

2nd International Conference on New Trends in Linguistics, Literature and Language Education

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Abstract. This article describes the 3L-Edu 2022: 2nd International Conference on New Trends in Linguistics, Literature and Language Education, which was held in Kryvyi Rih, Ukraine, on May 18, 2022. The conference focused on the advancement of the theory and practice of linguistics, literature, language education and social communications. The conference covered topics such as classical philology in the context of world culture, stylistics of text, text augmentation in web-language, intercultural intertextuality in the analysis of text, comparative literature, multilingualism, and translating, among others. The conference proceedings of the workshop include a keynote and 18 contributed papers that were carefully peer-reviewed and selected from 31 submissions.

Keywords: 3L-Edu, Linguistic Studies, Literary Studies, Language Education and Social Communication Studies

1. Introduction

It is a great delight to introduce the 3L-Edu 2022: 2nd International Conference on New Trends in Linguistics, Literature and Language Education, which held on May 18, 2022 in Kryvyi Rih, Ukraine. 3L-Edu is a peer-reviewed international conference, which dedicated to the advancement of the theory and practice of languages, literature, language education and social communications. It looks forward to promoting collaborative excellence between academicians and



Figure 1: 3L-Edu 2022 logo.

3L-Edu 2022: 2nd International Conference on New Trends in Linguistics, Literature and Language Education, May 18, 2022, Kryvyi Rih, Ukraine

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ACNS Conference Series: Social Sciences and Humanities

professionals from languages, literature and social communications, aiming to interconnect leading researchers and pioneers in the conference scope. 3L-Edu is provide an opportunity for academicians and professionals in various fields with cross-disciplinary interests to bridge the knowledge gap and promote research and the evolution of languages, literature and social communications. The conference will be held annually to make it a power platform for people to share views and experiences in languages, literature and social communications research and related areas.

3L-Edu topics of interest are:

Track 1: Linguistic Studies

- Classical Philology in the Context of World Culture
- Comparative Linguistics
- Historical Linguistic
- Linguistic Typology
- Theory of Language
- Stylistics of text
- Pragmatics of text
- Text augmentation in web-language
- Intercultural intertextuality in the analysis of text
- True and False: an analysis of public speeches
- Development of European languages
- Neology
- Syntactic change
- Grammatical parameters of text

Track 2: Literary Studies

- Comparative Literature
- Gender and Literary Criticism
- History of Literature
- Linguistics and Poetics
- Literary Theory

Track 3: Language Education and Social Communication Studies

- Cultural Linguistics
- Intercultural Communication
- Media Communication
- Mediation
- Multilingualism
- Sociolinguistics
- Translating

About 70 participants took part in the conference. The conference program includes 4 sessions: an invited talks of keynote speakers were each allocated 30-40 minutes to hold their speeches, and sessions 2 (Linguistic Studies, session chair Vita Hamaniuk), 3 (Literary Studies, session chair Valentyna Karpiuk) and 4 (Languages and Social Communication Studies, session chair Iryna Mintii). We were very honored to have Vita Hamaniuk, Professor and Vice-Rector for Research of Kryvyi Rih State Pedagogical University, Ukraine as our Conference Chair.

This volume represents the proceedings of the 2nd International Conference on New Trends in Linguistics, Literature and Language Education (3L-Edu 2022), held in Kryvyi Rih, Ukraine, on May 18, 2022. The proceedings present a selection of high-quality papers submitted to the conference by researchers from universities and research institutes. It comprises a keynote and 18 contributed papers that were carefully peer-reviewed and selected from 31 submissions. Each submission was reviewed by at least three program committee members. The papers were selected based on their quality and their relevance to the conference.

2. Program committee

- *Svitlana Amelina*, National University of Life and Environmental Sciences of Ukraine, Ukraine [1]
- *Oksana Chernysh*, Zhytomyr Polytechnic State University, Ukraine [36]
- *Vita Hamaniuk*, Kryvyi Rih State Pedagogical University, Ukraine [35]
- *Věra Höppnerová*, Westböhmische Universität Pilsen, Czech Republic [7]
- *Valentyna Karpiuk*, Kryvyi Rih State Pedagogical University, Ukraine [9]
- *Yuliya Kazhan*, Mariupol State University, Ukraine [10]
- *Svetlana Kovpik*, Kryvyi Rih State Pedagogical University, Ukraine [21]
- *Vahid Norouzi Larsari*, Charles University, Czech Republic [28]
- *Alla Lobanova*, Kryvyi Rih State Pedagogical University, Ukraine [15]
- *Lyudmyla Lutsenko*, Kryvyi Rih State Pedagogical University, Ukraine [17]
- *Rusudan Makhachashvili*, Borys Grinchenko University, Ukraine [29]
- *Iryna Mintii*, Kryvyi Rih State Pedagogical University, Ukraine [22]
- *Ümit Özkanal*, Eskişehir Osmangazi Üniversitesi [24]
- *Halyna Pavlyshyn*, University of Tasmania, Australia [3]
- *Iryna Piankovska*, Volodymyr Vynnychenko Central Ukrainian State University, Ukraine [27]
- *Thorsten Roelcke*, Technische Universität Berlin, Germany [26]
- *Doris Sava*, Universitatea “Lucian Blaga” din Sibiu, Romania [18]
- *Serhiy Semerikov*, Kryvyi Rih State Pedagogical University, Ukraine [32]
- *Mateusz Świetlicki*, University of Wrocław, Poland [31]
- *Yana Topolnyk*, Donbas State Pedagogical University, Ukraine [6]
- *Maryna Vardanian*, Heidelberg University, Germany [38]
- *Søren Wichmann*, University of Kiel, Germany [40]

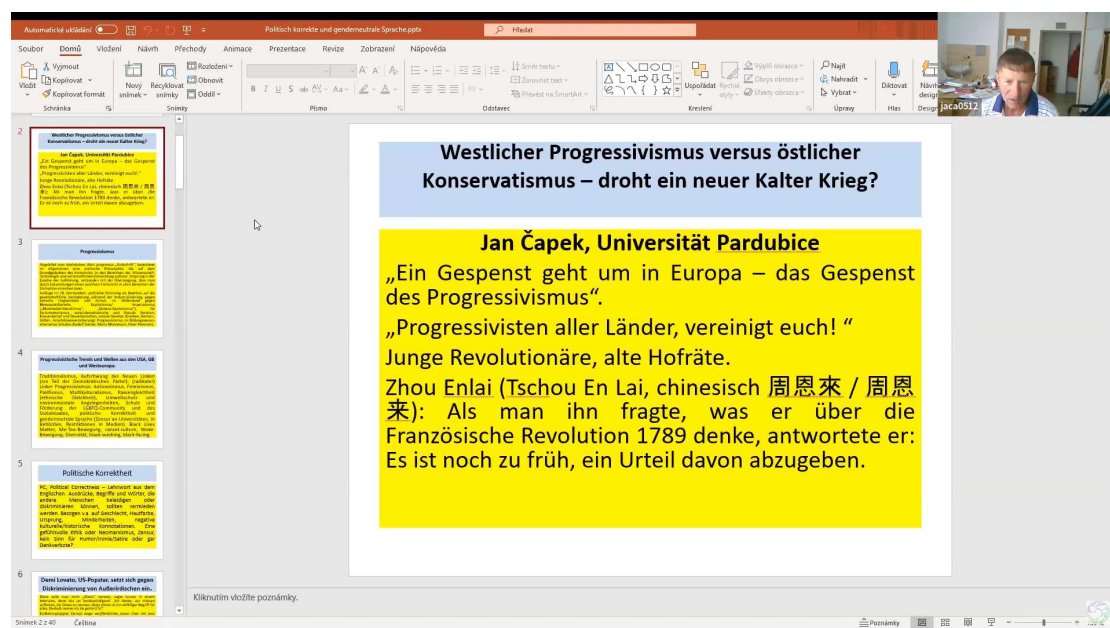


Figure 2: Presentation of paper [4].

3. Session 1: Keynote

In the keynote presentation part, we invited the dedicated professor as our keynote speakers. The keynote speaker, Prof. Jan Čapek (figure 2), from University of Pardubice (Czech Republic) performed a speech “Politically correct and gender-neutral language: effects, consequences, acceptance” [4].

The keynote talk shed light on the multifaceted discourse surrounding political correctness (PC) and gender-neutral language, exploring their significance, implications, and the contentious debate that surrounds them. The talk aimed to provide attendees with a comprehensive understanding of these language practices and the underlying arguments put forth by advocates and opponents.

PC and gender-neutral language entail a critical examination of current language usage through the lens of progressive norms. These practices seek to identify and reject words, terms, or expressions deemed inappropriate while offering alternative linguistic choices. Their scope encompasses all forms of expression that have the potential to offend, discriminate, or underrepresent individuals based on factors such as ethnic origin, gender, social class, disability, or sexual orientation.

Advocates passionately argue that PC and gender-neutral language foster greater inclusivity, respect, and equality in society. By scrutinizing and modifying language usage, they believe these practices can eliminate offensive and discriminatory discourse, creating a more harmonious coexistence among individuals. The focus on alternative language choices aims to promote a sense of fairness and acknowledgment for all members of society.

Opponents of PC and gender-neutral language raise valid concerns regarding the potential

consequences of language regulation. They express apprehension that such practices may result in unclear, complicated, contradictory, or even incomprehensible language usage. Some critics even contend that the regulation of language inadvertently amplifies and reinforces differences among people, diverting attention from the celebration of diversity. Additionally, opponents argue that excessive emphasis on language regulation can overshadow the urgent need for addressing systemic oppression and inequality, potentially hindering real social change.

The keynote speaker highlighted how the discourse on PC and gender-neutral language serves as a microcosm of broader debates on cultural and social change. Proponents perceive these practices as an essential step towards achieving greater equality and respect in society, viewing them as a necessary catalyst for positive transformation. On the other hand, opponents consider them as restrictions on free speech and a form of social engineering, expressing concerns about potential negative implications.

In conclusion, the keynote talk provided attendees with an in-depth analysis of the ongoing debate surrounding political correctness and gender-neutral language. The talk illuminated the perspectives of advocates and opponents, highlighting the potential benefits of fostering inclusivity and respect through language practices, as well as the concerns regarding language regulation and its impact on broader societal issues. The discussion surrounding PC and gender-neutral language continues to shape the evolving landscape of language usage, reflecting the larger conversations on cultural and social change.

4. Session 2: Linguistic Studies

The article “The Ukrainian language cinematic term system and its conceptual organization” [16] by Nathalie Loskutova and Yuliya Kazhan (figure 3) explores the conceptual organization of the cinematic term system within the Ukrainian language. It provides a detailed analysis of the core, central, and peripheral constituents that constitute this system. The study reveals that the central terms, originating from the core cinematic terms, are the most prevalent within the system. This observation can be attributed to the ongoing progress and refinement of



Figure 3: Presentation of paper [16].

the cinematic term system. Through lexical and semantic analysis, the authors identify 13 thematic groups within the Ukrainian language cinematic terms, which have been shaped by extralinguistic factors such as the emergence of new cinematic technologies, movements, and equipment. These thematic groups are found to be open and indicate the continuous development of the Ukrainian language cinematic term system.

The article “Suffixal borrowed lexical items and features of their transformation in modern European languages (on the material of modern terms)” [37] by Iryna Vakulyk (figure 4) focuses on the comparative analysis of terminological branches, specifically examining terminological units in influential foreign languages. The study’s relevance stems from the ongoing globalization of the world economy, irrespective of differing attitudes towards globalization among countries or population groups. The descriptive method and elements of the structure-typological method are employed to explore the process of creating modern legal and economic terms synchronously. Etymological dictionaries are consulted to shed light on term origins and their historical development, providing insights into their diachronic transformation. This research offers a novel perspective by examining the adaptation of terminoelements of classical origin in spoken and non-spoken Indo-European languages (Ukrainian, German, French, English), which have undergone a complex historical process and transformed into hyphenated aphixi or

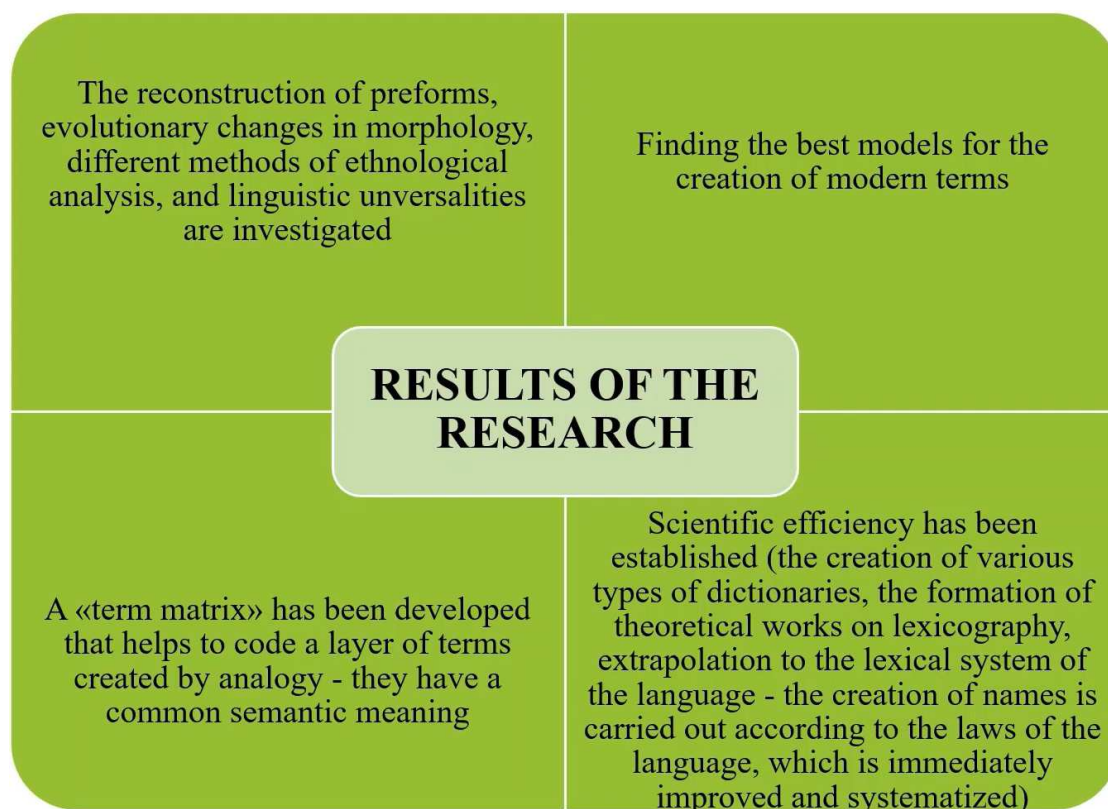


Figure 4: Presentation of paper [37].

medial parts of contemporary terms, drawing from the ancestral Greek and Latin languages. The paper conducts a comprehensive analysis of dictionary definitions, emphasizing the final terminological elements within their structure. The study further explores the semantic analysis and morphology of suffixal borrowed lexemes in modern terms, with a focus on the Latin language as the most prevalent final element in European languages. The hypothesis regarding the complete or partial adaptation of structural elements is substantiated, and the methods and means of their integration into various language systems are examined. Employing the deductive method, this article presents a systematic exploration of language phenomena and their regularities, based on concrete language facts that are formalized and synthesized into overarching conclusions and interpreted through semantic models. The findings have practical applications for information and speech languages, as well as the systems that support them. Furthermore, the research highlights the indispensability of data exchange within Industry 4.0 and related technologies, which rely on automated systems and necessitate the creation of a future foundation that shapes cultural identity.

The article “Digital marketing augmented linguistically: a case of three websites” [25] by Elina O. Paliichuk (figure 5) explores the cognitive factors involved in website content writing, utilizing the framework of image-schema theory. Through conceptual analysis, the research examines the linguistic aspects of this phenomenon. The case study centers on the analysis of content from three websites, revealing that the augmentation of website text is accomplished through the specific verbal expression of image-schema clusters. These findings provide a foundation for further empirical investigation into how readers respond to the verbalization of image schemas in website texts.

The objective of the article “Lexical difficulties in the acquisition of German” [8] by Věra

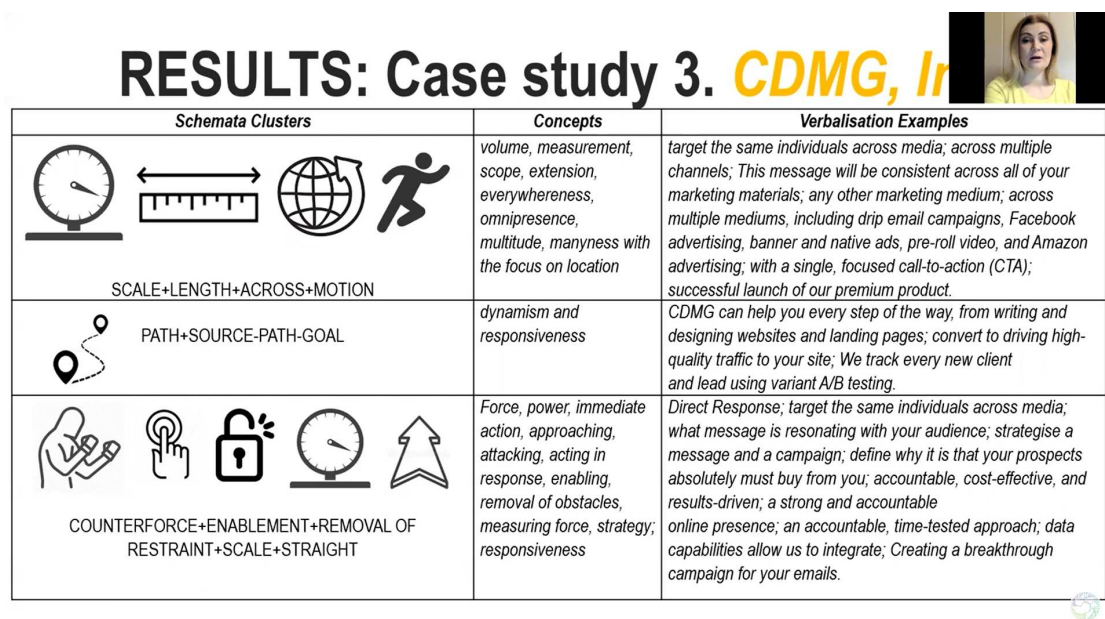


Figure 5: Presentation of paper [25].

Höppnerová (figure 6) is to investigate interference-related errors in written papers by German students. These errors primarily stem from the contrasting structures of the non-linguistic realities between languages, leading to asymmetries in language signs. The analysis focuses on errors occurring in polysemous words, words with varying semantic combinability, fixed phrases, and prepositional phrases. Additionally, the study examines interference-related errors arising from the asymmetric occurrence and differing meanings of foreign words in both the native and target languages.



Figure 6: Prof. Věra Höppnerová [8].

The article “Stylistic figures as a factor in the formation of communicative intention in scientific linguistic texts” [30] by Anastasiia V. Sibruk (figure 7), Svitlana V. Lytvynska, Uliana P. Koshetar, Nadiia O. Senchylo-Tatlilioglu and Kasim Tatlilioğlu examines the role of stylistic figures in shaping communicative intention within scientific linguistic texts. A comprehensive study of stylistic figures in the Ukrainian language is crucial for understanding their functions in scientific linguistic articles. The significance of this research topic lies in the systematic exploration of stylistic figures, which are often considered unconventional in textual contexts. However, this study aims to demonstrate their relevance. Investigating the linguistic features of scientific discourse is important for finding effective ways to explain complex subject matter. Through a free associative experiment, this study concludes that the use of stylistic figures in educational and scientific texts enhances the comprehension and mastery of the material. While the use of stylistic figures in scientific texts is generally not widespread, they are preferred by the student audience. When texts are intended for educational purposes, the appropriate utilization of stylistic devices facilitates a quicker understanding of the core message.

