artistically ambiguous processes. In one way or another, two tropes interact between themselves; additionally, the primary meaning of each archetype reveals itself at a deep level; thus there emerges a complex meaning, in which each trope has its own function, but it is only the integrity of the whole new image that fully reveals the true meaning. Consider an excerpt from Ye. Hutsalo's story *Удосвіта* (*At Dawn*): *Раптом зупиняюсь: бо – все помітніше і відчутніше – зеленкувате склепіння неба стає схоже на храм, який вищає і вищає, світлішає, набирає урочистості, і не байдужої, а такої, що пробуджує холодок захоплення в тобі, а в зіницях запалює іскри, – ти навіть відчуваєш, як заяснів твій зір ... Славно тоді в цьому велетенському храмі, і гарні думки приходять в голову, й молишся безмовно, щоб хоч трохи дорівнялись до цієї чистоти, щоб хоч децимлю вкласти собі в душу цієї непорочності, добра й любові, які панують у природі.* (*Suddenly I stop – the greenish vault of the sky now looks like that of a temple, it gets increasingly higher, lighter, more solemn, without becoming remote or indifferent; it fills you with the coolness of admiration, and your eyes start to sparkle, – you even feel that they are shining with luster ... You feel good in this huge temple, nice thoughts come into your mind, and you pray silently, asking for at least some of this purity, you want to put into your heart at least an infinitesimal part of this innocence, goodness and love you see in nature*). At first, the vault of the sky only looks like that of a temple; then the author makes it clear that he regards it as an image: *in this huge temple*.

The mechanisms of transition from direct to metaphorical meaning in discourse, the development of additional word meanings and stylistic colouring should also be discussed. These transformations are especially conspicuous in the contexts that are close to folkloric materials, in tales and legends, where a reinterpreted word acquires the features of mythologeme. Consider an excerpt from H. Tiutiunyk's *Степова казка* (*Steppe Tale*): *Тепер Курінь вже давно живе посеред степу сам-один. Вже й говорити забув. А знав же! Не сам знав, щоправда, а навчився від того, хто його змайстрував, – дядька Деміда, теслі і вишивальника ... А другого дня прийшли люди забирати Курінь у степ. Стали підсаджувати його на воза, а він раптом сказав так самісінько, як в Демид: – О-ох! А як везли у степ і вітер бавився новенькою солом'яною чуприною Куреневою й терся об його солом'яні боки, він усе казав і казав здивовано: – Ш-шо-о? Ш-о-о?* (*For a long time, Kurin** has been living in the steppe alone. Now it has lost its speaking skills. But it used to know how to speak! Frankly, it picked it up from the man who had made it, from uncle Demyd, carpenter and thatcher ... On the next day, they came to take it to the steppe. They started to load it onto the cart, and suddenly it said, just like Demyd would say, 'O-oh!' And on their way to the steppe, when the wind was blowing through its new straw hair and brushing against its straw sides, he would keep saying, surprised, 'Wh-wh-at? Wh-a-at?')* The 'personification' of old Kurin through its acquired ability to 'speak', like a human would do, is a typical example of metaphorization. It conveys the symbolism of the tree as a folk poetic image, the idea of vital forces, the unity of people with nature.

* Mace – symbol of authority and administrative power used by Zaporozhian Cossak hetmans and high officials [18, p. 129].

** The Ukrainian word *kurin* means 'straw hut'.

The linguo-poetic approach allows for comprehending the value of metaphorical collocations that are the core components of an excerpt or a whole text; their stylistic function is more than organizing the textual space, as they also provide new connotative colouring, create poetic environment, determine the value of tropes as an inherent feature of narrative. From a linguo-stylistic perspective, core collocations should be analyzed within 'vertical context'; the syntagmatic aspect of the analysis is subordinated to the paradigmatic one, and literary text is assessed through discourse analysis. It means that in a text, we establish dominant idiolectal forms, metaphorical collocations, whose function is to ensure the unity of its imagery system. Focused on such key components of a literary text, the researcher can find the correlation between elements depicted as real and those belonging to the sphere of phantasmagoria, they can find literary 'touch points' that make a text a work of art.