5. Session 3: Literary Studies

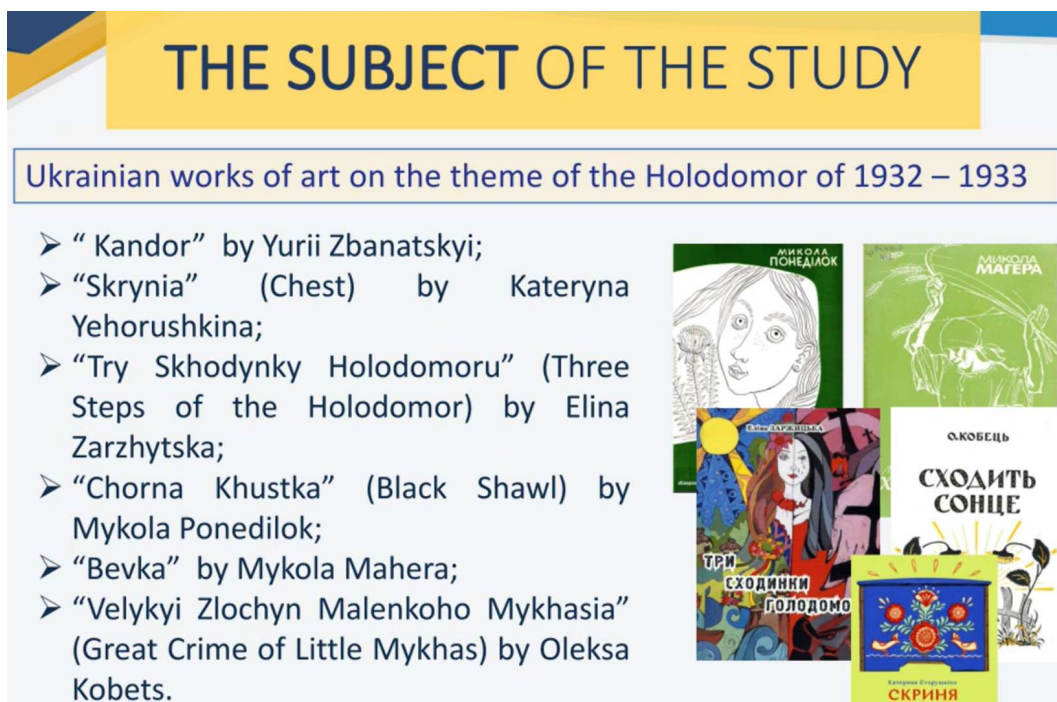
The article “The phenomenon of fear in Ukrainian literature for children and youth about the events of the Holodomor of 1932–1933” [13] by Vitalina V. Kzylova and Marharyta V. Vasylieva (figure 8) explores the various forms of fear and their specific representation in Ukrainian literature for children and youth concerning the events of the Holodomor of 1932–1933. The



Stylistic figures as a factor in the formation of communicative intention in scientific linguistic texts

Authors:
 Anastasiia Sibruk,
 Svitlana Lytvynska,
 Uliana Koshetar,
 Nadiia Senchylo-Tatlilioglu,
 Kasim Tatlilioglu
 Hanna Onufriichuk
 National Aviation University,
 Bingol University

Figure 7: Presentation of paper [30].



THE SUBJECT OF THE STUDY

Ukrainian works of art on the theme of the Holodomor of 1932 – 1933

- “Kandor” by Yuriy Zbanatskyi;
- “Skrynia” (Chest) by Kateryna Yehorushkina;
- “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by Elina Zarzhytska;
- “Chorna Khustka” (Black Shawl) by Mykola Ponedilok;
- “Bevka” by Mykola Mahera;
- “Velykyi Zlochyn Malenkoho Mykhasia” (Great Crime of Little Mykhas) by Oleksa Kobets.

Figure 8: Presentation of paper [13].

relevance of this study is emphasized by the current realities in Ukraine, where the state of threat and the experience of fear have become prevalent. The existing research on this topic in Ukrainian literary studies is outlined, considering the principles of classification for forms, functions, and types of fear. It is determined that works addressing the Holodomor hold a significant place within the realm of historical prose, as they accumulate a complex of historical knowledge and contribute to the formation of national identity. Through an analysis of selected short stories and a story, including “Kandor” by Y. Zbanatskyi, “Bevka” by M. Mahera, “Velykyi Zlochyn Malenkoho Mykhasia” (*Great Crime of Little Mykhas*) by Oleksa Kobets, “Chorna Khustka” (*Black Shawl*) by M. Ponedilok, “Skrynia” (*Chest*) by K. Yehorushkina, and “Try Skhodynky Holodomoru” (*Three Steps of the Holodomor*) by E. Zarzhytska, it is observed that the prevailing type of fear in these works is related to physical existence and the fear of hunger (experiencing hunger, witnessing hunger in others, encountering those who died from hunger). It is further noted that Ukrainian fiction addressing the Holodomor theme represents real fears (fear of authority, fear of being alone at home, fear of the dark, fear of death, fear of specific individuals, fear of punishment) and metaphysical fears (horror, anxiety) through techniques such as psychological analysis, depiction of natural states, metaphors, and symbols, all of which emphasize the writer’s attitude and style.

The article “The metaphorical representation of the concept of “mother” in the epic works by Borys Antonenko-Davydovych, Rou Shi and Vsevolod Ivanov” [14] by Li Li, Kateryna Bilobrovska, Viktoriia Dmytrenko and Olha Kryzhanovska (figure 9) examines the metaphorical portrayal of the concept of “mother” in fictional works by Ukrainian, Chinese, and Russian writers. The analysis focuses on the novel “Behind the curtain” by Borys Antonenko-Davydovych,



Figure 9: Presentation of paper [14].

the story “A Slave Mothe” by Rou Shi, and the story “Polaia Arapiia” by Vsevolod Ivanov. In Antonenko-Davydovych’s novel, the metaphor of “Motherland” is represented through the concept of “mother”, as inferred by the authors of this paper through subtextual analysis. The Chinese story depicts the concept of “mother” through the metaphor of a “female slave”, evident in the title. In the Russian story, the metaphor of “hope” symbolizes the concept of “mother”, personified by the main character’s name. The paper demonstrates that the concept of “mother” in these epic works by Ukrainian, Chinese, and Russian writers is also expressed through the metaphor of “berehynia”, indicating a shared similarity among the three works. The representation of the concept of “mother” in Antonenko-Davydovych’s novel, Rou Shi’s story, and Ivanov’s story is characterized by common semantic markers such as motherly love, humility, self-sacrifice, mental strength over men, unselfishness, protection, humanity, and kindness.

The article “Cultural memory of Chernobyl in literature and fine arts (in case of a picturebook “The Flowers beside the Fourth Reactor” by K. Mikhalitsyna and paintings by M. Prymachenko)” [39] by Maryna Vardanian (figure 10), Iryna Dyrda and Marharyta Kirieieva examines the intersection of different art forms within the context of “cultural memory” through a comparative analysis of the picture book “Kvity bilia chetvertoho” (*The Flowers beside the Fourth Reactor*) by K. Mikhalitsyna and the paintings of M. Prymachenko, a representative of naive art. Focusing on the theme of Chernobyl, the paper explores the interaction between various art forms through a comparative lens. Mikhalitsyna’s picture book, *The Flowers beside the Fourth Reactor*, delves into the life of M. Prymachenko and references her artwork dedicated to Chernobyl. Drawing from the realm of fine arts, the writer’s picture book raises verbalized and visualized concerns related to generations, memory, and the preservation of nature.

Reception of creative works of M. Prymachenko in a picturebook as realization of generations and the memory theme (verbal level)

- Two-story lines
- Wormwood as a symbol
- Ukrainian traditions and customs



Figure 10: Presentation of paper [39].

The article “Poetics and problems of the play “The Libertine” by Eric-Emmanuel Schmitt” [5] by Tetiana Cherkashyna and Olha Vasilieva (figure 11) delves into the analysis of the dramatic legacy of Eric-Emmanuel Schmitt, a renowned contemporary French-speaking writer. Specifically, it focuses on one of his most celebrated plays, *The Libertine*. The study examines the genre-typological characteristics and character system of the play, as well as explores the relevance of the prototypes of the actors. The architectonics of the play are traced, and the peculiarities of plot organization, protagonist images, and their systems in *The Libertine* are analyzed. Motives, leitmotifs, chronotopes, themes, and issues are scrutinized, ultimately leading to the identification of the main conflict of the play. The research employs comparative-historical, comparative-typological, and structural methods to address these aspects. An essential aspect of the work is the selection of the main character, Denis Diderot, whose philosophical work not only served as the inspiration for the playwright’s dissertation but also influenced the creation of a fictional literary work and biography. *The Libertine* adheres to the style of French classicist works, emphasizing the unity of time, place, and action. The prominent Enlightenment philosopher Denis Diderot, who is working on the article *Morality* for his famous *Encyclopedia*, appears in Eric-Emmanuel Schmitt’s play as the embodiment of immorality. Each character introduced by Schmitt represents a facet of the moral issue that forms the core of the play. The problem of morality permeates the play, imbuing it with sharpness and dynamism, shaping the dramatic conflict and driving the narrative. Eric-Emmanuel Schmitt’s philosophy of language is characterized by dialogical discourse and a manifestation of humor and comedy. Humor, in this context, is not employed to ridicule Denis Diderot but rather invites a more compassionate approach to human frailties. The open ending of the play is a typical feature of Schmitt’s work, which prompts the contemplation of important metaphysical questions that remain unanswered.



Although the play *The Libertine* is modern, it is stylized as a classic, so it follows the rules of three unities— time, place and action.

The duration of the action is one day. All the events of the play fit into one day of Denis Diderot’s life, when he hesitates to pay attention to his duty to write an article on morality for *the Encyclopedia* and the temptations that haunt him all day.

Figure 11: Presentation of paper [5].

The article “The linguistic elaboration and philosophical-ideological potential of Ingeborg Bachmann’s works” [33] by Olha Tiahovska and Vita Hamaniuk (figure 12) explores the literary contributions of Ingeborg Bachmann, a prominent writer of the twentieth century. It delves into the various influences, including philosophy, music, literature, and personal experiences, that shaped Bachmann’s worldview, artistic style, and the manifestation of her philosophical beliefs across different genres. The analysis encompasses her poetry (“Die gestundete Zeit”), radio plays (“Der gute Gott von Manhattan”), and novels (“Malina”). The role of philosophy and the study of philosophical figures such as Wittgenstein and Heidegger in shaping Bachmann’s philosophical views and worldview is examined, as well as the influence of art, specifically music and literature, on her creative trajectory. The article also highlights Bachmann’s personal connections with the members of “Group 47” and her relationships with writers such as P. Celan and M. Frisch, whose impact on her life and work is significant and referenced in her texts. Furthermore, the linguistic representation of Bachmann’s worldview is analyzed, focusing on the employment of lexical, syntactic, and graphic devices within her works.

Grafische Darstellung

Tempo
All mei-nen Un-mut geb ich preis; und träum hin-aus in sel-ge

rit.

Tempo
Wei-ten... O al-ter Duft aus Mär-chen-zeit!

molto rit.

GEHEN BEI GRÜNEM LICHT WEITERGEHEN
DENK DARAN SOLANGE ES ZEIT IST
DU KANNST ES NICHT MIT DIR NEHMEN
WEITERGEHEN SCHNELLER SCHLAFEN
SCHNELLER TRÄUMEN MIT UNS
WOLKENBRÜCHE MIEDERSCHLÄGE SCHNELLER
ERDBEBEN LEICHTER SICHERER
BEI GRÜNEM LICHT DENK DARAN
VORSICHT VOR DER ROTEN UND BRAUEN
DER SCHWARZEN UND GELBEN GEFAHR
WAS SOLLEN SICH UNSERE MÖRDER DENKEN
DU KANNST ES NICHT HALT!

Augen und siderische Stimmen haben, an dem ihre Hände begabt sein werden für die Liebe, und die Poesie ihres Geschlechts wird wiedererschaffen sein ...

Schon beim Ausstreichen, beim Durchsehen, beim Wegwerfen.

... und ihre Hände werden begabt sein für die Güte, sie werden nach den höchsten aller Güter mit ihren schuldlosen Händen greifen, denn sie sollen nicht ewig, denn es sollen die Menschen nicht ewig, sie werden nicht ewig warten müssen ...

Schon beim Einsehen, beim Voraussehen.

Ich höre den Schlüssel an der Tür, Malina sieht fragend zu mir herein.

Figure 12: Presentation of paper [33].

The article “Ut pictura poesis: The verbal-visual synthesis in William Blake’s poetic worldview” [12] by Tetyana Kozlova, Olga Klymenko and Iryna Shyrokoiva (figure 13) introduces a novel perspective on William Blake’s self-illustrated poems, exploring the fusion of verbal and visual elements in the manifestation of his worldview. The hypothesis posits that verbal and visual representations complemented each other, reflecting interconnected conceptualizations. The aim of this study was to investigate how the utilization of different modalities expanded the poet’s interpretive possibilities and facilitated the representation of his vision of the Universe. The results revealed that the hybrid representation of Blake’s poetic worldview enhanced the prominence of pertinent information, diversified the imagery, and enabled its intricate encoding.

BLAKE'S VERBAL-VISUAL SYNTHESIS:**SALIENCE ON THE VERTICAL**■ **THE WORLD IS REVEALED VERTICALLY THROUGH LEXICAL ELABORATION**

“Thro’ the Heaven and Earth and Hell...”

■ **MOST FREQUENT VERBALIZATIONS (43.5%)**

up, high, heaven, cloud, sky, hill, mountain, rock, sun, moon

■ **PREVAILING DESIGNATIONS (56.5%)**

*bottom (down, under, hole, grave),
the middle layer (earth, ground, land),
water space (stream, river, sea)
the upper part (verbs of vertical movement)*

“I see thy dark clouds ascend”

“Rush’d down like floods from his mountains”

“Over the doors ... and over the chimneys...”



Figure 13: Presentation of paper [12].

6. Session 4: Language Education and Social Communication Studies

The article “Bilingual education as a means of improving future natural sciences teachers quality of education” [23] by Tetiana M. Olendr, Alla V. Stepanyuk (figure 14), Mykola M. Moskalyuk and Natalia V. Moskalyuk addresses the incorporation of bilingual education elements into the professional training of future natural sciences teachers. The historical experience of implementing bilingual education in Ukrainian general secondary education institutions is examined, revealing a key challenge in preparing future teachers capable of facilitating students’ study of natural sciences subjects in two languages. The article explores the content of the elective course “Science Teachers Training in US Universities”, taught in English, as a means to ensure a “parity model” of bilingual education for future natural sciences teachers and a “displacing model”. The course serves a dual purpose: developing students’ understanding of natural sciences teachers training in the United States (including structure, content features, forms, and methods of teacher training in the context of continuous pedagogical education) and adapting this knowledge to the educational process in Ukraine, while fostering intercultural interaction skills. The training methodology involves English-medium instruction tailored to students’ level of foreign language proficiency and the complexity of educational tasks. The

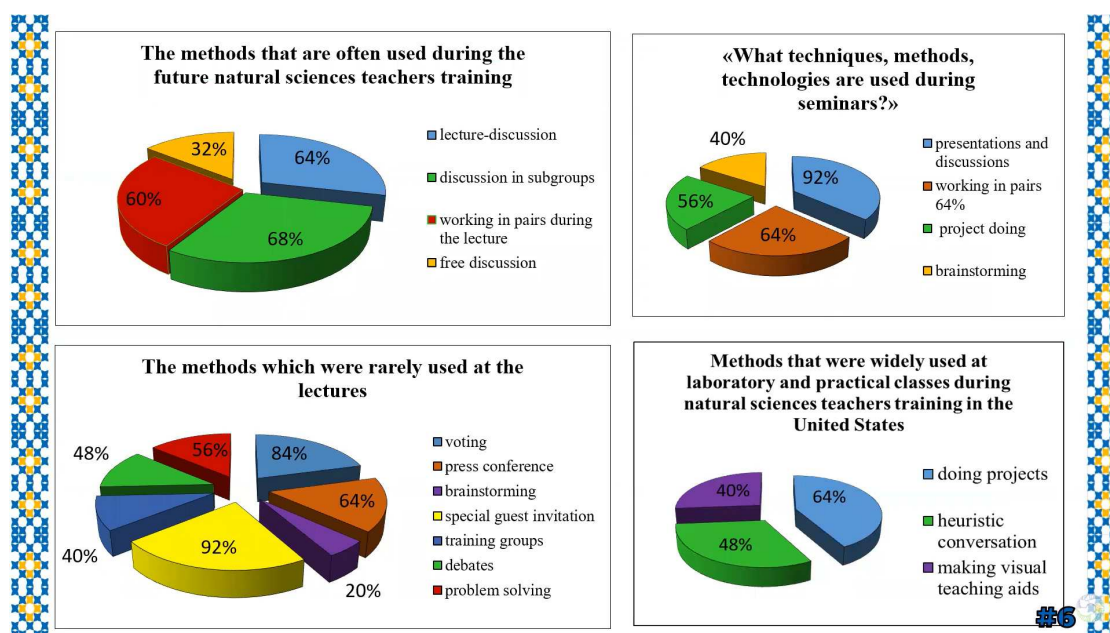


Figure 14: Presentation of paper [23].

effectiveness of teaching methods, which employ varying degrees of assistance and differentiate task complexity, is demonstrated in promoting optimal conditions for students' cognitive needs satisfaction and communication skills development. The gradual transition from collective to partially independent and fully independent task performance, with increasing task complexity, is implemented. Experimental evidence supports the didactic quality of the "Science Teachers Training in US Universities" course, as well as the formation of mental activity methods and the development of speech activity types.

The article "Interpretation of the novel "Across the River and into the Trees" in terms of means of emotionality expression" [34] by Hannah Udovichenko, Svitlana Ostapenko, Svitlana Revutska, Viktoriia Zinchenko and Olha Herasymenko (figure 15) aims to elucidate the nature of emotional lexical items and explore their translation into Ukrainian. The expression of emotiveness varies across languages, posing challenges for translators. The study highlights E. Hemingway's novel "Across the River and into the Trees" as an intriguing example of the renowned writer's style, where emotions are portrayed in diverse ways. The syntactic structures employed in the text involve combinations of event descriptions and the thoughts of main characters, utilizing simple, complex, and compound sentences, along with dialogues featuring predominantly simple and occasionally imperative sentences. Descriptive passages employ entirely neutral vocabulary that carries significant connotations. The translation of the book by K. Sukhenko and N. Tarasenko is deemed successful, as the translators effectively preserved the writer's style and conveyed the emotional aspects of the work using appropriate translation techniques. This achievement is noteworthy given the considerable differences in the means of expressing emotiveness between the source and target languages.

The study "Semantic and structural challenges of translating modern English agro-engineering

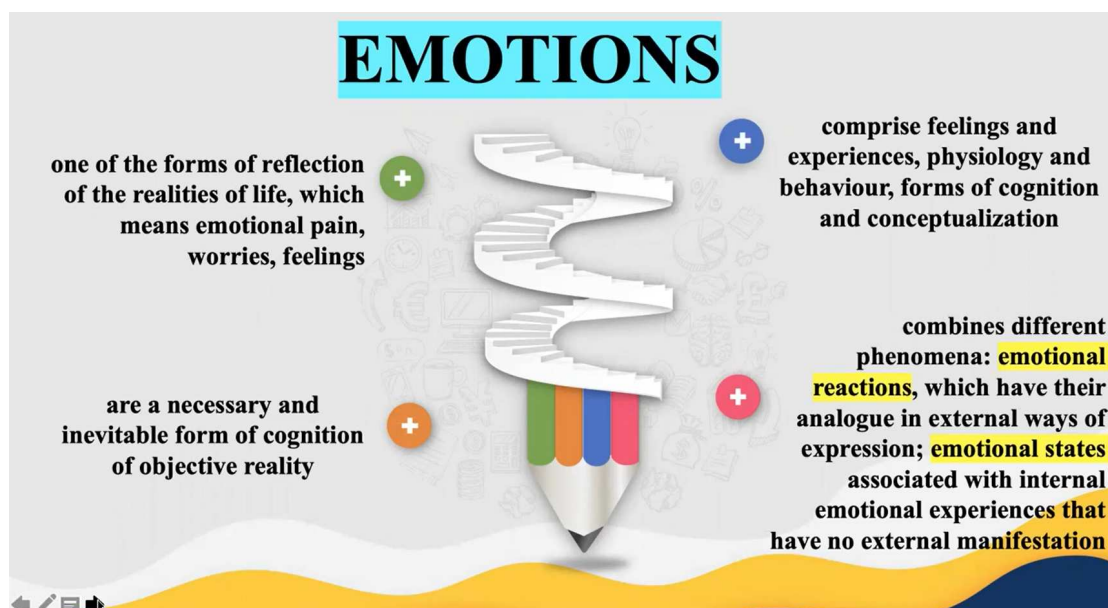


Figure 15: Presentation of paper [34].

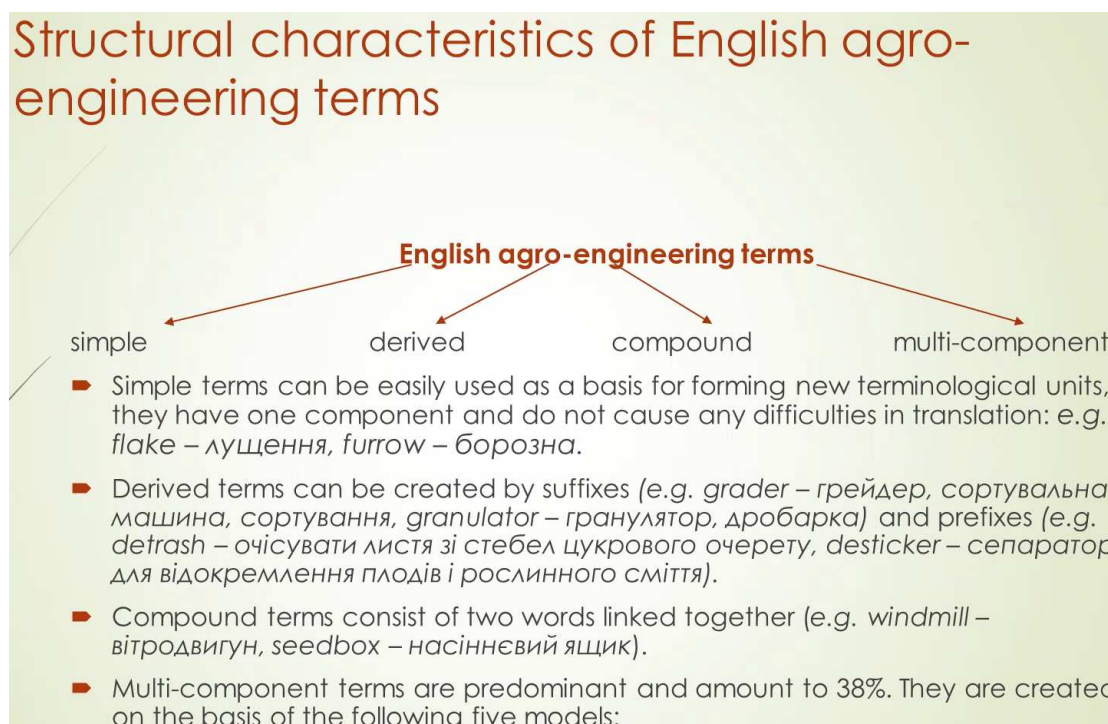


Figure 16: Presentation of paper [20].

terminology into Ukrainian” [20] by Rusudan Makhachashvili, Larysa Mosiyevych and Tetiana Kurbatova (figure 16) examines the semantic and structural characteristics of translating modern English agro-engineering terminology. Agro-engineering terms represent the latest advancements in agriculture, characterized by advanced mechanization, diverse technical processes, and new technologies, resulting in additional translation challenges. Agricultural terminology encompasses domain-specific vocabulary as well as mathematical, mechanical, biological, and general scientific terms, further complicating the translation process. Difficulties in translation are closely tied to the linguistic features of agro-engineering terms, such as their structural peculiarities, synonymy, and homonymy. Multi-component units, which play a significant role in this specialized lexicon, pose challenges due to their length and non-prepositional connections. The primary research methods employed include comparative and contrastive analysis, along with quantitative analysis. The findings demonstrate that various translation techniques are utilized for translating English agro-engineering terms into Ukrainian, including equivalence, analogy, descriptive techniques, transliteration, and grammatical and lexical transformations. Equivalence emerges as the most frequently employed technique. However, the application of different translation techniques in multi-component phrases can lead to inconsistencies in the number of components in the target language. To address this issue, the authors propose an algorithm for English-Ukrainian translation of agro-engineering multi-component terms. This paper targets a wide range of specialists interested in translating agro-engineering texts, ESP instructors, translation students, and experts in the relevant field of knowledge.

The article “Internet search engines as auxiliary tools for translators” [2] by Svitlana M. Amelina (figure 17), Rostyslav O. Tarasenko and Vasyl D. Shynkaruk explores the utilization of internet search engines as valuable tools in the translator’s workflow. Specifically, it emphasizes the importance of the translator’s information retrieval skills to enhance the translation process. Various search engines are examined in terms of their applicability for translators to access supplementary and reference materials from online resources. The article also sheds light on the privacy policies associated with these systems. Additionally, the advantages of metasearch systems are discussed. A range of search options tailored for translators is identified, including keyword searches, subject searches, and metadata searches. Moreover, it is recommended to consider utilizing search engines specific to the target language or country for which the translation is being conducted.

The article “Challenges of machine translation application to teaching ESP to construction students” [19] by Rusudan Makhachashvili, Larysa Mosiyevych and Tetiana Kurbatova (figure 18) addresses the challenges of teaching translation, specifically machine translation, to students studying English for Specific Purposes (ESP) in the field of construction. The study aims to conduct a comparative analysis between machine translation and human translation of construction terminology, identify the causes of errors, and provide recommendations to enhance the quality of students’ translations through post-editing, as well as the development of their interdisciplinary skills using Computer-Assisted Translation (CAT) tools. The research methodology employs comparative and contrastive analysis, along with quantitative methods. The research material consists of titles of construction students’ qualification papers translated from Ukrainian into English. The quality of machine translation is affected by the specific characteristics of construction terminology, which require harmonization of terms according to Eurocodes. The authors demonstrate that relying solely on software for translating con-

Possibilities for translators to use some search engines



Figure 17: Presentation of paper [2].

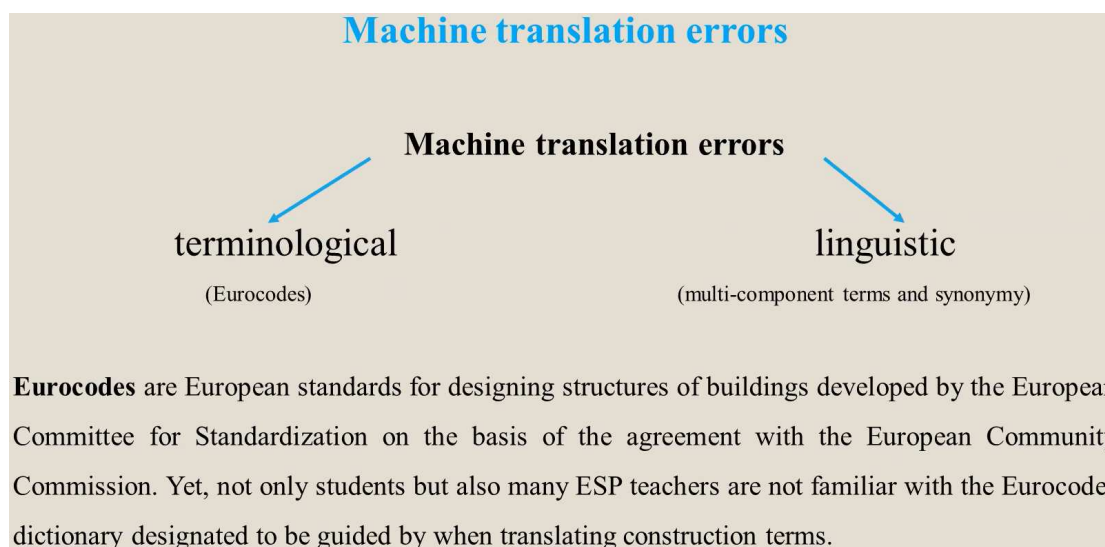
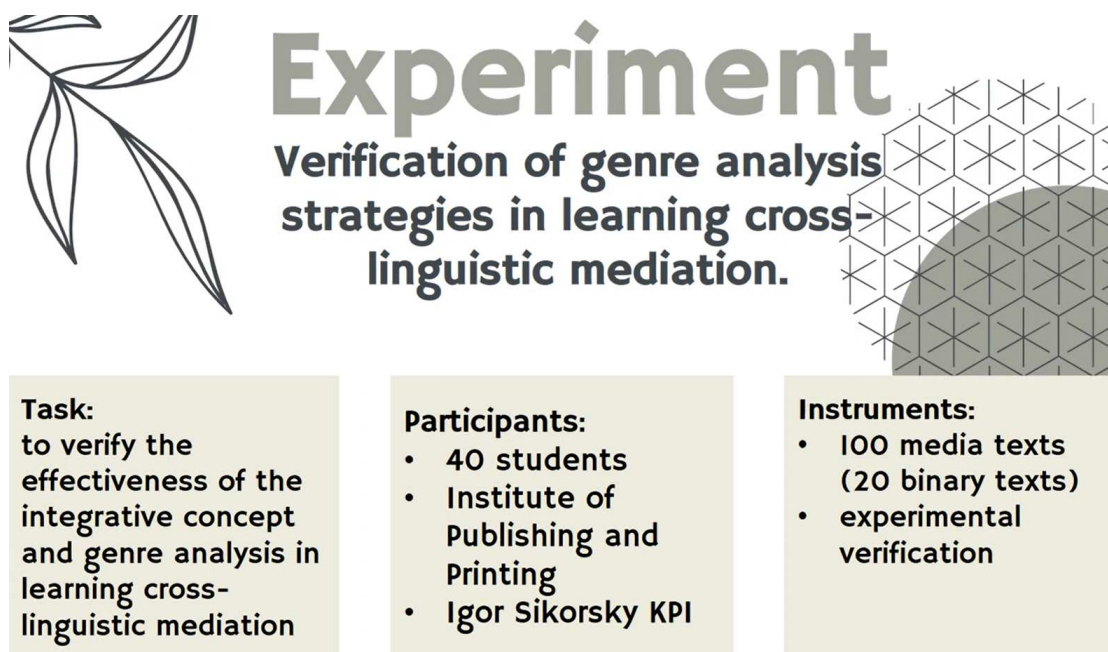


Figure 18: Presentation of paper [19].

struction texts, without subsequent proofreading or post-editing by students, leads to errors such as distortion of terminology and meaning. The article presents an analysis of lexical

errors caused by the peculiarities of translating multi-component terms and discrepancies in translating prepositions. It is intended for specialists interested in translating construction texts and teaching ESP. Based on the findings, the authors provide recommendations for translating construction texts using machine translation, accompanied by students' post-editing.

The article "Cognitive and genre approaches in teaching cross-linguistic mediation" [11] by Svitlana Kolomiiets (figure 19), Inna Antonenko, Lyudmyla Guryeyeva, Muzaffer Derya Nazlipinar Subaşı and Yana Tikan examines the integration of concept and genre text analysis into the training of professional interpreters, translators, and students specializing in Publishing and Editing. The study explores the complex interplay between theoretical and methodological practices in order to enhance the learning experience. Theoretical frameworks such as cross-linguistic mediation, translation-oriented genre analysis, and concept analysis form the foundation for the development of effective learning practices. The research investigates how these theoretical considerations can be applied to the learning of cross-linguistic mediation through the use of binary texts, which consist of texts in the same genre addressing similar issues in both English and Ukrainian. The proposed methodology is validated and reinforced through experimental teaching. The significance of this study lies in its interdisciplinary approach, incorporating teaching foreign languages, cognitive linguistics, and translation-oriented genre analysis in the context of translation education.



The slide features a decorative leaf illustration on the left and a geometric pattern on the right. The main title is 'Experiment' in a large, bold, grey font, followed by the subtitle 'Verification of genre analysis strategies in learning cross-linguistic mediation.' in a smaller, bold, dark blue font. Below the title, three light green boxes contain the following information:

Task:	Participants:	Instruments:
to verify the effectiveness of the integrative concept and genre analysis in learning cross-linguistic mediation	<ul style="list-style-type: none">• 40 students• Institute of Publishing and Printing• Igor Sikorsky KPI	<ul style="list-style-type: none">• 100 media texts (20 binary texts)• experimental verification

Figure 19: Presentation of paper [11].

7. Conclusion

We are immensely grateful to the authors who contributed to the success of the conference by submitting their papers and participating actively in the discussions. We appreciate the efforts of the program committee members and the peer reviewers who provided their guidance, feedback, and support in improving the quality of the papers. Their valuable contributions and constructive critical comments helped to shape the content of the conference and made it a memorable experience for all participants.

We are also thankful to all the program committee members for providing continuous guidance and efforts taken by peer reviewers contributed to improve the quality of papers provided constructive critical comments, improvements and corrections to the authors are gratefully appreciated for their contribution to the success of the conference.

We would like to acknowledge the developers and professional staff of the *Academy of Cognitive and Natural Sciences* (<https://acnsci.org>) and the *Not So Easy Science Education* platform (<https://notso.easyscience.education>) for providing us with the excellent and comprehensive conference management system that facilitated the smooth running of the conference.

We are looking forward to excellent presentations and fruitful discussions, which will broaden our professional horizons. We hope all participants enjoy this conference and meet again in more friendly, hilarious, and happiness of further 3L-Edu 2023.



Figure 20: Conference highlights.

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Politically correct and gender-neutral language: effects, consequences, acceptance

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Abstract. Political correctness and gender-neutral language are language practices that aim to critically examine current language usage based on certain progressive norms and reject certain words, terms, or expressions deemed inappropriate, while seeking alternatives. This applies to all forms of expression that could offend, discriminate, or underrepresent someone based on their ethnic origin, gender, social class, physical or mental disability, or sexual orientation. Advocates of this language usage argue that it helps promote greater inclusivity, respect, and equality in society, while opponents argue that it leads to language regulation that can make language unclear, complicated, contradictory, incomprehensible, or even censorious. Moreover, some critics argue that this language regulation can be counterproductive, as it may unintentionally draw attention to and reinforce differences among people, rather than celebrating diversity. Additionally, some have argued that language regulation can distract from more significant issues of systemic oppression and inequality, leading to a superficial focus on language instead of real social change. In summary, the debate over politically correct and gender-neutral language reflects broader debates over cultural and social change, with proponents seeing it as a necessary step toward greater equality and respect, and opponents viewing it as a restriction on free speech and a form of social engineering.

Keywords: political correctness, gender-neutral language, progressive norms, language regulation, inclusivity, respect, equality, oppression, systemic inequality, free speech, social engineering

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ACNS Conference Series: Social Sciences and Humanities

The Ukrainian language cinematic term system and its conceptual organization

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Abstract. The article focuses on the conceptual organization of the cinematic term system in the Ukrainian language. Core, central and peripheral constituents of the Ukrainian language cinematic term system are further described and analyzed. The authors find out that the central terms originated from the core cinematic terms are most widespread in the system. This tendency can be explained by the progress and refinement of the cinematic term system. The lexical and semantic analysis of the Ukrainian language cinematic terms allowed to distinguish 13 thematic groups formed under the influence of the extralinguistic factors, such as the emergence of new cinematic technologies, movements, and new equipment. The identified thematic groups are open and confirm a continuous development of the Ukrainian language cinematic term system.

Keywords: term, cinematic term system, thematic group, core term


1. Introduction

A human being reflects an objective reality, implements his knowledge, as well as the results of culture, science, and technology, in the language. Consequently, the lexical units of the national language donate an enormous quantity of special lexical units or terms, which need ordering and unification. A term is a part of the special lexicon, which is also known as terminology.

A rapid expansion of the cinematography, its integral and global nature triggered the emergence of the cinematic term system, which is verbally and conceptually reflected in the national languages of the countries, which use new developments in the cinematography. Therefore, it is important to study features of origin, formation, and development of the cinematic terms (hereinafter CTs). According to Mamedova [14], “it is impossible to acquire knowledge, propagate the last achievements of science and technology without adequate terminology”.


This article focuses on the analysis and study of the Ukrainian language cinematic term system and its conceptual organization.

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2. Literature review

The main studies in the field of terminology represent the theoretical basis of the given article. These are works of such famous researchers as Danilenko [5], Golovin and Kobrin [6], Kandelaki [8], Leychik [12], Lotte [13], Reformatskiy [18], Shelov [22], Superanskaya, Podol'skaya and Vasil'yeva [26], Vinokur [30]. The main goal of studies in terminology is to manage processes of terms coinage and their use, as well as mediate and rationalize professional communication [9]. Both, terminologies and term systems, represent the subject of study, while a term is both an object and subject of terminology studies [12]. The standardized scientific and technical term is in the center of terminological studies. Such term can be considered as a term if it corresponds with a specific set of features. Thus, the term should be systemic, monosemic, accurate, logical, laconic, neutral, and linguistically and derivatively correct [9, 13, 18, 23, 24, 27, 31].

Systemic nature of a term is its key feature, which underlines that a term exists within the limits of a certain term system not only by itself but also as “a combination of interrelated and interdependent units” [25]. The need for a systematic study of the Ukrainian language cinematic term system (hereinafter ULCTS) and its conceptual sphere (as well as thematic stratification study within its framework) resulted in this research.

3. Methodology of study

The main **goal** of the study is to describe and analyze thematic groups of ULCTS, as well as characterize its core and peripheral constituents. The **object** of the study is ULCTS. The **subject** is thematic features of the Ukrainian CTs. The following **methods** are used: descriptive and analytical method, thematic classification method, component analysis method, and vocabulary definition analysis method. The empirical basis comprises 4947 of the Ukrainian CTs, collected by means of the continuous sampling. The State standards, legislation bulletins and orders of the Ukraine Ministry of Culture, specialized printed editions, lexicographic and terminographical sources, cinematic Internet resources and terminological databases represent the source for the empirical basis of the study.

4. Results

4.1. Ukrainian language cinematic term system and its stratificational structuring

The conceptual organization of the cinematic term system reflects the systemic nature of the language organization, which is basically reflected in the ordering of the set of elements. Thus, terms structuring and classification within one terminological field are determined by two different bases both linguistic and extralinguistic ones [29].

The terms reflect extralinguistic reality organized on the basis of logically formed representations of the essential properties and objectively logical relations between objects. Thus, terms ordering in the form of clearly defined thematic groups (hereinafter referred to as TGs) is appropriate. The researchers underline that the terminological field of a particular term system

is “a hierarchical structure of numerous terminological elements united by a general meaning and reflecting a certain conceptual sphere in the language” [31].