Consider the image of the voice of grass in the novel *Дім на горі* (*House on the Mount*) by V. Shevchuk: *Вона почула голос трави, і це не цвіркун співав під ногами. Не був це голос ні птаха, ні звіра, ні людини, ні комахи — так могла говорити тільки трава. Ішов той голос приглушено, мов шепіт, але вона його розуміла. Знову-таки не так, як розуміють людську мову чи тваринні поклики, — був то інший вимір, і вона не могла розказати який.* (*She heard the voice of grass, and it wasn't a cricket chirping under her feet. It wasn't the voice of a bird, or an animal, or a man, or an insect — only grass could speak like that. The voice was muffled, like a whisper, but she understood it. Not the way you understand a man speaking or an animal crying. It happened differently, although she couldn't explain how* [19, p. 22]). This is the beginning of the story. At the end, another female character, who also has her forerunner's ability, 'hears the voice of grass', *Відчула, що ноги її стоять на траві і та знову промовляє до неї. Тоді вона вислухала тихий і сокровенний голос, адже до неї він віщав.* (*She felt her feet standing on the grass, and she heard it speak to her again. She listened to what the voice had to tell her, since it spoke to her* [19, p. 60]). The symbolic metaphor *the voice of grass* conveys a complex meaning: it is the feeling of contentment, the joy of life, the happiness of being useful to others; also it is the idea of continuity of generations, the immortality of nature.

Another important thing to be noted is recent attention to idiolect, the author's unique manner of writing. This tendency responds to the search for new literary images, the extension of the sphere of the non-standardized forms of expression, in Ukrainian fine literature in particular; literary authors aspire for the creation of their own unique linguistic pictures of the world, their individual systems of language and thinking; they employ devices that let a reader recognize their individual, author-specific stylistic patterns. Both classical and modern Ukrainian literature demonstrates that the author's individual style cannot but reflect traditional and innovative tendencies in language formation; at the same time, the author's idiolect determines the place of the writer in the structure of the national idiolect. In order to comprehend the author's individual style, we have to consider and evaluate their works as a whole, paying special attention to innovations in their vocabulary and the structure of discourse. For example, V. Yaroshenko's poem *До неба фіалкова риза* (*A Violet Robe*) is abundant in tropes; being fascinated by the beauty of nature, the author draws on symbolic imagery in order to convey the feeling of enjoyment; the text seems to overflow with stylistic devices:

До неба фіалкова риза

Півколом зірками приколата,

In a semicircle, a violet robe

Is pinned to the sky by the stars,

І сіється золото сизе,

На землю — прозоре золото...

The earth is sprinkled

With a dusky blue gold — a transparent gold...

У небі — в фіалковій шкірі —

In the sky — in its violet skin —

Горить половина ока...

[The moon's] half-eye is burning...

The imagery seems excessive, redundant: the metaphorical word *robe*, the metaphorical epithet *violet*, the metaphorical hyperbole *is pinned to the sky by the stars*, the metaphorical collocation *sprinkled with gold*, the metaphorical epithet *dusky blue*, the metaphorical epithet *transparent*, the metaphorical collocation *the earth is sprinkled*, the metaphorical collocation *is burning in the sky*, the metaphorical collocation *is burning in its violet skin*, the metaphorical collocation *[the moon's] half-eye is burning*. Consider another text, a poem by I. Kalynets (the last quarter of the 20th century):