The main integral feature of terms combined into a specific TG is their denotative attribution, which is a background for identification of semantic fields. Therefore, the terms are combined in the TG based on the extralinguistic properties of objects and phenomena of reality (similarity or commonality of functions, characteristics, qualities, and features). Most TGs within one terminological field are open and dynamic number of terms that can continuously integrate new elements. The researchers underline such important features of TG as a diversity of linguistic relations between its elements and the heterogeneity of its speech parts [29]. The terms of each TG are characterized by a clear differentiation of its features [2], graded subordination of elements and systemic organization.

CTs of the Ukrainian language vary in their themes. The art of cinematography refers to the process of creativity focused on “creation of fictional works and imaginative self-reflection of an author revealed by cinematic recording” [20]. Cinematography combines both traditional professional and spatial and temporal forms of art, and it becomes a form of technogenic art that won the world. This type of art is “an animated image”, which inherited much from photography art, especially its key concepts (*анастигмат, бленда, десенсибілізація, контрмаска, експозиція*). The literature has enriched cinematography with a variety of genres [28] (*парабола, композиція, епізод, зав'язка, фабула*). From the theatre, cinematography borrowed not only the names of genres but also the names of theatrical characters, systems of decorations for the spatial arrangement of movies, greasepaint, and costumes for creation of characters' images (*гез, декорація, містерія, комік, ремарка*). Fine art granted cinematic terminology with concepts defining composition, perspective, color and light for the imagery selection of shot (*ательє, навільйон, контраст, панорама, графіка*). A creative alliance of cinema and music enlivened the structure of a movie and dailies making them more expressive [28] (*контрапункт, інтонація, звук, композитор, ритм, темп*). Other fields, such as choreography, journalism, radio, and television have also played an important role in the development of cinematography (*диктор, інформація, кіножурнал, хронометраж, монофільм*). Moreover, the cinematography is a field of industry with an intricate structure, which main goal is to produce, promote and screen movies.

This article highlights the issue of stratification structuring of the ULCTS into core and peripheral terms. It is common knowledge that terminology of any industry has its own core and its periphery [19]. Core constituents are characterized by high frequency, the highest systemic value, stability, and they refer exclusively to the concepts of cinematic terminology and are actually CTs. Precore terms or central terms are located around the core. These are terms originated from core constituents and their synonyms [7]. The terms of the periphery are characterized by low lexical activity, a low derivative potential, and they denote either abstract concepts or are terms of broad semantics. In this case, usually, the close periphery is distinguished within the term system, including basic terms borrowed from other term systems, and the distant periphery, consisting of general scientific and technical terms [21].

The cinematic terminological field in the Ukrainian language covers CTs reflecting the conceptual sphere of cinematography. The dominant selection criterion is the semantic commonality of terms integrated into the field, the commonality of the subject-conceptual sphere (their reference to the sphere of cinematography or filmproduction), as well as the commonality of

the field elements functions.

The core of ULCTS (6.9% of CTs) comprises terms denoting key concepts of cinematography (they have the integral core seme “correlation with the film industry”), as well as specific industry cinematic concepts, which cannot be found in other term systems: *панорамування, дубляж, інтертитр, каше, кінема, мізанкадр*.

Dominating terms of ULCTS are such terms as *кіно* and *фільм*. A term *кіно* is a truncation of a word *кінематограф*. During the first years of cinematography development, this term determined a daily shooting or projector. Further, a shooting device is named with the borrowed term *камера*, and a projector is known as *кінопроектор*. Consequently, the term *кінематограф* due to expanded meaning starts denoting “a film creation and screening system developed by the Lumiere brothers” [17]: *чорно-білий кінематограф, документальний кінематограф*.

The enormous success of the Lumiere brothers’ invention resulted in the development of film studios, organization of film distributions and the implementation of filmmaking related materials and tools. Accordingly, the meaning of the CT *кінематограф* is expanding, and soon it denotes: 1) the art of filmmaking, cinematic techniques; 2) activities related to the sale and commercialization of film products; 3) a set of film productions; 4) a cinema-hall, viewing, projection hall, cinema theatre [4, 17].

At the beginning of the twentieth century, the German language donates into the Russian language a truncated variant of a term *кинематограф – кино: Kinematographie – Kientopp – Kino – кино*. This truncated version of the term soon comes into the Ukrainian language, – *кіно*. By analogy with the words of French origin in the Russian language, and further in Ukrainian, the stress is shifted to the last syllable [15].

Gradually, cinematography conquers the world and turns into a sound form of art, the leisure industry and a component of media culture. ULCTS is rapidly developing and the term *кінематограф* is not used very often anymore. One could find it, for example, in the specialized technical literature, where it meant a cinematic apparatus or cinema theatre (an obsolete meaning) [4].

In its turn, the term *кіно* turns into a polysemantic lexical unit, and the number of its meanings is growing. It accumulates in its semantic structure the meaning of the term *кінематограф* and denotes such conceptual spheres as: 1) filmmaking production process; 2) screening of films; 3) technical methods, cinematic techniques; 4) cinema theatre; 5) cinematography as a specific type of art; 6) film.

The dominating term *фільм* is the English-language lexical unit, which, in the literary language had a meaning “covering layer, tape, membrane”, and starting from 1889 this term denoted a celluloid perforated tape used in a kinoscope of T. Edison. In ULCTS a term *фільм* was used after 1910. This term penetrates into the Ukrainian language by means of the Russian language. At the same time, similar to the Russian language, during a certain period of time, this lexical unit existed in two forms: *фільм* and *фільма*, by analogy with nouns *плівка, стрічка, картина* [11], but in the course of time, taking into account the internationalization of a lexeme *фільм*, the CT *фільм* forces out a feminine noun from the use.

With the course of time, the CT *фільм* obtains the meaning “a unique work of cinematography” [17], which is developing in the result of metonymy. It is relevant to mention that in the ULCTS the term *фільм* creates the most numerous terminological nests with nearly 149 of derivatives: *ігровий короткометражний фільм, фільм фактів, романтичний фільм, сержантський*

фільм.

Besides the terms *кіно* and *фільм* the basic core components in the ULCTS are such terms as *кінорежисер, кадр, кіноекран, кінокамера, кінопроектор, кіноплівка, сценарій*, which denote the meaningful concepts in the sphere of cinematography. These terms are frequently used and are easily combined with other CTs and become the basis for coinage of derivative terms: *сценарій – телесценарій – сценарист – сценарний план – робочий сценарій*.

The units of a core also comprise CTs, which denote apparatuses and devices used in film industry (*стедікам, трюкмашина, цейтлуна*), types and components of cinematic art (*трейлер, сток-шот, план*), film industry processes (*кінознімання, кінопроба, кінопрокат*), and also terms denoting technical concepts and their characteristics (*панорамність, кіногенічність*).

It should be mentioned that the most of the core terms consist of borrowed CTs (315 terms out of 341), and they are represented either by the international lexemes, which denote key cinematic concepts or by the anglicisms, which name specific field concepts, which are not used anywhere beyond the terms of the cinematic term system: *кінограма, рирекран, серіал, екшн, промоушн, рапід, синефіл, римейк*.

A pre-core zone in the ULCTS comprises central terms (77.9%), represented by derivative mono- and polylexemic terms: *діафрагмувати, режисер-монтажер, двосерійність, поліцейський бойовик, операторський візок, кадрове вікно*.

The central terms coined from the core terms reflect specific or aspect notions and are hyponyms for the core CTs.

The periphery of the ULCTS consists of terms related to cinematography and its differentiating semes (15.1%). These are terms used not only in the studied term system but also in other fields of knowledge. The zone of close periphery comprises basic terms borrowed from the term systems of photography, theatre, literature, fine art, optics, acoustics, chemistry, and mechanics. The given terms are used both in cinematic term system and in indicated term systems without a serious change of a meaning, and they are the basis for further development of concepts in the ULCTS: *базис, актор, грим, діалог, лібрето, натура, апертура, оптика, текст, фіксаж, драма, реквізит*.

A zone of the remote periphery includes general scientific and technical concepts, and also terms of broad semantics: *апарат, блок, інтервал, метод, ефект, коефіцієнт, період, пристрій, система, техніка*. Terms of broad semantics comprise generally used lexemes, which change their meaning depending on the term system of their use thus preserving only general non-terminological meaning: *група, заявка, ділянка, зміна, пакет, склад, стійка*.

Thus, the word *маска* has the general meaning of “a blindfold with cutouts for the eyes, which covers the upper part of the face” [4]. In the ULCTS, this word acquires the following terminological meaning associated with the acting: “a conventional character with a certain type of specific appearance” [20]. Referring to the work of an camera operator, this term names the technique, which during shooting allows him to partially fix the subject and to cover it with special screeners thus resulting in the required image quality on the screen [20].

According to the abovementioned statistical data, the central terms dominate in the ULCTS. This indicates that, firstly, the cinematic term system is a constantly developing field of human activity, which is constantly improving its techniques and this causes the emergence of new concepts and, more often, clarification of the existing ones. A large number of derivatives in the Ukrainian language indicates the unlimited derivational potential of this language, since,

the Ukrainian language uses the whole arsenal of term-coinage tools in the process of creating derivatives of CTs.

Peripheral terms occupy the second place, and their number is lower than the number of the central CTs and two times higher than the number of the core CTs. The peripheral terms, which can function with a similar meaning in many term systems, are mono-lexical, because, being a part of the cinematic term system, they specify their meaning, acquire clarification components, become derivatives, and, therefore, can move to the center.

The core terms are represented by the smallest number of the CTs, while the number of specific concepts is limited and they correlate with the occurrence of new denotations. Thus, a new cinematic phenomenon occurs and it results in a term for its nomination.

4.2. Thematic groups of the Ukrainian language cinematic term system

A complex structure of the cinematography and film production with their relevant specifics and uniqueness create a conceptual sphere of the ULCTS. Due to diverse cinematic activity, it is possible to divide CTs denoting cinematic concepts into certain TGs, where terms are grouped based on the denotating feature, which preconditions unification of terms belonging to different speech parts into one TG depending on their common semantic feature. In the process of terms classification into TGs, we focused on the ideographic dictionaries of Baranov [3], Morkovkin [16]; thematic cinematic dictionaries [17, 20]; thematic classifications of CTs by Alatorseva [1], Klyuyeva [10], Lebedeva [11].

The literature review showed that the authors group the terms into various TGs on the basis of the subject commonality of words. We made an attempt to summarize the available empirical material. The analysis of the conceptual sphere of the ULCTS revealed the following TGs and their subgroups:

1. TG of apparatuses, mechanisms, devices used in the film industry, and their components (parts and tools of film production equipment). This TG covers 6 subgroups, which include the names of film-making, film-projecting, film editing, film copying, lighting, sound recording and sound-reproducing equipment, as well as details of the abovementioned devices: *контрольний екран, секційний операторський кран, мультверстат, кінопроекційний звукомонтажний стіл.*
2. TG of filmmaking processes combines 7 subgroups for nominating the preparatory stage, shooting process, assembling and toning stage, sounding, duplication, film exhibition: *розкадрування, кастинг, паралельний монтаж, павільйонне фільмування, кінопрокат.*
3. TG of cinematic creativity types and the components of the artistic and technical decisions of the screen product covers 2 subgroups: the specific and genre structure of cinematography, as well as the components of the artistic decision of the screen work and its plot-imagery conception. The first sub-group is divided into even smaller subgroups, which name movie genres: fiction film; documentary film; popular science film; animated film: *кінороман, фільм-казка, хоррор, еротичний фільм, салонна драма, кінохроніка, пластилінова мультиплікація, цезура.*
4. TG of technical concepts related to the film making industry, their features and properties. This group comprises the names of abstract technical concepts, which character-

- ize film material: *кольороочутливість, гнучкість кіноплівки, стійкість зображення, контрастність освітлення, оптична щільність.*
5. TG of materials and substances used in the filmmaking process. This group includes 2 subgroups: one of them unites the names of chemical agents, solutions and substances required for the filmmaking process. The second subgroup includes the names of audio and visual information records and their components (film, negatives, positives, film copies, optical discs): *противуальна речовина, позитивна кіноплівка, ракорд, негатив фонограми перезапису.*
 6. TG of professions, occupations of individuals involved in the processes of cinematography or related to this sphere of activities. This group comprises terms denoting of the main creative team members, senior executives, film distribution employees, film-studio pavillions employees, specialists in the field of cinematography, specialists involved in production and processing of film: *кінооператор-постановник, кіносценарист, дублер, адміністратор знімальної групи, учасник масових і групових сцен, кіноінженер, монтажер, кінокритик.*
 7. TG of means, methods and ways of filmmaking process distribution includes the names of cinematic technologies and their various types: *прихована камера, блукаюча маска, ефект запаморочення, підміна, флешбек, наплив, стоп-кадр, флешфорвард.*
 8. TG of special values and units of measurement used in the filmmaking process and cinematography: *люкс, ніт, футаж, експозиційне число, частота кінознімання, баланс світлочутливості, глибина різко зображуваного простору.*
 9. TG of buildings, special structures, their parts and the whole enterprises includes 5 subgroups, which unite the names of buildings designed for filmmaking and processing, film and optical discs processing, film printing buildings, film distribution and exhibition buildings, film restoration and film materials storage buildings: *звуковий павільйон, кіномісто, кіноотека, натурний майданчик, багатозальний кінотеатр, склад фільмокопій, фільморемонтна майстерня.*
 10. TG of professional film unions, organizations, institutions, movements: *кінокомітет, кінокомпанія, догма, кінокорпорація, некрореалізм, кінотехнікум, Міжнародна Федерація Кіноархівів.*
 11. TG of documents used in the filmmaking process: *експозиційний список, прокатне посвідчення, літературний сценарій, кіноскрипт, монтажний аркуш.*
 12. TG of acting technique and actors' characters: *міміка, типажність, вамп, пластика, артистичність, ампула, антигерой, пластичний грим, трагік.*
 13. TG of disciplines, sciences, branches related to film business: *соціологія кіно, семіотика кіно, кінематографічна антропологія, фільмознавство.*

It should be noted that the represented classification is still open, since the terminological apparatus of the cinematic term system is constantly updated and dynamically integrating new lexical units.

The statistical analysis of the TG functioning in the ULCTS shows that the dominant TG is the one naming devices, mechanisms, devices used in film production and their elements (22.7%). This can be explained by the time-consuming process of filmmaking and the use of

a large number of equipment and techniques at each stage to reach the highest quality film-making product. Thus, only for the naming of the modifications of the filming equipment in terms of its format and purpose, 62 CTs are used: *цифровий кінознімальний апарат, високошвидкісний кінознімальний апарат, багатооб'єктивний кінознімальний апарат*. To denote film projection devices 34 terms are used: *широкоекранний кінопроектор, цифровий кінопроектор, кінопроектор для панорамних фільмів, голографічний кінопроектор*.

Moreover, a big number of terms are used to identify the basic elements of filmmaking equipment and some of these terms are used to name their parts: *лічильник кадрів, універсальний видошукач, оптичний візир, конусний об'єктив, візирна лупа*.

The second place (15.8%) is occupied by the TG denoting varieties, fragments and parameters of cinematography as a creative process: *снаф, маргінальне кіно, наукова фантастика, кінодиалогія, кінематографічна виразність, зображальний ряд фільму*. This TG includes 2 subgroups, classified according to the following directions: specific and genre structure of cinematography (*кримінальний серіал, телероман, історична драма, музичний детектив, навіжена комедія, сиквел*), as well as elements of an artistic decision of the film product, its plot and imagery concept (*саспенс, великий епіс, саундтрек, поцілунок у діафрагму, американський план*).

The TG of filmmaking processes occupies the third place in the ULCTS in terms of grouped terms (13%). As it was mentioned earlier, this TG includes subgroups, which give the details of all filmmaking stages: from the idea to duplication and distribution: *пічинг, підбір локацій, сканування кіноплівки, перемонтування, анімаційне моделювання*.

The least numerous TG in the ULCTS is occupied by terms denoting acting techniques and characters (0.9%) and the TG of disciplines, sciences, and branches related to filmmaking (0.9%). Basically, film experts are interested in the problems of theory and history of filmmaking, its expressive means and forms, the issues of film sociology, film semiotics, relations between cinema and theater, cinema and television and so on: *кінодекораційне мистецтво, теорія кінопрактики Ноеля Берча, кінодокументалістика, кіносеміотика*. Also, the range of actors' parts is limited due to the inner potential of the actors and their appearance: *резонер, травесті, шериф, субретка, інженю, супермен*.

In the process of terms unification into certain TGs, it was noted that the ULCTS is characterized with the phenomenon of synonymy: first, almost all CTs in the Ukrainian language were borrowed and in the course of time, their national analog was coined: *батальний фільм – воєнний фільм, андеграунд – підпільне кіно, ситком – комедія станів*.

The formation of the ULCTS is caused by both the external and internal linguistic factors, which cause the development of the studied term system and integration of unique terms and foreign origin terms. It means that the lexical content of the cinematic term system is diverse. In the Ukrainian language, terms of foreign origin dominate over the unique ones and this fact confirms that not a single national language is able to fulfill the nomination process needs by only its own, national language material. Thus, languages need borrowings.

This type of thematic distribution of CTs may further create the basis for the compilation of ideographic type dictionary (ideological or thematic one). In the ideographic dictionary, the terms are distributed according to TGs (or logical-conceptual fields) based on thematic elements and their common nature despite their linguistic relationships and connections. The conceptual content of classified lexical units is organized and systematized on a logical basis, and the main

unit of such type of vocabulary is a semantic field or lexical and semantic group. The main advantage of the ideographic dictionary is that it enables an individual to quickly navigate a huge mass of lexical units [16]. The need for this type of dictionary is evident, when it is necessary to conduct a comparative study of lexical units from different languages, while each language has its own system for semantic distribution of a general lexical continuum, and to trace the specifics of such distribution principles in lexical content of different languages is an important task of comparative linguistics [16, p. 8]. In this study, the selected TGs reflect the results of the semantic classification of the given ULCTS, and a more detailed study of their semantic content in different languages will clarify the nomination nature of one or another term. The universal principles of cinematography and a high pace of its development suppose that similar TGs can be identified in other languages too, but the main difference can be found in the expression of different cinematic phenomena in other languages with their specific linguistic means.

5. Conclusions

Thus, in the cinematic terminological field of the Ukrainian language, it is possible to identify core, central, and peripheral terms with dominating central terms. The latter terms originate from the core cinematic terms, which can be explained by the progress and advancement of the cinematic term system. The lexical and semantic analysis of the Ukrainian-language cinematic terms resulted in the identification of 13 thematic groups based on common semantic features of terms and subject- logical relations between denotations. The development of thematic groups is caused by extralinguistic factors, such as, for example, the emergence of new cinematic technologies, movements, and the cinema equipment. The identified thematic groups are open, and this fact indicates the constant development and improvement of the Ukrainian language cinematic term system. The relations uniting the terms into thematic groups are of the extralinguistic nature and represent open blocks of cinematic terms.

The prospect of this study is the compilation of a cinematic thematic dictionary of the Ukrainian language that will combine the most commonly used CTs useful both for specialists in the field of cinematography and linguists.