свіжий хрест

a freshly-carved cross

недармо плаче

з нього

космацька живиця

it is not in vain

that it drops the tears of

Kosmach fir-tree sap (прошу зробити виноску до Kosmach*)*

о він

ще послужить

замість іконостасу

oh it

will still serve

instead of the iconostasis

у нашому

окраденому храмі

in our

robbed church

The expression *a freshly-carved cross* receives its metaphorical meaning due to the collocation of the epithet *freshly-carved* ('made of fresh timber') and the word *cross*, the general meaning being not only 'a cross made of fresh timber', but also 'a new cross, a beautiful cross'; the metaphor *it drops the tears of (...)* *fir-tree sap* conveys the meaning of sadness; the metaphor *the cross will still serve instead of the iconostasis* means that people will use the cross during the service; the metonymic use of the word *cross* enables the author to create the image of the bearer of holiness, God's grace; the metaphorical expression *in our robbed church* conveys the generalized idea of the native land (*our*) as the halidom that for centuries had been robbed by intruders. This piece of text is a poetic generalization, the author's idea of the revival of Christian and national values.

If we regard a literary work as a multi-layered phenomenon with its own subsystems presenting different forms of the author's language and thinking (for example, the use of different styles, monologue and dialogue speech, lyrical and publicistic digressions from the main line of the narrative), we will find in it traces of allusions, antonymic structures, inner contradictions. Using in one's verbal space other people's vocabulary and phraseology, citing documents and even charts is gradually becoming a modern literary trend. Intertextual insertions have to be analyzed as to their textual appropriateness, compatibility, presence, functional and semantic value. Such references to 'the text within the text' typically perform the imagery function and are a factor in the process of literary metaphorization.

Various allusions to literary sources, folk songs, mythology, etc. – even if they are not always understandable, at least for an average reader, even if their content parallels are not traceable – create a specific linguo-aesthetic effect, stimulate a reader's mental processes and make them decode the meanings of precedent texts. In such cases, allusions are perceived not as an indicator of the author's intellectual scope, but as the specificity of their language and thinking, their world view presented as the web of concepts; each allusion parallel is perceived as a different approach to a phenomenon or an

* Kosmach (established in 1427) – a Ukrainian village in Kosiv District, Ivano-Frankivsk Oblast, a centre of traditional Hutsul folk art and crafts.

event, which is viewed through the eyes of another author, who may be even new to it. Consider an excerpt from the poem *Місто* (*City*) by M. Semenko:

де ділось сонце? Вже одсвітило

where is the sun gone to? It has already stopped shining

де ділась пісня? Вже одгула

where is the song gone to? It has already been sung

замірить місто і дзвонить мило

the city is vibrating with noise and chiming sweetly

і окропило «Цвіточки зла»...

it has [already] sprayed 'The Little Flowers of Evil'...

The author creates the picture of a busy and noisy city; the image is a reference to the volume of poetry *The Flowers of Evil* by Charles Baudelaire that conveys the feelings of anxiety, apprehension, restlessness, the atmosphere of danger.

Typically, allusion is an element of extended metaphor. For example, in a heteroclit short story *Самсон (Дім на горі)* (*Samson (House on the Mount)*) by V. Shevchuk, Ivan, a character endowed with tremendous physical strength is the allusion to the biblical Samson; in the story, Ivan wrestles with an imaginary lion and defeats it, *Хвилі полину покотилися ще густіше — вже не було нічого, крім полину та відчаю, крім гіркоти і лева, що швидко пішов йому назустріч. «Ну от, — встигла мигнути йому думка, — ми знову візьмемося з ним уручки». Лев стрибнув на нього, й вони покотилися по тому полину, яким заросла церква, а на них із гуркотом звалилася темна лавина чи хмар, чи поламаних дерев. (Дім на горі)* (*The waves of wormwood were rolling ever thicker – and there was already nothing but wormwood and despair, nothing but bitterness and the lion that was approaching him quickly. 'Here we go,' a thought flashed through his mind, 'it's a single combat again.' The lion leaped at him, and they rolled along the wormwood that choked the church, and a dark avalanche – of clouds of broken trees – fell on them with a crashing noise.*) The specific linguo-aesthetic effect of this text is achieved through the combination of some Ukrainian national realia (*church, wormwood*) and a biblical element (*lion*); the allusion is indirect (the character has been blinded, and he cannot see with whom he is wrestling – a beast or a man). The heroic motif is revealed through the literary dichotomy of 'Ivan vs. an aggressive mob' – "Samson vs. the lion'.

Intertextual elements typically do not interfere with the author's style of writing; they become an inherent feature of their text; consider, for example, a recent tendency to weave verse into prose fabric, thus making a story 'move on'. In their texts, authors use fragments of poems and even whole poems of their own or other people's authorship; for instance, Yuri Andrukhovych uses numerous quotations from the poems by B.-I. Antonych's in the novel *Twelve Rings*, which tells the story of the poet's life. Authors also employ more complex linguo-poetic methods such as switching from one style to another or combining elements of different styles in the same narrative. For example, using publicistic fragments in literary discourse is a quite popular trend. Obviously, the current social and political situation in Ukraine affects the authors' way of thinking, social consciousness and manner of writing. Then, there arises another question: creating a story, the author is supposed to rely on literary means; so are the author's comments appropriate, are they necessary? It has to be noted that in a literary work, a pronounced publicistic element, the author's subjective opinion can interfere with their artistic style.

Consider an excerpt from *Фройд би плакав* (*Freud Would Cry*) by Irena Karpa: *Сказати про паризьке летовище Шарль де Голль, що воно — повний футуризм, це ще нічого про нього не сказати. Щоби збагнути всю його помпезність, зумисну ірраціональність і вражаючу, чарівну магічну незручність цього Летовища Летовищ, треба, щоб один ваш літак запізнився, а до наступного залишалось двадцять хвилин. Для повного усвідомлення могутньої краси Шарль-де-Голля вам треба мати за спиною дванадцятикілограмового наплічника, навантаженого пляшками з віскі, яке б ви ні за що на світі ніде не залишили, через плече у вас має теліпатися торба із не найновішим, а значить, далеко не найлегшим ноутбуком з усіма його бєбєхєми, а в голові вашій має заклинити гірку червону думку про «Сатрапї», яке кров з носа треба купити в одному із «Tax Free». (To say that the Paris Charles de Gaulle Airport is a total futurism is to say nothing. In*

order to comprehend all its pompousness, deliberate irrationality and the astounding, charmingly magical inconvenience of the whole Airport of Airports, you have to get into a situation where your incoming flight is late and your connecting flight departs in twenty minutes. To fully comprehend the mighty beauty of the CDG, you have to have a twelve-kilo backpack on your back, full of bottles of whisky, and nothing in the whole world would ever make you leave them anywhere; you have to have a bag swinging from your shoulder with a notebook and all its bells and whistles, not the latest model, meaning not the lightest one; you have to have this dark red bitter thought stuck in your mind about a bottle of Campari that you have to buy in one of the Tax Free's – no matter what.) The structure, the tone, the syntax of this excerpt are close to those of publicistic discourse; the text is overloaded with abstract words (*futurism, pompousness, irrationality, comprehend*) and non-translated borrowings (*Campari, Tax Free*).

The literary discourse of modernist authors has a number of features that make its analysis rather difficult: first, both poetic and prose texts often involve interpretation of inner deep meanings, especially if the language of such texts is marked by semantic ambiguity; second, from the perspective of form, a text can show signs of destruction; for instance, if it is built on the principle of 'stringing', i.e. adding more and more word combinations, clauses and sentences, comments, insertions; injecting direct and reported speech, inner monologues, interactives, etc.; third, in order to create their own world of images, an innovative author employs an unorthodox organization of tropes, designs new metaphors, hidden symbols. Such texts require new linguistic, cognitive and linguo-poetic principles of analysis.

For example, linguo-poetic approach can be applied to the interpretation of poetic texts, whose imagery is based on unexpected associations, whose typical features are originality, mysterious narrative, discrepancy between artistic and real-life world view. Deciphering the meaning of such texts may present difficulties, as their plausibility is hard to prove, thus their analysis may yield ambiguous results; it is probable that ambiguity is inherent in the author's consciousness; at least, we can maintain that within this trend, deviations from codified norms of collocation (syntactic destructivism) is regarded as a linguo-stylistic norm. Consider an excerpt from the poem by V. Kordun:

Задля жоржинності

For the sake of dahlianness

жоржиновий Христос

dahlia Christ

долонькою маленькою

with a small palm of his hand

зеть відгортає землю

moves the soil away

від коріння жоржин.

from dahlia roots.