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Suffixal borrowed lexical items and features of their transformation in modern European languages (on the material of modern terms)

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Abstract. This work is a scientific research, based on the comparison of different terminological branches, where the terminological units of the most influential foreign languages are presented. This approach is relevant in our time due to the globalization of the world economy. Because the globalization process is active, regardless of the attitude to it of some countries or some groups of the population. The descriptive method and elements of the structure-typological method are used in the work. The process of creation of modern legal and economic terms is studied synchronously; when the need arises to explain the origin of terms, to show the path taken by this or that term, the author turned to etymological dictionaries, i.e. the data of dichrony was obtained. Thus, the novelty of the research lies in the fact that for the first time in the formation of alternative words, which we are all used to and do not perceive them as such, described ways of adapting terminoelements of classical origin in near-spoken and non-spoken Indo-European languages (Ukrainian, German, French, English). However, they underwent a difficult historical process of formation, being transformed into the hyphenated aphixi or medial parts of modern terms, for which the old Greek and Latin languages were their bosoms. The paper presents a detailed analysis of the dictionary definitions, in the structure of which the final terminological elements are highlighted. Suffixal borrowed lexemes of modern terms are considered in terms of their semantic analysis and morphology of the Latin language as the most common final elements in European languages. The hypothesis of complete or partial adaptation of the structural elements is confirmed and the ways and means of their penetration into the systems of various languages are considered. This article is also based on the deductive method and is an attempt to substantiate the study of language phenomena and their regularities through the singular to the riddle. There are no guesses, conjectures, notions, fantasies. The work is based on concrete language facts, formalized and synthesized into general conclusions, and interpreted into semantic models. In the future they can be used in information and speech languages and the systems that serve them. The new trends of Industry 4.0 and related technologies are impossible without the exchange of data put by people in an automated system. That is why we are creating in real time the future basis that defines the cultural identification of people.

Keywords: terminological matrix, a scientific concept, lexicography, borrowed lexical items, final affixes, term, term element, classical languages, borrowing terms, integral semes

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1. The lexical fund of modern languages and its richness in the context of terminological matrices

The lexical fund of modern languages is in constant development; accordingly, elements of the word structure may be lost or reinterpreted, as a result of which their functional load may change. These processes have been repeatedly pointed out by numerous researchers [20, 24, 25]. In our previous studies we have already stated that “the study of the kingdom of terminology by scientists is carried out in several ways: theoretical, pragmatic and practical, which involve understanding the nature of the term, its place in the system of literary language, the juxtaposition of national and international components in modern termino-systems, identification of syntagmatic relations in the laws of vocabulary and grammar. This was mentioned in our earlier study “Peculiarities of Terminological Nomenclature” and other works [26–29].

Scientific and technological progress, and later globalization, thanks to which terminology is constantly replenished with new terms, become elements of common literary language, the development of high technology generates an urgent need for nominative language activity, which is carried out mainly with the use of classical languages, in particular, word-forming elements of these languages. Borrowing of terms from Ancient Greek and Latin or elements of these languages is not accidental, it is caused by the cultural influence from the classical languages for many centuries [9].

Therefore we talk about the role of terminology in society, consider new semantic and word-formation phenomena, processes which have arisen in terminology in various periods of its formation; we analyze the processes of transition of these phenomena and processes into general educational speech. Of course, it is not possible to “fit” all terminological issues into a unified system of vocabulary. This is especially evident in multicomponent terms, in which case one has to turn to different levels of syntax. However, syntactic issues of terminology are deliberately omitted in this paper, because we have a different goal – to analyze terms consisting of a single word.

The richness of the lexical fund consists of many linguistic systems, and above all morphology and word formation, and terminology as part of the lexicon of the national language has occupied a separate lacuna. Beyond the laws of semiotics (as part of cybernetics), such a subsystem of language can be treated independently, as a separate system. And it is very “convenient”, because in order to solve a certain range of questions it is necessary to study the structure of such a subsystem. And this is especially evident in the current digitalization, about which researchers of many countries are so tirelessly talking [10, 23].

2. Final affixes in the scientific concept

Traditionally, final affixes have been assigned a grammatical and word-formation function. I. Kowalik studied the origin and distribution of suffixal models, historical changes, word-formation features (narrowing or expansion of their range), transsemantization (on the Polish language basis) [17, p. 25-56]; he defined the criteria of homonymic differentiation of suffixes related to nouns and the scope of their homonymization [16, p. 11-19]. Studying the structural types of Latin loanwords and the degree of their productivity, Y. Tsimbalyuk described the

peculiarities of interlingual contacts between Slavs, Latins and Greeks [6]. B. Akulenko studied the elements of language as collective consciousness and called suffixes of Greek and Latin origin postpositional blocks [2, p. 22-34, 107-120]. M. Stepanova analyzed the system of word formation in relation to grammar, considering the existing suffixal models on the material of German, pointing out the frequency, etymon and analogues in Russian [32]. N. Steinberg described lexico-grammatical, classification (for terminological subsystems) functions of the end affixes, defined changes of derivational meaning (expansion or contraction), polysemy and homonymy of French affixes [22, p. 27-31]. N. Klimenko has analysed the word-formation structure and semantics of compound words, the functions of suffixes and the degree of productivity of suffixes and suffixoids [13, p. 63, 136], [14, p. 182]. E. Bezpyasko associated the development of the word-formation structure of the Ukrainian language with the internationalization of the vocabulary [4]. K. Gorodenska studied suffixal borrowed lexemes, their functional activity, combinability with the bases of Slavic and foreign- language origin [3]. E. Karpilovska studied suffixal subsystem of the modern Ukrainian literary language on the material of about 120 thousand simple words. Suffixal units were considered as relatively independent, which actively influence the structure of the word together with other morphemes. The researcher has established three functional types of subsystem units – suffixes, suffixoids, suffixal bundles, which are divided by the type of purpose: they serve as means of creation (they participate in derivation and act as its expressor), they distinguish language structures from others, and they structurally complicate bases [12, p. 12-13]. Taking into account the varieties of analogy, the systematization of suffixal units has been carried out [12, p. 27-47], the notion of suffix forms (compound or several-elemental suffixes, allomorphs of suffixes, suffixes-doublets) has been introduced, the criteria for distinguishing suffixoids in native and borrowed words have been defined. For the first time the implementation fields are presented, which model the suffixal subsystem of the language in its possible forms and ways of existence [12, p. 137-148]. E. Karpilovskaya has identified the features by which suffixes and suffixoids converge, and also described their functions [12, p. 174-176]. V. Novodranova, studying nominal word formation in Latin, “was guided by the main provisions of the domestic terminological school... that developed the theoretical basis for the construction, development and ordering of terminology, the method of its unification and standardization, the theory and practice of lexicographic work” [19, p. 18].

2.1. Material for the study

The material for the study were explanatory dictionaries and encyclopedias of economic sciences and law; etymological dictionaries of German (A. Walde [30, 31], F. Kluge [15]), Polish (A. Brückner [5]), French (A. Dauzat [8]), Russian (G. Tsyganenko [7], M. Shanskiy [21], M. Fasmer [11]); bilingual translated dictionaries.

The notion of “final terminological elements” was proposed by us [27], based on the definition of the terms initial and final in O. Akhmanova’s Dictionary of Linguistic Terms, although there they were correlated with the phonological metalanguage [1]. In this paper, these concepts are significantly reinterpreted and carried into the study by analogy as elements of the structural organization of modern terms. Also in the study we have armed ourselves with the definition proposed by F. Nikitina in one of the articles in the collection of the Far Eastern Branch of the USSR Academy of Sciences (Vladivostok) [18].

Despite the presence of a large number of works on this problem, the topic is relevant: the process of globalization of social and economic life, which has now overtaken our planet, has led to increased tendencies for internationalization of the vocabulary, not only of non-European languages, but also of genetically undisputed ones. Moreover, scientific and technological progress and the development of new high technologies create a general need for innovative linguistic activity, which is carried out mainly with the use of Greek-Latin internationalized terminological elements.

Let us consider such final terminological elements, which, in our opinion, are typical, explaining their origin as well as the peculiarities of their functioning in modern languages.

2.2. Hypothesis of the study

Nowadays we often do not think about the words we use in everyday life, in science, which are closely integrated into the general national vocabulary or have become part of a special unspecified terminology, we do not know what their origin is, we do not know how difficult or easy the process of establishing a lexical unit in the language space was, or whether there were barriers to the adaptation of new words in our vocabulary compared to other language families. Often a complex process of nominative and communicative function of naming specific words, which over the centuries and centuries have been transformed into professionalisms and scientific terms, is behind the sound shell of the word.

Hypothesis of the study – it consists in the fact that terms with final elements of classical origin have undergone various degrees of adaptation in modern European languages. They are characterized by a "standard set" of semantic meaning groups, and by origin the terms go back to the classical languages. What internal changes occur in the words, whether the lexical meaning can be reinterpreted – these are the questions we want to answer by looking at the internal structure of terms.

3. Discussion

1. Consideration of the ways and means of penetration of final term elements into the systems of different languages shows the importance of term elements in the new European languages. Terms with final elements of classical origin have undergone various degrees of adaptation in modern European languages. We can talk about a complete adaptation of Latin verbal nouns, which appeared through Polish, Italian, French.
2. The models of terms and the dynamics of their formation are conditioned by the three most frequent semantic groups (the seme of subjectivity, the seme of a set of actors, the seme of generality and collectivity of objects).
3. The process of borrowing Latin and Greek words or their parts (term-elements) cannot be considered complete for any of the European languages. It can be argued that terms with final elements of classical origin have undergone various degrees of adaptation in modern European languages, and an examination of the ways and means of penetration of the final terminological elements into the systems of various languages shows the importance of the terminological elements in the new European languages.

By origin, terms with the final term element *-um* are Latinisms. These terms, formed from neuter nouns, in Russian and Ukrainian are divided into two types. The first type is when the terms retain the Latin inflection *-um* in the Nom. Sing. form, but there is a change in gender – the Neuter is changed to the masculine (e.g., *forum* jur. 1) in Ancient Rome a square where people gathered, traded and tried; 2) a place of speeches, statements; 3) a broad representative meeting – congress, conference < Lat. *forum*, *i n* “square, yard”; *consortium* ec. 1) temporary agreement between several banks or companies for joint placement of loans; 2) a temporary alliance of economically independent firms or organizations, which have reached an agreement to conduct joint organizations (e.g., *banking consortium*, *industrial consortium*) < Lat. *consortium*, *i n* “complicity”; *ultimatum* jur. 1) a resolute, categorical demand, accompanied by threats; 2) in international relations a diplomatic note with a categorical demand of one state in relation to another to fulfill within a certain time period those and other requirements, which are not to be met by the consortium.

In Russian the null inflection and the base with a hard consonant are indicative of the masculine gender – *presidium*, but in Ukrainian the middle gender of Latin nouns may change to feminine, as in the case of the Latin noun *praesidium*, *i*, where the final term-element *-ij(a)* represents the feminine gender – *presidia*.

In the process of borrowing Latin lexemes in modern Russian some terms may have their variants. E.g., *patrimonium* jur. – *hereditary*, *patrimonial property* (in Ancient Rome), later personal property of emperors < Lat. *patrimonium*, *i n* “heritage”; *pretorium*, *pretorium* 1) in Ancient Rome a place in a military camp, where there was a tent of a general; 2) military council with a general).

The terms with the final *-ij* only are also used (e.g., *domicile* jur. The term “place of permanent or preferential residence of a citizen or the governing body of a legal person” < Lat. *domicilium*, *i n* “house, shelter”; *comitium* in Ancient Rome was a popular assembly attended by free citizens < Lat. *coëo*, *ii*, *itum*, *ire* 1) to come together, to gather; 2) to sign an agreement; *moratorium* ec. 1) a formal declaration by a borrower of inability to pay all his obligations; 2) the granting of a postponement of internal or external obligations for a certain period of time; 3) a deferral of payments, established by the government for a certain time in connection with extraordinary circumstances – war, natural disaster; 4) in modern diplomatic and political speech, a postponement, postponement of certain actions (e.g., *bank moratorium*, *financial moratorium*) < Lat. *moratorius*, *a*, *um* “one who postpones” < *moror*, *ātus sum*, *āri* “to delay, hinder, postpone”.

In the second type, the formation of terms with the classical element *-um*, the Latin inflection is lost. E.g.: *aliment(s)* jur. “maintenance, which one family member is obliged to provide to another in cases provided for by law” < Lat. *alimentum*, *i n* 1) food; 2) feeding < *alo*, *alui*, *aliturum*, *ēre* “to feed”; *argumentum* jur. – justification, evidence, which are given to prove something < Lat. *argumentum*, *i n* “proof” < *arguo*, *ui*, *utum*, *ēre* 1) to show, discover; 2) to accuse; *archives* jur. 1) an institution where documentary materials are collected, arranged and stored; 2) a collection of letters, manuscripts, pictures, concerning the activities of a particular institution or person < Lat. *archivum*, *i n* “archive” < Gr. ἀρχεῖον, ion. ”government house”; *decree* jur. 1) a resolution of the supreme authority on a matter having the force of law, e.g., in ancient Rome; 2) a government act issued by way of execution, in contrast to legislative acts < Lat. *decretum*, *i n* “resolution, decree” < *decerno*, *crevi*, *cretum*, *ēre* 1) to decide; 2) to pronounce a sentence; *deposit*

ec., money or securities deposited with financial, credit, customs, or administrative institutions < Lat. *depositum*, *i n* “thing deposited” < *depono, posui, positum*, *ĕre* 1) to put; 2) to deposit, deposit; *document* 1) business paper, written evidence, confirming any fact or right to something; 2) official proof of identity; 3) material carrier of information, designed for its processing and transmission in time and space < Lat. *documentum*, *i n* “pattern”, “evidence”; *institute* jur. “a set of rules of law, covering certain social relations” (e.g., *institution of marriage, institution of mediator, institution of president, board, conjunctural institution, police institution, legal institution, legal institution*) < Lat. *institutium*, *i n* 1) an amount included in an estimate, within which expenditures for certain needs are permitted; 2) a loan in money or commodity form on terms of repayment with interest; 3) a special form of movement of value, the sale of goods with deferred payment < Lat. *creditum*, *i n* “debt” < *credo, didi, ditum*, *ĕre* “to trust”; *mandatum*, *i n* “commission” < *mando, āvi, ātum, āre* “to commission” (e.g., *the deputy mandate, the free mandate*); *principle*, jur. 1) a person’s inner conviction; 2) that which underlies it (e.g., *principle of unanimity, principle of greatest favor, principle of nonuse of force*) < Lat. *principium*, *i n* 1) the beginning; 2) the first ranks, the forefront, the front; *product* ec. “the material or intellectual result of human labor, which reflects the relation of ownership” (e.g., *gross national product, gross social product, specific product, foodstuffs*) < Lat. *productus*, *a um* “produced” < *produco, duxi, ductum*, *ĕre* “to produce”; *requisite* jur. “compulsory outputs established by law or departmental regulation as elements of the proper execution of official documents” < Lat. *requisita, ōrum pl* “needs” < *requiro, quisivi, quisitum*, *ĕre* “need”, “to seek”; *rescriptus* jur. 1) in ancient Rome, a written answer of the emperor to a question submitted to him for decision, which had the force of law; 2) an act of the monarch in some countries, which needs his approval < Lat. *rescriptum*, *i n* “order of the emperor” < *rescribo, scripsi, scriptum*, *ĕre* “to give a written answer”; *sequestr* jur. “a ban or restriction on the right to use any property by order of public authorities”. The term “sequester” (e.g., *administrative sequester, budget sequester, judicial sequester*) < Lat. *sequester, tra, trum* “acting as mediator”; *statute* jur. “a collection of basic principles, provisions about something, a set of rules” < Lat. *statutum*, *i n* “resolution” < *statuo, tui, tutum*, *ĕre* “to set”, “to formulate”, “to decide”.

Some terms formed from verbal bases are gerunds by origin (e.g., *addendum* jur. “an appendix to a contract, which changes or specifies some of its terms, worked out by the signatories to the contract” < Lat. *addo, didi, ditum*, *ĕre* “to add”; *dividend* ec., jur. “part of the profit of a jointstock company, distributed annually among the shareholders” < Lat. *divido, visi, visum*, *ĕre* “to distribute”; *memorandum* jur. 1) an explanatory note, note, letter on certain questions, notes”; 2) in international relations a type of diplomatic correspondence; 3) in trade a letter reminding about something; 4) part of a property insurance contract, especially a marine policy, which lists risks, where the insurance contract does not apply < Lat. *memoro, āvi, ātum, āre* “to recall”; *referendum* jur. “a nationwide poll on the most important questions of state life, in which all citizens with voting rights participate” < Lat. *refero, rettuli, relatum, referre* “to compare”, “to answer”, “to address”, “to record, to register”).

Modern terms with the final term *-um* may be derived from Latin adjectives (Lat. *plenus, a, um* “full, filled” > jur. *plenum* “meeting, session of members of an elected governing body” (e.g., *court plenum*). Moreover, derivatives may refer both to adjectives in *gradus positivus* and in *gradus superlativus*. In particular, from the superlative degree of Latin adjectives (supralelatives) are formed the terms *optimum* ec. “totality of favorable conditions” (e.g., *economic optimum*)

< Lat. *optimus, a, um* “the best” < *bonus, a, um* “good”; and *minimum, ec.* “the lowest limit of something” (e.g., *guaranteed minimum, nontaxable minimum, subsistence minimum*) < Lat. *minimus, a, um* “the smallest” < *parvus, a, um* “small, insignificant”.

The terms *condominium* jur. 1) joint ownership; 2) in international law, the joint exercise of supreme power over one territory by several states” and *interest* jur. “a fee received by a lender from a borrower for the use of money lent to him” is formed on the same principle. The verbal morpheme *con-*, combined with the neuter noun *dominium, i n* “possession” and the morpheme *pro* in combination with the quantitative numeral *centum* give the corresponding modern terms.

In modern European languages the Latin finals are reflected in different ways. Thus, in French the final term-element *-e* inherent in *nomina actionis* is a feminine gender indicator, in German names with the final element *-ium, -um* are of the Neuter gender, in Russian they are masculine (with final *-uj, -um*) or feminine (with final *-uj(a)*), and in Ukrainian such terms are predominantly masculine.

In modern German, terms in *-um (-ium)*, as well as in Russian and Ukrainian, where this final terminological element is absent, are used predominantly at the base of borrowed nouns (Germ. *Aktivum* n, Rus. *active*; Germ. *Passivum* n, Rus. *passive*; Germ. *Perfectum* n, Rus. *perfect*; Germ. *Relativum* n, Rus. *relative*) or at the bases of borrowed adjectives (Germ. *Abstraktum* n < *abstrakt*, e.g., Rus. *abstract* jur. *Konkretum* n < *konkret*, Rus. *concrete* work ec.) [31, p. 371, 520].

The terms with the final term *-um* have the same “collectivity” (Germ. *Judicium* n 1) judicial decision; 2) court < Germ. *judizieren* “to judge”; Germ. *Kolloquium* n “interview”; Germ. *Konsilium* n “meeting of physicians”, “group of physicians” < Germ. *konsiliarius* “consultant physician”; Germ. *Studium* n “study, occupation” < Germ. *studieren* 1) to study; 2) to study at a university) or “subjectivity” (*Datum* n, *Daten* and *Data* pl “number in the calendar” < Germ. *datieren* “to declare a date,” Germ. *dato* “of this number”; Germ. *Kriterium* n, *Stipendium* n). In German, the meaning of the Latin finals has evolved somewhat. Words with final elements *-arium, -erium, -orium*, which include the classical element *-um*, have the meaning of collectivity or a set of objects, phenomena, institutions, when used at the base of borrowed nouns (Germ. *Direktorium* n “offices, board (consisting of several directors)” < Germ. *Direktor* m; Germ. *Examinatorium* n “examination board” < Germ. *Examinator* m; Lat. *kuratorium* n “guardian sonnet” > Germ. *Kurator* m “curator, opikun”; Lat. *ministerium* n “ministry (institution)” > Germ. *Minister* m; Germ. *Repertorium* n “list, handbook” < Germ. *repertoire* n “repertoire”; Germ. *Observatorium* n “observatory” < Germ. *Observator* m “observer”; Lat. *repetitorium* n “repeat course” < Germ. *Repetitor* m “tutor”) or derived from adjectives (Germ. *Gymnasium* n “gymnasium”).

Let us consider another group of modern legal and economic terms with the final term *-us*. Most of them are derived from Latin nouns of the 2nd or 4th declension (the term *modus* ec. – e.g., *modus being*, dipl. *modus vivendi* is a complete borrowing of the Latin expression, Germ. *Modus* n < Lat. *modus, i n* 1) measure, volume, weight; 2) manner, method; and *notary* jur. “an official who certifies, executes various legal acts”, Eng. *notary*, Germ. *Notar* m < Lat. *notarius, i m* 1) shorthand; 2) clerk, secretary < *nota, ae f* “sign.” The 3rd declension noun middle gender *corpus, ōris* 1) body; 2) essence; 3) social organization; 4) unified whole, system gave the term *corpus* jur., Eng. *corpus*, Germ. *Korps* n, *Körperschaft* f 1) the body of representatives of foreign countries under the government of a country; 2) the name of some legislative institutions (e.g.,

diplomatic corps, consular corps, legislative corps, expeditionary corps).

The term *casus* jur., Eng. *casus*, Germ. *Kasus* m 1) an event, the occurrence of which is not caused by a person's fault, and therefore excludes liability for offenses; 2) a complex legal case (e.g., *casus belli, casus fidelis*); *consensus* ec., legal, Eng. *consensus*, Germ. *Konsens* m "concurrency of opinions", "general agreement of the contracting parties, which is characterized by the absence of serious objections in the majority of the parties concerned"; *status* ec., Germ. *Status* m "legal status of persons or organizations" (e.g., *social status, diplomatic status, real legal status of a citizen, status of a sovereign state; status-quo, legal status, property status*) are derivatives of the Latin masculine 4 declension noun *casus, us* 1) case, possibility; 2) circumstances; *consensus, us* 1) unity, 2) conspiracy, agreement < *consentio, sensi, sensum, ĩre* "to agree"; *status, us* 1) position; 2) state of affairs < *sto, steti, stātum, āre* "to stand".

The Latin final is also preserved in the term *bonus* ec. "additional remuneration, premium, additional discount; additional dividend," Eng. *bonus*, formed from the adjective 1-2 declension *bonus, a, um* 1) good, kind; 2) benign; 3) considerable.

The term may lose the final element of classical origin, which we observe with masculine nouns: lawyer, Eng. *advocate, lawyer*, Germ. *Rechtsanwalt* m "a person rendering legal assistance to the people, institutions, enterprises, with advice, drawing up legal documents (e.g., *the bar*). *Rechtsanwalt* m "a person who gives legal assistance to people, institutions, enterprises by giving advice, drawing up legal documents" < Lat. *advocatus, i n* 1) legal adviser; 2) court advocate, lawyer < *advoso, āvi, ātum, āre* "to call upon", "to muffle"; *legate* jur. 1) in a will, an instruction to an heir to pay some person a certain sum or give him some property; 2) in ancient Rome, an ambassador; in the period of the late republic, an official appointed by the Senate, in the period of the principality, a viceroy of an imperial province < Lat. *legatus, i m* 1) ambassador; 2) *legatus*, assistant to the commander-in-chief; 3) commander in the imperial era; 4) assistant to the viceroy of a province < *lego, legi, lectum, ěre* "to collect"; *contract* ec., jur., Eng. *contract*, Germ. *Kontrakt* m 1) a bilateral or multilateral agreement stipulating the rights and obligations of its participants; 2) in commerce, a document containing all the conditions of purchase and sale (e.g., *commercial contract, contract* ec.) < Lat. *contractus, us m* 1) possession; 2) use; 3) manner of acting towards anyone < *contraho, trāxi, trāctum, ěre* "to charge"; ec. *course*, Eng., Germ. *Kurs* n "the price at which stocks, bonds, and other securities are bought or sold" (e.g., *bank rate, stock exchange rate, bill rate, securities rate*) < Lat. *cursus, us m* "path, route"; "course, movement" < *curro, cucurri, cursum, ěre* 1) to run; 2) to hurry; legal *title*, Eng. *title*, Germ. *Titel* m 1) the basis of some right (e.g., *title of purchase and sale*); 2) the name of an estimate of capital construction of objects included in title lists (e.g., *title of property*) < Lat. *titulus, i m* 1) inscription; 2) an announcement of sale, etc.; *treatise* legal, Eng. *treatise*, Germ. *Traktat* m "international treaty, agreement" < Lat. *tractatus, us m* 1) impetus, motive; 2) mode of action < *tracto, āvi, ātum, āre* 1) pull; 2) negotiate; *jurisconsult*, Germ. (calque) *Rechtsberater* m "permanent legal adviser to institutions, businesses, organizations" < Lat. *iurisconsultus, i m* "lawyer."

In Latin, the final *-us* is also characteristic of participles, particularly participia perfecti activi. Terms formed from verbal bases have a null final in modern Russian and Ukrainian: *Akzept* ec., jur., Germ. *Akzept* n 1) agreement for payment or guarantee of payment of monetary and commodity documents, formalized by the appropriate inscription "accented"; one of the forms of cashless settlements with organizations; 2) a payment request accepted for payment; 3) in

jurisprudence the agreement to conclude a deal on the conditions offered; 4) in international law a unilateral statement of binding the terms of an agreement (e.g., *bank acceptance, unconditional acceptance, bill acceptance, limited acceptance, conditional acceptance, partial acceptance, cheque acceptance, bill acceptance*); 5) agreement of a state to accept a certain person as an ambassador (international law) < Lat. *acceptus, a, um* “accepted” < *accipio, cepi, ceptum, ěre* 1) receive, allow, 2) perceive; *expert* ec., jur. “a specialist in a particular field who conducts an examination,” Eng. *expert*, Germ. *Sachverständige* m, *Gutachter* m – calque from Latin *expertus, a, um* “experienced” (e.g., *chief expert, commercial expert, patent expert, transport expert, marketing expert, economic expert, freight expert, logistics expert*) < Lat. *experior, pertus suum, ĩri* 1) to test; 2) to judge; *prosp.* ec., Eng. *prospectus, booklet* 1) a common statement of the plan, a summary of the publication; 2) reference publication in the form of a brochure or leaflet advertising or scientific and technical purpose, which contains a systematic list of items (services), intended for production and sale of those produced by the company, and the conditions of purchase < Lat. *prospectus, a, um* < *prospicio, spexi, spectrum, ěre* 1) look ahead; 2) provide; *transit* ec., Eng. *transit* 1) transportation of goods from place at departure to destination without overloading at intermediate points; 2) transportation of passengers through intermediate points with the proper registration of travel documents < Lat. *transitus, a, um* “passing through”, “completion” < *transeo, ĩi, ĩtum, ĩre* “to pass over”.

The next final terminological element we are considering, *-end*, is also of Latin *-end* origin, which is the suffix of gerundium and gerundivum. Latin verbal nouns (gerundium) and participles (gerundivum) are widely used in modern languages. In English, they are used in related collocations, thus forming terminological nests. The Latin meaning of the gerund (or gerundivum) as well as its case forms are retained in English.

The most represented in English legal terminology are terms with final termino-elements *-nd(um)*, *-end(um)*. They are all used with the preposition *ad*, which is reserved for the Accusative, and express the purpose of the action and purpose: *ad colligendum* “temporary administration of a legacy (until the administrator of the legacy takes over)” < Lat. *colligo, āvi, ātum, āre* 1) to bind; 2) to combine; 3) to unite; *ad deliberandum (et recipiendum)* “a writ of habeas corpus for the transfer of a person in custody” < Lat. *delibero, āvi, ātum, āre* 1) to discuss; 2) to decide; *ad faciendum (et recipiendum)* “a writ of habeas corpus for the surrender of an arrested person to a higher court” < Lat. *facio, feci, factum, ěre* 1) to make; 2) to form and *recipio, cepi, ceptum, ěre [re+cipio]* 1) to take back; 2) to retain; 3) to receive; *ad prosequendum* “a court order to transfer the accused to the place of commission” < Lat. *pro-sequor, secutus sum, sequi* 1) to escort, to accompany; 2) to give; 3) to follow; *ad referendum* “until further approval; for further consideration; for further agreement” < Lat. *re* and *fero, rettuli, relatum, referre* 1) to carry back; 2) to direct; 3) to bring; *ad respondendum iudicium* “a court order to arrest the defendant and bring him to court on a specified day” < Lat. *re* and *spondeo, spondi, sponsum, ěre* 1) to answer; 2) to pay (debts); 3) to agree; *ad satisfaciendum* “a court order to transfer to a higher court the accused for execution of a sentence passed by a lower court” < Lat. *satis – facio, feci, factum, ěre* 1) to satisfy, to meet; 2) to pay; 3) to apologize; *ad subjeciendum* “a court order to bring persons in custody to court to ascertain the legality of their detention” < Lat. *subjicio, jeci, jectum, ěre [sub + jacio]* 1) to plant; 2) to subdue; 3) to make dependent; *ad testificandum* “a court order to deliver to the highest court for the accused the testimony of a witness” < Lat. *testis, is m* “witness” and *facĕre* “to make” > *testificor, ātus sum, āre* “to take witnesses”, “to assure”; *ad melius*

inquirendum “a judicial order to make further inquiry” < Lat. *in-qui-ro, sivi, situm, ěre* [*quaero*] 1) to seek grounds for prosecution; 2) to consider, where the adjective *bonus* is presented in *gradus comparativus*.

The terms with the final term *-nd(um)*, *-end(um)* are inferior to those with the final term *-nd(i)*, *-end(i)*, which are the generic case of the gerund; the gerund acts as a determiner under the nouns *animus, locus, ratio, modus*: *animus injurandi* “intent to do damage, wrongdoing, criminal umicle” < Lat. *injurio, āvi, ātum, āre* “to use violence”; *lex loci ornandi* “the law of the venue” < Lat. *orno, āvi, ātum, āre* 1) to supply; 2) to clothe; 3) to adorn; *locus standi* 1) jurisdiction; 2) right to go to court, right to be heard in court < Lat. *sto, steti, tatum, āre* 1) to stand; 2) to last; 3) to be on one’s side, to defend; 4) to struggle; *ratio dicendi* “motives of decision” < Lat. *de-cido, cidi, cidum, ěre* 1) to cut off; 2) to finish; 3) to agree; 4) to determine precisely; *modus vivendi* in international law 1) a temporary agreement to settle any questions; 2) the actual state of relations, which is determined by the parties concerned < Lat. *vivo, vixi, victum, ěre* “to live”. Another case of the gerund, the Ablative, was less represented. The modern Eng. legal terms in which we find the preposition *de* are also borrowed entirely unchanged from Latin. *De aetate probanda* refers to a court order to establish adulthood and translates as “to bring to age” < Lat. *probo, āvi, ātum, āre* 1) to examine, verify; 2) to be satisfied; 3) to recognize, recommend.

The term *argundo* “arguing, illustratively supplementing” (in the speech of a judge) is also the Ablative of a Latin verbal noun, which is formed from *arguo, ui, utim, ěre* 1) to show, to prove; 2) to accuse. The legal terms *ad referendum, locus standi, modus vivendi* are used in English economic terminology. In these terms, the final terminological element *-nd* has the same semantics fixed.

Modern terms with final elements *-nd-*, *-end-* in modern European languages are also used independently, are not part of terminological combinations and do not form terminological nests. In music terminology there are terms borrowed from Italian (*crescendo* “increase, intensification of sound”, *diminuendo* “gradual weakening of sound”, *abassando* “gradual lowering of sound”). In economic terminology, Ital. *locanda* “lodging place, hotel” < Lat. *loco, āvi, ātum, āre* 1) to lodge; 2) to rent; *gironda* < Fren. *Gironda* < Ital. *giro* “conversion” 1) a political party of industrialists during the French Revolution before the constitution of 1791; 2) fig. “party which is inclined to bargain with reaction” and derivatives *girondist, girondist*; *memorandum*, Eng. *memorandum* “memorandum” 1) memorandum, explanatory written note; 2) in international relations – a type of diplomatic correspondence; 3) in trade – a reminder letter regarding any matters; 4) part of a property insurance contract, especially a marine policy, which lists risks (e.g., *credit memorandum* “receipt for the amount transferred”, *insurance memorandum* “insurance memorandum”, *memorandum of agreement* “memorandum of agreement”, *memorandum of association* “memorandum of articles of association”, *memorandum of insurance* “insurance memorandum”, *memorandum of intent* “memorandum of partnership”, “agreement on cooperation”) < Lat. *memoro, āvi, ātum, āre* “to recall; *referendum*, Eng. *referendum* “for further consideration”, “a national referendum on the most important issues of state life, in which all citizens with voting rights participate” < Lat. *refĕro, tuli, latum, ferre* “to carry, carry back; return”; lease “to rent property (residential or industrial premises, land, etc.) for temporary use for a certain fee on the basis of a special contract” < Pol. *arenda* < Lat. *agrenda, ae f* and derivatives *sublet, co-tenant*; *legend* “inscription on a coin, medal, coat of arms” < Lat. *lego, legi, lectum, ěre* 1) to collect; 2) to distinguish; 3) to read.

The English legal terms *tenendum* “clause in a document about the nature of possession”, *habendum* “part of a document with a seal indicating the property to be transferred”, *agenda* are formed from the Latin verbs *habeo, habui, habitum, ěre* “to have”; *teneo, nui, tentum, ěre* 1) to hold, possess; 2) to oblige; *ago, egi, actum, ěre* “to do”.

The final focus of our study is on modern terms with the final termino-element *-nt*, which are Latin present participles of the active voice. They are represented differently in the new languages. So, in English, they are borrowings of Latin phrases, which have acquired the status of terms and are used in jurisprudence. The paradigm of the case endings of Latin participles is evidence of the fact that in the process of terminology formation the forms of the indirect cases of *participium praesentis activi* are used, which have been fully adapted in English. The following is an example: Eng. *in flagrante delicto* “at the scene of the crime” < Lat. *flagrans, ntis part. praes.* < *flagro, āvi, ātum, āre* “to burn, to blaze; to be in the midst”; Eng. *volenti non fit injuria* “the consent of the victim eliminates the wrongfulness of the injury” < Lat. *volens, ntis < volo, volui, -, velle* 1) to want, to strive; 2) to decide, to determine; Eng. *pendente lite* “while the case is pending” < Lat. *lis, litis f* “dispute; court case” and *pendo, pependi, pensum, penděre* “to weigh; ponder; discuss”.

Sigmatically the term *lucrum cessans* ec. “lost gain” < Lat. *cesso, āvi, ātum, āre [cedo]* 1) to do nothing, to rest, to be free; 2) not to appear in court; 3) to lose force, to be invalid. And the term acquiescent “*acquiescent*” < Lat. *acquiesco, cuievi, cuientum, ěre* 1) to rest; 2) to be content, to agree with someone, to believe somehow; 3) to be in danger and Eng. *commorientes* “persons who died simultaneously” < Lat. *com-morior, mortuus sum, mori* 1) to die simultaneously; 2) to lose force simultaneously are in their form close to the terms borrowed by the Russian.

When we look at economic terms with the final term *-ent*, we can notice those that have undergone reduction. With the loss of the Latin inflections in the cognate cases we have a clean basis in modern Russian, except for the terms *client* and *cedent*, which are derived from the 3rd declension nouns *cliens, ntis m* and *cedens, cedentis*. In ancient Rome a client was a subordinate (a person dependent on a patron). In the modern sense, a *client* is a “regular customer” or a “person who has entrusted another with a business”. Borrowed through the medium of Germ. *Zedent*, in modern economic terminology, is “a creditor who assigns his right of claim to another person”.

Agent, legal, ec., Eng. *agent*, Germ. *Agent m* 1) an official representative of a firm who performs intermediary functions; 2) a wholesaler who represents a buyer or seller on a relatively permanent basis without ownership of goods (e.g., *diplomatic agent, commercial agent, consular agent, tax agent, insurance agent, secret agent, sales agent, development agent, police agent*) < Lat. *ago, egi, actum, ěre* 1) do, act; 2) conduct legal proceedings; deponent legal, e.g., Eng. *depositor*, Germ. *Deponent m* 1) a natural or legal person to whom, for some reason, a sum of money has not been paid within a certain period of time; 2) a natural or legal person who owns a sum of money that is temporarily held by an enterprise or organization < Lat. *depono, posui, positum, ěre* 1) to defer; 2) to refuse; 3) to deposit; *disponent*, Germ. *Disponent m* 1) an agent of a firm, company, organization, manager; 2) a natural or legal person, who has at his disposal available funds in accounts with commissioners or bank correspondents < Lat. *dispono, posui, positum, ěre* 1) to dispose; 2) to dispose; *endorsement* legal, Eng. *endorsement*, Germ. *Indossament n* “to transfer the ownership of a bill of exchange to another person” (borrowed through French and German) < Lat. *indo, didi, ditum, ěre* 1) to provide; 2) to put; 3) to impose; *committent* legal, ec.,

Eng. *committent* – client, customer, consignor customer, shipper of goods, Germ. *Kommittent* m 1) a person who commissions another person (commissioner) to conclude a transaction or series of transactions on behalf of the latter, but at his own expense < Lat. *committo, misi, missum, ěre* 1) decide, carry out; 2) assign, give, trust; *competitor* ec., Eng. *competitor* (from another, but also Latin root) < Lat. *competitor* “aspirant”, Germ. *Konkurrent* m “a person who competes in any field of activity with another” < Lat. *concurro, curri, cursum, ěre* 1) to flock, to converge; 2) to strive; *contingent* jur., ec., Eng. *contingent*, Germ. *Kontingent* n 1) the legally determined number of persons who are members of any institution or corporation; 2) a limit quantity, or norm (expressed in units of weight and value) established for certain purposes < Lat. *contingo, tigi, tactum, ěre* 1) to touch; 2) to touch; *remitt.* ec., Eng. *remitter*, Germ. *Remitt* m 1) a person who receives a certain amount of money on a bill of exchange; 2) the sender of a money transfer < Lat. *remitto, misi, missum, ěre* 1) to release, send away; 2) to reward; *patent*, legal, Eng. *patent*, Germ. *Patent* n 1) a document issued for a fixed term by a competent State authority to an inventor or his legal successor and certifying authorship and exclusive right to an invention; 2) a document granting the right to engage in trade, a trade (e.g., *valid patent, additional patent, dependent patent, patent for invention, consular patent, international patent, industrial patent, joint patent, trade patent*) < Lat. *pateo, ui, –, ěre* 1) to be open, to extend, 2) to be available, 3) to be distributed; *resident* legal, Eng. *resident*, Germ. *Resident* m 1) a legal or natural person who has a permanent residence in a country and is subject to some degree of taxation and regulation; 2) a representative of a metropolitan state to a protectorate who is the de facto ruler of that protectorate < Lat. *resideo, sedi, sessum, ěre* 1) to be; 2) to remain.

4. Conclusions

Thus, we have established the following characteristic features of the groups of terms with final terminological elements considered above:

1. In the creation of modern terms in *-um* and *-us*, the derivatives are substantive, verbal or adjectival bases, while for terms ending in *-end* and *-nt* only verbal.
2. The Latin inflection of the Neuter *-um* is reflected differently in the new languages:
 - a) in modern terms, the final element *-um* is morphologically distinguishable; if term bases in the Nom. Sing. form end in a hard consonant, this term element disappears;
 - b) in German, the use of the classical element is much wider. Its frequency indicates a complete adaptation of the Latin final (preservation of the final term-element, the characteristic feature of the Neuter gender, the possibility of being an element in German words with terminological and non-terminological meaning).
3. The given examples of terms in English, German, Russian and Ukrainian confirm the hypothesis of complete adaptation of Latin words in *-us* in modern languages; the term-element is a masculine gender feature.
4. Part of the terms in Russian and Ukrainian may modify the original Latin forms, which is manifested by the loss of the structural element *-us*.
5. The semantic boundary between terms with the final element *-us* and terms with the final element *-um* is rather conditional. It disappears if modern terms are formed from

Latin participles, whose generic endings indicate belonging to the genus (the inflection *-us* is the masculine, *-um* the neuter).