In order to interpret the text, we have to decode the author's symbol of *dahlia* and to understand what *Christ* means to him; it will allow us to understand the meaning of the collocation *dahlia Christ* (Christ as the saviour of dahlias?); evidently, we have to rely on the idea of beauty as Christ's gift [10, p. 31]. Consider another example (an excerpt from a poem by Yu. Andrukhovych):

Сади будинків – цегляний едем,

The gardens of buildings – a brick Eden

де лагідно мовчать скульптурні звірі,

where stone animals keep an amiable silence,

де ранні позивні тремтять в ефірі, –

where early morning call signs tremble on the air, –

ми їх на мову птаства покладем.

we will fit them to the language of birds.

The poem creates a romantic picture of a big city, hence the semantically related high-imagery word *gardens* and low-imagery word *Eden*, the key words in the metaphors *the gardens of buildings* and *a brick Eden*; the metaphorical expression *keep an amiable silence* (*stone animals* are supposed to *keep silence*);

call signs tremble is a traditional metaphor, while *translate (call signs) into the language of birds* is a complex image, for which I may suggest the following interpretation: the tweeting of birds (*the language of birds*) is louder than broadcast news.

Modernist prose requires a new methodology of analysis; it should be regarded not only as verbal experiments, but as experiments with the organization of literary texts. According to N. V. Kondratenko, 'The texts of non-classical paradigm involve experimentation with language. In such texts, authors break the norms and rules of combinability, the syntagmatic sequence of verbal units. They are characterized by fragmentariness and superfluity, interruptedness and ambiguity, i.e. they demonstrate inner ambivalence of literary language' [12, p. 278]. Yu. Lotman maintains that 'in art, when a text in principle permits an open number of interpretations, the system that codes it generally has a fundamentally open character, although it is conceived as closed at each of its levels' [12, p. 430; 20, p. 34]; so in order to comprehend literary texts, a reader has to use their power of imagination. The typology of modernist language presupposes a reader's ability to interact with the author, to perform the communicative act of interpretation and subjective assessment.

Consider an excerpt from O. Zabuzhko's novel *Польові дослідження з українського сексу* (*Field Work in Ukrainian Sex*): *О так, страшенно романтична love story – з пожежами й автокатастрофами (бо ту славнозвісну машину він одної ночі взяв та й розгепав, казав, на друзки), із таємничим зникненням протагоніста й від'їздом героїні за океан, з купою віршів і картин, а головне – з цим постійним, непередаваним наскрізним відчуттям, якому, власне, ти й улягла: відчуттям, що все можливо: той чоловік грав без правил, точніше, грав за власними, як правдивий кантівський геній, в його силовому полі пробуксовувала будь-яка передбачувана логіка подій, так що був він сам собі the land of opportunities, і що вже там серед тих opportunities не чаїлося вготованим на майбутнє – смерть у черговій із ряду автокатастрофі (ні, Господи, ні, тільки не це!) а чи триумфальний прохід по світових музеях, – наплювати, дарма, аби тільки вилапатися, вимачкуватися з колії – з тої віковичної вкраїнської приречености на небуття.* (*Oh yes, a horribly romantic LOVE STORY* – with fires and car accidents (because one night he had upped and crashed that famous car, had smashed it to smithereens, he said), with a mysterious disappearance of the protagonist and the heroine's departure overseas, with loads of poems and paintings, and, most importantly, – with that constant, inexpressible, ever-present feeling to which she actually gave in: the feeling that anything was possible: the man played without rules, to be more exact, he played by his own rules, in the manner of Kantian genius, in his own force field any predictable logic of events would spin its wheels, so he was his own LAND OF OPPORTUNITIES, and whatever future was waylaying him there, amongst those OPPORTUNITIES – death in a car crash (no, my Lord, no, not that!) or a triumphal march through the world's museums – he didn't care a fig, it didn't matter, at all costs he had to break out, to scramble out of the rut – out of that everlasting Ukrainian doom to non-existence*). In order to depict her characters, the author employs the stream of consciousness technique; the narrative is built around certain episodes in their life, whose very sequence should have been a logical foundation for the organization of the text; yet the discourse is burdened with numerous additional components. In the text, there are subjectively evaluative insertions (*наплювати, дарма, аби тільки вилапатися, вимачкуватися з колії* (*he didn't care a fig, it didn't matter, at all costs he had to break out, to scramble out of the rut*)), emotional expressives (*О так* (*Oh yes*); *ні, Господи, ні, тільки не це!* (*no, my Lord, no, not that!*)), untranslated Anglicisms (*love story* and others), graphically highlighted elements (*все можливо* (*anything was possible*)); *приреченість* (*doom*)), other features of modernist narrative.