6. Terms with the final terminological elements *-nd-*, *-end-* have the semas “purpose of action, purpose”; “qualities”; “manner of action, limitations”; and the final terminological element *-nt-* is characterized by the semas “name of the person entrusted with certain functions”, “process of action”, “objectivity”.
7. The term elements *-nd-*, *-end-*, *-nt-* are verb suffixes that are combined with indirect case endings. And the translation of the terms is permissible arbitrarily, but the framework of the Latin gerund or gerundive should be maintained. In Russian, terms ending in *-ent* have a null final.

We have examined the individual final terminological elements that we believe to be typical, explaining their origin and the peculiarities of their functioning in modern languages. All of the above confirms our hypothesis that it is impossible to isolate a term and exclude it from the context of commonly used words – terminology develops at the expense of commonly used vocabulary, and the meanings of terminological units are fixed in dictionaries of various types at the expense of borrowings (in our case borrowings from classical languages). Such borrowing terms can be combined by means of integral semes, and also form different lexical-thematic groups.

This article analyzes the final terminology from the point of view of semantics and vocabulary and identifies the most adapted terms, i.e. we can speak about the level of their adaptation in English, German and Ukrainian languages. We have also found the best models for the creation of modern terms, thanks to which we can speak of a terminological matrix, which helps “code” a layer of terms created by analogy – they are distinguished by a common semantic meaning. This study illustrates the possibility to complement the linguistic knowledge in the perception of specific meanings. Our metamodels are distinctive signal-symbols, which in a particular situation (for example, during synchronous translation or different communicative actions for future translators, or formation of dialogic communication) differentiate subject-object orientation of information exchange. Therefore, how useful and recommendable this article can be is evidenced by the comparative characterization of suffix elements in the terminologies of different languages presented. First of all.

The author’s focus on the terminological units of the most influential Indo-European languages is currently up-to-date and has an infinite novelty. Language reconstructions of praforms, evolutionary changes in morphology, different methods of ethnological analysis, and the study of language universalities have always been the subject of studies of comparative and historical linguistics. And in today’s informational space computerization is impossible without cognitive science and its linguistic discourse: when automated methods of storing, processing and reprocessing information become more frequent; when the geometrical progress of piecemeal integration and the new technologies associated with it become more sophisticated; when software programs that recognize texts are already being developed; When chat-bots consult their potential partners through various add-ons, document management work is optimized, and the so-called help cases are formed for the client base – so you can talk about the recommendations associated with the environmental component of our research. Intellectual functions of recognition of linguistic units will be realized through the prism of these comparative studies.

Secondly.

We can also talk about the scientific efficiency of this research, because new knowledge associated with the study of suffixal lexemes, we can use the application of different types of dictionaries, The formation of theoretical works on lexicography, and the new facts of interrelation of terminological elements can be extrapolated to the lexical system of the language – the formation of names is carried out by the laws of the language, which is immediately improved and systematized. Thirdly.

In the context of existence of new tendencies we lay down the norms and standards of communication, which have been attributed to the human society in the ancient times. We demonstrate that the accumulated language experience of humanity on the basis of physical world objects can be simply copied and in its own superior form can have a new sounding. Information only becomes valuable when it is guaranteed by its use. New paradigms of modern studies of language are a challenge of our time. This assertion may or may not be accepted. But the one who possesses information is its owner.

The material of the study can be used in the educational process, used in the practice of teaching language disciplines, oral and written language for foreign students, and as an extension – used in applied interdisciplinary research. Our proposition is to take into account standard semantic groups with their internal and external changes in order to form an unique terminological system for our future.

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Digital marketing augmented linguistically: a case of three websites

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Abstract. The study focuses on the cognitive prerequisites of website content writing through the lens of image-schema theory. This linguistic observation has been made with the help of conceptual analysis. The case study is based on the content of three websites. It has been established that the website text augmentation is achieved due to specific verbal manifestation of image schema clusters. The insights gained give the grounds for an empirical follow-up on reader's response to image schema verbalisation in website texts.

Keywords: website language, image-schema clusters, digital marketing, augmentation

1. Introduction

In the world of mediated realities, a human being is surrounded with an increasing number of experiences delivered through multiple apps, social media, gaming and virtual reality technologies. In addition to interactive video and audio content producing the effect of transportation into a virtual reality, content writing is also given an extra function nowadays, as thoroughly planned verbal strategies are used to enhance the perceptual power exercised on media consumers.

In the realm of digital marketing, a text is not a text anymore in its traditional and habitual meaning but rather a medium for a seller-and-consumer interaction, a conglomerate of the well-knit textual elements endowed with particular value and argumentative power. The messages are delivered quicker, they reach prospective customers on any device and are effective by "hitting the bull's eye". A wide range of digital media, from full-size websites to specific device-tailored apps, are all used to deliver advertising or marketing content across countries and continents.

This research provides some insights into the cognitive prerequisites of website content writing. Two perspectives are taken in the exploration of the pre-conceptual basis of digital marketing texts. On the one hand, the cognitive level is explored through the lens of image-schema theory. On the other hand, the linguistic approach is adopted to establish the verbal means of achieving a pragmatic aim of a digital marketing text, with the focus on possible

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effects on the audience for facilitating customers' choices and pre-decisions made in favour of certain digital marketing companies.

The paper focuses on the cognitive tools of enhancing specific perceptions of the digital marketing websites. This objective is achieved due to a range of the tasks solved:

- 1) to review the feasibility of the image schema theory for website text analysis;
- 2) to review metaphorical potential of advertising and marketing messages delivered in a concise and content-intensive way;
- 3) to identify the dominant schemata-charged verbal means for each website analysed;
- 4) to evaluate the pragmatic potential of schemata-charged verbal means augmenting linguistic effectiveness and efficiency of websites, with effectiveness viewed as the degree of impact of website content, and efficiency – as relation of the time spent on processing to the response rate to website content.

Therefore, the cognitive prerequisites of digital marketing websites are explored in terms of their possible influence on the target audience.

2. Literature review

Theoretically, the study relies on a set of traditional and contemporary findings in the framework of image schema and cognitive metaphor theories with reference to their application in the development of digital marketing content.

The following premises outline the conceptual basis for the descriptive study of the website language augmented with image schema combinations underlying the verbal level of representation of digital marketing ideas.

Premise number one lies in the traditional view on the image-schema notion. Following Johnson's definition, an image schema is an abstract representation of "a recurring dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience" [7]. The scope of this notion comprises the idea that image schemas are "directly meaningful", they are "experienced" and "embodied", "highly schematic gestalts", they are "continuous" and exist "beneath conscious awareness" [4]. Analysing these aspects of image schemas in terms of website content, we may predict that image schema underlying the verbal content of websites may activate collective sensorimotor experiences and call for specific actions preprogrammed by a website text.

Premise number two relies on the claim made by Rohrer saying that "brain areas formerly thought to be purely sensory motoric are turning out to have important roles ... language makes much more use of the brain's processes of spatial, visual and mental imagery than previously thought" [14]. In this regard, language preserves the traces of image schemas, which may not only reveal an author's way of reasoning, but also can be used deliberately as elements to be subconsciously recognised by the audience and thus evoke the readers to perform certain actions in response to the image schema charged website text.

Premise number three is based on recognising the "flexible" nature of image schemas and that, as it follows from the linguistic analysis of websites, such "flexibility becomes manifest in the numerous transformations they undergo in various experiential contexts" [4]. Therefore,

the image schemas exist not as separate preconceptual entities functioning as a sort of filter in the process of perception and structuring of information. Instead, their numerous combinations may provide for specific reading experiences in line with certain shapes of thoughts and thus stimulate the seller-and-customer interactions based on specifically designed website text.

Moreover, the studies on image schema theory in various fields of human activity are promising. For instance, an image schema language was developed by Amant et al. [1] who tested a number of image schemas in chess, tactics in military scenarios, and behaviour in a simple robot arm simulation [1]. Another study by Hurtienne and Blessing [6] shows the potential applicability of image schema theory for intuitive user interface design, testing users' sensorimotor behaviour and reasoning process. Other considerations of image-schema theory in a similar direction also include the study by Macbeth, Gromann and Hedblom [10] bringing bringing cognitive and artificial intelligence together to describe conceptual dependency theory as one of the meaning representation theories, and the study by Hedblom and Gromann [5] on automatic image schema extraction for the establishment of relations between conceptual blending and artificial intelligence; as well as further research by Zhou, Xu and Shu [16] on knowledge graph visualisation.

Yet, there is a niche for the study of applicability of the image schema theory in the development and designing of digital marketing website texts [13]. Based on the assumption that image schema reasoning is integral to natural language processing, the content writers' awareness of the image schema theory can be advantageous for augmenting media messages.

The analysis of digital marketing websites for the manifestation of image schemas in the verbal content can shed light on verbal signals activating sensorimotor experiences guided by specific image schema combinations. At the same time, understanding the principles of image-schema-grounded reasoning may help marketing specialists enhance specific mappings and increase the rate of the customer's response to advertising content.

A wide range of image schemas is considered in the paper, from the most to the least discussed by Lakoff and Johnson [8], as well as image schemas listed by other researchers [3, 4, 7–9, 11, 14] to identify the most and least typical ways of representation of digital marketing ideas designed to win the audience's attention and prospective customer loyalty.

Alongside the image-schema theory, the theory of cognitive metaphor is also considered to trace possible metaphorical extensions of the elementary preconceptual patterns and their combinations in various contexts of human activity. The given paper relies on the cognitive metaphor theory [8] to establish the aspects of representation of abstract notions, e.g. emotions and feelings communicated to customers based on website verbal content, accompanying the argumentative and persuading power of advertising messages.

At the verbal level, the structural language levels are at the core of attention as a perspective to analyse the possible pragmatic aim achieved with the help of website text. A description of functional properties is given as a result of the website content analysis made.

3. Methods and material

Methodologically, the paper provides for linguistic observations over the verbal manifestations of image schemas in the texts of three websites in digital marketing industry selected by

random choice. The case study comprises the websites of such companies as *The Imagists* [15], *Moxie Sozo* [12], and *Creative Direct Marketing Group, Inc.* [2]. The website textual content was taken as material and language data for conceptual and linguistic analysis.

The theoretical perspectives taken enable us to conduct a conceptual analysis in the framework of image schema theory, moving from language units to respective schematic patterns structuring the ideas communicated to the audience.

The procedure of the analysis includes the following stages:

- 1) description of basic verbal features of each website;
- 2) identifying schemata-charged language units;
- 3) identifying image schema clusters;
- 4) structuring language data into categories and explaining semantic contextual interrelations in verbal manifestations of image schemas;
- 5) revealing dominant image combinations and metaphorical extensions;
- 6) evaluating pragmatic potential and peculiarities of website content.

4. Results

The language data analysed are taken from the basic content of the websites. The texts from such rubrics as *home, services, about us, work, interviews, amazing content, resources, why us* were extracted as language material for the conceptual and linguistic analysis. The total number of words processed is 3171. The focus was given both to formal features such as affixation, grammatical forms of parts of speech, and lexical-and-semantic features, as well as syntactical patterns, supplying texts with specific meanings. The results are grouped as image schema classifications: *spatial motion group, force group, balance group, transformational group, and other image schemas.*

The common and distinct features were established in the image schema conceptual organisation of the given websites, as well as verbal traces of typical and atypical image schemas were identified. One of the important findings of the conceptual analysis is the tendency toward the combination of image schemas actuating through verbal means or in specific clusters. Another observation also refers to that one and the same phrase may enter various groups of image schemas, depending on the focus of reader's attention.

4.1. Case study 1: The Imagists

The Imagists is a digital marketing company specialising in brand strategy, business development, and design. Its slogan – *We believe in a holistic, honest approach to branding for ALL* – sets the ideological conception of the website content and predetermines the peculiarities of the image-schema verbal manifestations.

4.1.1. PART-WHOLE / CIRCLE cluster

The website highlights the idea of comprehensive approach, actuating such meanings as *range, holistic, unification, wholeness, completeness, general, universal, total vision*, etc. These meanings are created due to the language units actuating the combination of PART-WHOLE / CIRCLE.

For instance, the meaning of wholeness is represented in the following examples: 1) *a holistic approach*; 2) *to deliver well-rounded results*; 3) *brand is a whole*; 4) *develop your brand as a whole*; 5) *lean, one-stop shop*, in the meaning of a place where one can get a full range of services; 6) *Christophe is a big picture guy*; 7) *agency's preparation is comprehensive*; 8) *unify a beautiful brand with the business* in the meaning of *merging into a whole*.

The formal features include the usage of compound words, adjectives, adverbs, idiomatic expressions, verbs and prepositions. The figurative meanings are created due to metaphorical extensions of image schema mappings. We can observe the case of personification; the agency is seen as a *person*. At the same time, a *big picture guy* provides for metaphorical representation of the CEO's personal qualities, and projection of the agency as *a shop* objectivises the digital company as a physical entity.

Apart from the *part-whole* image schema, the concept of *wholeness* is also supported with IN image schema actuated in language units with the meaning of *involvement* and *environment*, e.g.: *We believe in a holistic, honest approach to branding for ALL; they remain involved in every aspect of our brand environment* giving rise to container metaphorical extensions in the website text.

4.1.2. PATH / SOURCE-PATH-GOAL cluster

Another extensively represented group of image schema combinations is PATH / SOURCE-PATH-GOAL actuated through verbal means bearing both direct and figurative meanings as well as formal elements. The dominant verbal pattern is the syntactic structure [...*from ... to ...*...] which supports the media message about the full range of services and enhances the meaning of wholeness realised by the previously discussed image schema *part-whole*.

With path-related image schemas, the meanings of *road*, *a way to*, *route*, *approach*, *stops on the way to*, *the start of the journey and destination point* are realised at the verbal level mostly with reference to *goal achievement* or *end-product creation*, for instance: 1) *approach to branding*; 2) *reach your goals*; 3) *we oversee everything from start to finish*; 4) *you have a vision, we can get you there*; 5) *it all starts with a plan of action*; 6) *we issue a roadmap to achieving your goals*; 7) *directing everyone's efforts toward the realization of the objectives*; 8) *good branding is the intersection of good planning and good execution*; 9) *follow a holistic approach*; 10) *from thoughtful crowdsourcing to meticulous internal project management*; 11) *from establishing your roadmap to crafting the perfect brand and designing all the collateral material*; 12) *from ideation to delivery*; 13) *with their expertise and guidance*; 14) *a forward-thinking brand expert*; 15) *one-stop shop* (here the language unit *-stop* serves as a formal element with direct meaning of *a stop on the way to end-product acquisition* but in the context of the text the phrase serves as a phraseological unit supporting manifestation of the *part-whole* image schema). The most recurrent metaphorical extension refers to the JOURNEY metaphor and PATH image schema mapping.

At some points this cluster activates *motion/front-back* image schemas representing *action* and *movement forward* and is usually enhanced with active voice verbal forms, as in: *Whether you are launching a new brand or product*; and nouns with *-er/-or* and *-ist* suffixes, as in: *brand strategists, designers and creative directors*.

4.1.3. UP IS GOOD / MASS-COUNT / ABOVE / VERTICAL ORIENTATION / ITERATION cluster

A particular feature of *The Imagists* is that the *up*-related phrase means activate the cluster of image schemas with *vertical orientation* plus *mass-count* representing the concept of *manyness*.

Therefore, we can distinguish three conceptual lines relating to UP-related schemata: 1) UP is GOOD representing positive thinking; 2) UP / MASS-COUNT representing the concept of *manyness* and *bigness*; and 3) UP / VERTICAL ORIENTATION / ABOVE / ITERATION representing the structural concept of *adding*, *building*, etc. with the orientation to UP.

These three lines are intertwined and represented in the verbal contexts as holistic entities, for instance: 1) *maximize their potential*; 2) *better efficiency*; 3) *to maximize the way you do business*; 4) *the very best designers*; 5) *we value our clients' trust above all*; 6) *we deliver big agency results*; 7) *to maximize our clients' visibility and reach*; 8) *a great logo, an efficient and attractive online platform, great print material is not the "end-all" of good brand strategy* (here the meaning of up is good is achieved semantically based on the context); 9) *a promising start-up, an up-and-coming fashion label*; 10) *they are perfectionists, who strive for excellence*; 11) *The Imagists, and Christophe specifically, are superb*; 12) *highly efficient, creative ...*

Verbally, the meaning of *upness* as positive thinking and as conceptualisation of *orientation toward up* is achieved with the help of semantic means, i.e. lexical language units with positive connotative meanings, and with the help of grammatical and morphological features, for instance through adverbs *highly*, compounding with *high-* root morpheme, *up-* and *-up* affixation, comparative and superlative degree of adverbs and adjectives, *above* used as a part of adverbs.

The UP / VERTICAL ITERATION cluster of image schemas manifests in such verbal means as: 13) *a lean and efficient structure, ... at every step*; 14) *... and beyond*; 15) *my clients who want to build and solidify their brand*; 16) *on every aspect of building a strong brand*. This cluster represents the meanings of *gradual rise*, *structuring* and *building stages* with the help of determiner *every*, as well as semantic means. Such an image schema combination is likely to give rise to the emergence of structural conceptual metaphors for building of argumentation in favour of the advertised digital marketing company.

4.1.4. CENTER-PERIPHERY image schema

With this image schema actuation, the meaning of *customer uniqueness* is delivered to the audience. Augmenting the effect of personalisation, the company persuades the audience that it works specifically with a particular customer. This effect is achieved due to the *you*-strategy used with the focus on the customer. Therefore, the concept of *centripetence* represents the customer as the *center* of attention, whereas particular *needs* and *nuances* are represented with the shift of focus to the *periphery*, which is achieved due to lexical units with the meanings of *tailoring*, *dedication*, *needs*, *details*, *identity*, *authenticity*, etc., e.g.: 1) *we craft tailored solutions*; 2) *dedicated to*; 3) *we're all about results and ROI*; 4) *design pros around your needs*; 5) *a brand that is truly YOU*; 6) *good relationships are at the core of successful endeavors*; 7) *necessary for your success*; 8) *... and beyond* (here the contextual meaning of periphery is used); 9) *destined to ... visibility and reach*; 10) *conversant in the most granular details*; 11) *they seek the perfect tone and approach for each project*; 12) *brand identities, authenticity*.

4.1.5. LINK image schema

Next most common image schema identified in language units is link representing the meanings of *help, interaction, cooperation, partnership, relationship, collaboration, connection*, etc., verbalised either semantically in respective lexical units or formally, based on prepositions and phrasal verbs: 1) *helping all brands*; 2) *bring together the best designers*; 3) *passionately connect with your brand*; 4) *we help our clients*; 5) *through a collaborative and engaging partnership*; 6) *collaborative and professional partners and we continue to work together*; 7) *The Imagists and Ellipses partnered on a tremendous new business opportunity for both of our agencies*; 8) *attentively collaborated with us*. At the same time, the metaphorical extension occurs in representing a *brand* as a *living being* with whom the connection must be established. Sometimes the *link*-related semantic units are used together with epithets and adverbs with connotative meanings.