The discourse options favoured by modernist and post-modernist authors fit into a single more or less complete picture of text-and-image creation, which manifests itself in the systemic approach to free verse organization, in the syntactic destruction of prose texts and some other features. It must be stated though that the creative endeavours of modernist authors typically do not result in a high enough level of linguo-poetic originality; a renewed poetics is sometimes based on an epigonic use of the same

* In the Ukrainian text, the author uses some untranslated anglicisms; which are printed in capital letters in the English translation above.

means and devices. Evidently, comprehensive researches based on comparative literary analysis can help us to establish the unique linguistic and aesthetic creed of leading modernist authors.

Investigating the linguistic and aesthetic phenomena, the imagery aspect of literary texts presented from a subjectively evaluative perspective, we realize the importance of the factors that ensure the objectivization of analysis, the value of the approach, which, according to V.I. Karasyk, aims at 'highlighting relevant standpoints on any phenomenon adopted by different typified subjects' [6, p. 91]. Now it is possible to achieve a plausible enough interpretation of literary discourse, taking into account tendencies towards the deepening of its inner semantic organization in particular, provided we give the general picture of the aesthetization of text, analyze the linguo-stylistic and linguo-cognitive patterns of word use employed by the author, bring into focus dominant components of image creation, look into the interaction between metaphorical and direct, simple and complex, archetypal and superficial, consciously and unconsciously picked meanings.

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У статті розглянуто комплекс проблем, які розглядає сучасна наука про мову художньої літератури – лінгвопоетика. Вивчення правил і засобів образотворення має на меті не лише зафіксувати систему тропеїчних можливостей художнього тексту, а й опрацювати механізми відтворення в ньому філософії пізнання, мовомислення, шляхи відтворення мовної картини світу. Образна структура художнього дискурсу може бути осмислена через синтезований аналіз не окремих

фрагментів тексту, а їхнього цілісного сприйняття, зі зверненням до “вертикального контексту”. Виокремлення метафоричних значень ґрунтується на узагальненнях смислової організації тексту в цілому, в сукупності побутових висловів і образних переосмислень, на трансформаціях безобразного й образного, стилістично нейтрального й маркованого, у взаємодії з конотативним шаром, додаванням нових смислів. Прочитання сучасних художніх текстів вимагає посилення уваги до тих відхилень від узвичаєної літературної норми, які забезпечують “свіжість”, незвичність слововживання, неповторність образу, його внутрішню глибину й експресію. На порядок денний висувається завдання відстежити загальні риси національного ідіолекту, забезпечення його специфіки на підґрунті ідіостильових пошуків майстрів слова. Визначення індивідуально-авторського мовостилію, зокрема, на матеріалі модерністських художніх текстів, покликане відтворити стан сучасного літературного процесу, новаторські тенденції в сучасному українському красному письменстві.

Ключові слова: лінгвопоетика, лінгвостилістика, художній дискурс, текст, смисл, стиль, образ, троп, метафора, символ.