4.1.6. ENABLEMENT / REMOVAL OF RESTRAINT / ATTRACTION cluster

Semantically, this cluster of image schemas is actuated with the help of lexical units with the meanings of *allowing, gaining access to smth, removal of restrictions, attraction*, etc., but at the same time a certain shade of *force* meaning is traced, as in: *ensuring, execution*, etc., whereas the formal features include morphological units such as *-able, -ible* suffixation, which can be traced in the following representations: 1) *ensuring consistency and accountability*; 2) *our expertise allows you to identify opportunities*; 3) *ensuring perfect execution, and optimal visibility*; 4) *allow us to deliver results*; 5) *access to the best minds and talents*; 6) *yet execution is key*; 7) *you gain access to the very best designers*; 8) *to ensure our work resonates with your audience*; 9) *accountability at every step*; 10) *attract attention and develop public confidence*; or both *enablement* and *force* meaning at the same time, as in: 11) *The Imagists are my secret weapon*. The combination of these image schemas may ensure the transmission of the overall meaning of *solution of the problem* and *attraction of new clients for the customer*.

4.1.7. BALANCE / SCALE cluster

Alongside the previously discussed image schemas, we can observe that the most salient and conspicuous meaningful parts of *The Imagists* website content are compensated at the expense of equilibrating language units actuating BALANCE and SCALE image schemas.

Formally, they are represented through syntactical patterns like *as... as*, thus creating the effect of measurement and balance, e.g.: 1) *you are as efficient as you can be*; or *while* + participle forms representing the parallel action, e.g.: 2) *while staying on time and on budget*. The concept of *scale* is actuated in the lexical units denoting measurement, e.g.: 3) *clear costs, measurable results are what we live by*.

4.1.8. ROTATION image schema

This transformational group of image schemas is represented by ROTATION. The rationale reasoning underlying the argumentation built in the favour of *The Imagists* is accompanied with the concept of *magic* most commonly verbalised through lexical and grammatical features bearing the meaning of *transformation, renovation, turning into, redoing*, etc., e.g.: 1) *reinventing*

your image; 2) *turn their strategic vision into reality*; 3) *to redefine their brand*. The prefix *re-* is used to enhance the rotation effect. The *rotation*-related verbal phrase means to activate the image of a *rotating cycle* as a result of which the emergence of a new value, or product, or a phenomenon, or reality transformation is conceptualised.

4.1.9. Other image schemas

The LIGHT-DARK image schema belongs to the group of rarely discussed and less common image schemas. However, it should not be disregarded, as its representations may predetermine the unique content writing and deautomatised perception. In *The Imagists* website, this image schema manifests in the verbal phrase denoting *brightness, light, turning on*, e.g.: 1) *no shady business*; 2) *We work on projects that “turn us on”*; 3) *make their business shine*.

As interim conclusions, we may say that the key messages are augmented at the conceptual level by such image schemas as PART-WHOLE, PATH, FORCE, ENABLEMENT, CENTER-PERIPHERY, UP, MASS-COUNT, etc., thus attracting prospective customers' attention to such distinctive features of the company as power, wholeness, impressiveness, individual approach, ability to solve a problem, whereas less typical image schemas shape the individuality of the digital marketing content.

4.2. Case study 2: Moxie Sozo

Moxie Sozo is a digital marketing company specialising in brand design and development. Its slogan is *Make Art Work*, which focuses on creativity as their core activity. The concept of *creativity* is incorporated in every section of the website content and is augmented with a network of image schemas discussed below.

4.2.1. IN / OUT/ CONTAINMENT / FULL-EMPTY/ CENTER-PERIPHERY cluster

These image schemas are tied together as a bundle representing the idea of an unconventional, non-traditional approach of the company to their work. The respective lexical units bear the meanings of *inspiration, madness, something atypical, unique, outstanding*, etc., whereas formal features include phrasal verbs with the preposition *out* and the prefix *un-*, *out-*. For instance, 1) *Art captivates the senses*, 2) *We've helped startups to stand out*, 3) *They inspire a certain kind of madness, one that leads to unconventional thinking—and unconventional success*; 4) *If you have an outstanding portfolio...*; 5) *uncover fresh insights and opportunities*; 6) *to create unconventional brands for clients of all sizes, categories, and aspirations*. These semantic features predetermine the metaphorical projection of *art* and *inspiration* as abstract concepts through the lens of physical entities. At the same time, the concept of *containment* and *fullness vs emptiness* is also actuated based on image schematic combinations giving rise to CONTAINER-related metaphorical extensions, e.g.: 7) *our office is chock full of places to look*; 8) *The walls of our office are packed with an eclectic mix of curiosities*; 9) *an insatiable curiosity...* The image schema IN is also combined with ACROSS at the intra-sentential level producing the meaning of *everywhereness* and *omnipresence* contained in certain entities, e.g.: *Information is all around us, so inspiration is everywhere — in data, in the past, in people, and in the world around us*. Moreover, this idea is augmented syntactically through parallel constructions.

4.2.2. CONTACT / LINK / ATTRACTION / ENABLEMENT / REMOVAL OF RESTRAINT cluster

This image schema cluster refers to the *force* group and actuates the concepts of *interaction with clients, customer attraction and engagement*, as well as the *removal of restrictions*, which finds its particularisation in the website language context.

The examples below are given in larger contexts, at the syntactic level, unfolding and specifying the messages communicated to the audience.

For instance, in the case 1) *Humans respond to art in powerful ways. It makes us feel curious, connected, inspired, entertained, excited, motivated, moved, and understood. It is loved, shared, memorable, and valuable. In other words, art is everything a brand aspires to be*; we can observe not only *link* mapping and actuation of *connection* but also the *force* concept activated through passive verb forms or past participle forms representing the passive state of the audience *as if the customers have already been won*. Therefore, we can state that the *force* image schema underlying the verbal level of the website content is a tool to exercise influence on the audience, whereas the *link*-related meanings such as *connection* are given the forefront at the verbal level of presentation.

The *link*-related verbal phrase also includes the lexical units denoting *something common people have in*, e.g.: 2) *We begin with a shared understanding of the team, project, goals, and constraints*; the concept of *interaction* is also enhanced with the lexical meanings of response, e.g.: 3) *and a burning desire to make art work, we'd love to hear from you*.

At the same time there is a range of lexical units belonging to the *military and religion*-related thematic groups which actualise the concept of *force* as soft power and in figurative meanings: e.g.: 4) *harnesses the power of art in branding*; 5) *informed by data and driven by insight*; 6) *beloved brands and passionate brand fanatics*; 7) *Despite the trophies hanging on our walls, we are not big game hunters*; 8) *Brands and people have the power to change their categories*; 9) *Creative cult seeking fanatical followers*.

Therefore, we can state that behind the *link*-related website content language elements there is a strong focus on the *force* image schema actuation, about which the above discussed phrase means to certify.

At the same time, this group is complemented with the concept of *removal of restraint* and *enablement* manifesting in: 10) *Curiosity, intelligence, and intuition are the keys to harnessing it*; 11) *There are limits to much of the human experience. Not the human imagination. Its boundlessness is where we'll find solutions to even the most complex challenges*. These image schema mapping give rise to the structural metaphorical projections conceptualising the idea of *overcoming the obstacles* and delivering the message that *everything is possible*.

4.2.3. PATH / SCALE / LENGTH / ACROSS / WIDE-NARROW cluster

This cluster of image schemas represents the scope of the services both through formal morphological or grammatical features and lexical and semantic verbal means. For instance, the concept of *path* is actuated in the [*from... to*] syntactical pattern, as in: 1) *From brand development to packaging design and even website development*; and through lexical unit approach and lead, as in: 2) *we've found the following approach leads to the most consistently inspiring outcomes*.

The concept of *vast representation of the company activity* is actuated with prepositions such as *across*, *around* and lexical units denoting *large territories*, e.g.: 3) *around the globe*; 4) *category leaders explore new opportunities on all seven continents*, *yes seven*; 5) *We think expansively before thinking critically...*; 6) *on the most exciting conceptual territories*; 7) *implement that concept across the right brand touchpoints*; 8) *from across the ages and around the world*. The illustrated examples show a range of figurative meanings resulting from the ORIENTATIONAL metaphorical projections.

4.2.4. ROTATION image schema

With this image schema actuation, the meaning of *transformation* is conveyed, as in: 1) *We translate inspiration into ideation*; 2) *We focus and refine the best concept*; 3) *We revisit project goals and performance, looking for further opportunities to refine and improve*; 4) *change their categories, create new ones, or reshape society*. These lexical units given in the contexts as well as the use of *re-* prefixation provide for creating the ideas of changing the reality, metamorphosis, improvements, renewal, conversion and reinvention, as if *another loop or circle of cycle is made and everything is changed as a result of rotation-like spatial perception of the messages preprogrammed in digital marketing content writing*.

As an interim conclusion, we must admit a certain degree of subjective view on website content peculiarities, but given the typical nature of content writing, we can predict that the empirically collected perceptions would be more or less in line with the proposed vision of the subject matter of the study.

4.3. Case study 3: Creative Direct Marketing Group, Inc.

Creative Direct Marketing Group, Inc. is a digital advertising company. Its slogan says “*Direct Response and Digital Marketing for the 21st Century*” and organises a network of key messages augmented by image schema actuation. The clusters below shape the conceptual portrait of the website.

4.3.1. CONTAINMENT / PART-WHOLE cluster plus OUT / CENTER-PERIPHERY cluster

The image schemas of CONTAINMENT / PART-WHOLE cluster belong to spatial group and highlight the concept of *getting something from something*, as in: 1) *Our advertising campaigns generate better results from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 2) *to getting a response from your best prospects and integration* which is verbalised with the help of lexical means with direct meaning, e.g.: 3) *Integrated Marketing Solutions*; 4) *data capabilities allow us to integrate*; 5) *Instead, they should be integrated together*; 6) *Integrated marketing is an accountable, time-tested approach*; 7) *integrated marketing campaigns with high-level strategy*; 8) *the foundation of your integrated campaign*; and figurative meaning representing the concept of *wholeness*, as in: 9) *Our turnkey approach*; as well as with the help of syntactical expressive means such as enumeration to represent *what is contained*, as in: 10) *includes*

strategy, branding, campaign development, print and direct mail, digital marketing, social media, video, TV, and radio, where the enumerated elements serve as parts of the whole entity.

At the same time, we can presume that the enumerated syntactical elements may also be conceptualised as *building blocks* with the meaning of *adding* activating ITERATION and UP images schemas and predetermining the structural metaphorical projections. Therefore, the *containment* and *part-whole* image schemas are augmented with *up*-oriented conceptual mappings.

The image schemas of OUT / CENTER-PERIPHERY cluster represent the meanings of *going out of container / closed entity* and *becoming a unique, specific, tailored, being different, personalisation*, as in: 11) *Why we are different*; 12) *Cdmg's tailored and tested approach*; 13) *craft your message and unique selling proposition*; 14) *What makes your product or service special?*

These two clusters may activate each other in the process of exposing the audience to the digital marketing text; they are coupled with related sets of image schema clusters.

4.3.2. UP / ITERATION cluster

This cluster of image schemas shapes the basis of a set of concepts verbalised with language units bearing connotative meanings such as *up is good* and *replicating / adding new elements* creating the meaning of *building the foundation* or *support*.

The concept of *upness* is created due to such verbal means as the adverbial *highly* or adjectival *high* forms used as part of compound words, as well as comparative and superlative degrees of adjectives, or numerals expressing certain numbers, as in: 1) *Our advertising campaigns generate better results from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 2) *Direct mail, even in the online world, is still one of the most effective and profitable ways to generate leads or to sell your product or service*; 3) *You'll get more leads, make more sales and build your business faster when you build a strong and accountable online presence. CDMG can help you every step of the way, from writing and designing websites and landing pages that convert to driving high-quality traffic to your site*; 4) *Direct mail is a highly targeted marketing approach that gets a much higher response than any other marketing medium*; 5) *high-quality traffic*. This UP/ ITERATION cluster is also augmented which the phrases including the language units of comparative and superlative degree such as *more*, *better*, *best*, etc., as in 6) *Our creative has done more than just win us 86 awards. It's generated measurably better response*; 7) *to produce a high response... and high profits*; 8) *to getting a response from your best prospects*; 9) *more than 1,000+*; 10) *integrated marketing campaigns with high-level strategy*; 11) *CDMG uses the most advanced big data in the world to find the most likely-to-buy audience*.

The concept of *support* and *foundation* is verbalised with the help of lexical units with direct meaning as, in: 12) *Lay a powerful foundation with direct mail*; 13) *A powerful and innovative direct mail piece, such as a magalog, newsalog, or in some cases, a 3-D package or videolog, will be the foundation of your integrated campaign*; whereas the concept of *repeated vertical adding of new elements* is verbalised with the help of phrasal verbs, or free word combinations with prepositions such as *above*, *upon*, *on* creating the *vertical orientation*, as it follows below: 14) *Build upon concepts with creative design and quality production*; 15) *repeating the same message*; lexical units bearing the meaning of *building*, *construction*, *strong*, and *powerful* potentially triggering the activation of image-schemas of the *force* group discussed in paragraph 4.3.5,

e.g.: 16) *building powerful persuasion*; 17) *build your business faster when you build a strong and accountable online presence*.

At the same time, UP image schema may reinforce the meaning of *bigness*, *voluminous*, reorienting the conceptual attention to horizontal direction and to various directions augmenting the concept of *scale*, *across*, *extension*, *motion*, and related image schemas.

4.3.3. SCALE / LENGTH / ACROSS / MOTION cluster

This cluster of image schemas shapes the system of concepts verbalised with the language units bearing the meaning of *volume*, *measurement*, *scope*, *extension*, *everywhereness*, *omnipresence*, *multitude*, *manyness* with the focus on *location*.

At the same time, we can observe the concept of *motion* verbalised lexically in the meaning of *the action taking place on a wide scale*. Apart from lexical means, we can also identify prepositions such as *across*, and prefixes like *omni-*, *multi-*. Sometimes, the meaning of *extensiveness* is supported with enumerations or determiners such as *any* or *other*.

These features are intertwined, which can be observed in the following examples: 1) *target the same individuals across media*; 2) *across multiple channels*; 3) *This message will be consistent across all of your marketing materials*; 4) *any other marketing medium*; 5) *across multiple mediums, including drip email campaigns, Facebook advertising, banner and native ads, pre-roll video, and Amazon advertising*; 6) *with a single, focused call-to-action (CTA)*; 7) *successful launch of our premium product*.

This cluster is compatible with *path*-related image schema projection in the meaning of *length*, *drive*, whereas *motion*, verbalised in lexical units denoting *active action*, may activate the system of image schemas belonging to the *force* group.

4.3.4. PATH / SOURCE-PATH-GOAL cluster

This cluster of image schemas is less noticeable in the texture of the website content, but its lexical means of verbalisation may stimulate the effect of dynamism and responsiveness, and it seems that this cluster is a bridge to the *force* group schemata, which can be observed in the following examples: 1) *CDMG can help you every step of the way, from writing and designing websites and landing pages*; 2) *convert to driving high-quality traffic to your site*; 3) *We track every new client and lead using variant A/B testing*.

4.3.5. FORCE group cluster: COUNTERFORCE / ENABLEMENT / REMOVAL OF RESTRAINT / SCALE

This cluster of image schemas represents the meaning of *power*, *immediate action*, *approaching*, *attacking*, *acting in response*, *enabling*, *removal of obstacles*, *measuring force*, *strategy*, etc. Very often we can observe the military-related thematic group. Moreover, the meaning of *responsiveness* may be referred to *counterforce* image schema augmented with *straight* image schema verbalised with the adjective *direct*, represented in the slogan of the company: 1) *Direct Response And Digital Marketing For The 21st Century*.

The combination of COUNTERFORCE and STRAIGHT represent the concept of *target* verbalised in the lexical units with the meaning of *attacking, targeting*, as in: 2) *Direct mail, even in the online world....*; 3) *on your direct mail piece and drive prospects*; 4) *to getting a response from your best prospects; from scientifically proven direct response strategies that are highly targeted, creating greater lifetime value from your customers*; 5) *target the same individuals across media*; 6) *what message is resonating with your audience*; 7) *Targeting your best prospects and leads is critical to the success of your campaign. Our team will help you define your best audience and identify new market opportunities so that you can reach the prospects who are not only likely to buy from you, but also become a part of your loyal customer base*; 8) *Once we've helped you identify your "perfect prospects," we'll strategise a message and a campaign to help convert these prospects into buyers*.

The COUNTERFORCE and STRAIGHT image schemas manifest in the lexeme *direct*, being also compatible with *compulsion* image schema actualised in the lexical verbal means with the meaning of *irresistible, overwhelming, powerful, response*, etc., whereas other verbal means specify this concept contextually only, for instance: 9) *Direct mail, digital ads, Facebook, email campaigns, TV, and radio are powerful marketing tools*; 10) *proven direct copywriting principles*; 11) *define why it is that your prospects absolutely must buy from you*; 12) *building powerful persuasion*; 13) *that your prospects won't be able to resist*; 14) *Lay a powerful foundation with direct mail*; 15) *A powerful and innovative direct mail piece, such as a magalog, newsalog, or in some cases, a 3-D package or videolog, will be the foundation of your integrated campaign*; 16) *Direct mail is a highly targeted marketing approach that gets a much higher response than any other marketing medium*; 17) *deliver even more powerful marketing materials that get you an even greater response*.

The meaning of *influence on the target audience / prospects* is augmented with the idea that such power is *measurable*, which activates *scale* image schema verbalised with a range of lexical units such as *cost-effective, measurable, adjustments*, and suffix *-able*, adjectives or adverbs, or past participle form, for example: 1) *and measurable results*; 2) *It's generated measurably better response*; 3) *CDMG, we don't believe in "throwing spaghetti at a wall" and seeing what sticks. We believe that marketing should be accountable, cost-effective, and results-driven*; 4) *When we've analyzed the results, our team will make adjustments where needed*; 5) *a strong and accountable online presence*; 6) *have accountable advertising*; 7) *is an accountable, time-tested approach*. This image schema also activates ENABLEMENT and REMOVAL OF RESTRAINT images schemas, as in: 8) *data capabilities allow us to integrate*; 9) *Creating a breakthrough campaign for your emails*.

4.3.6. Other image schemas

Some other image schemas identified are ROTATION as part of transformational group, MATCHING, and PROCESS. They are not numerous in the website content but may ensure the completeness of messages and serve as linking elements between image schema projections.

The meanings of *transformation* and *complete change* conveyed with the help of verbal means are caused by activation of *rotation* image-schema, these verbal means are lexical units bearing the meaning of *conversion, turning into, changing state*, and prefixation with *re-*, e.g.: 1) *convert to driving high-quality traffic to your site*; 2) *turn our finances around with*

your website redesign and successful launch of our premium product; 3) convert these prospects into buyers; 4) Retarget and convert with digital; 5) who are not only likely to buy from you, but become a loyal customer base. The image schema MATCHING softens the meaning of *attack* achieved with verbalisation of the *force* group image schemas and may produce a harmonising textual effect, as in: *All digital marketing elements will match the messaging*; whereas the lexical verbalisations of PROCESS image schema, as in: *to constantly improve what message is resonating with your audience; we've mastered the process*; may enhance the effect of stability of the digital marketing company advertised.

Summarising the linguistic portrait of *Creative Direct Marketing Group, Inc.*, we can state the dominance of the *force*-related verbalisations and predict the website text possesses high interactive potential and linguistic prerequisites of exercising influence on the audience.

5. Discussion

For the observations made, we applied classical linguistic and conceptual analysis, as well as hermeneutic approach. We admit a reasonable tolerated error of the manual analysis conducted in the framework of this study.

On the one hand, the possible software processing of language data would generate the results with a greater number of formal, i.e. grammatically bound, language units, which would give a more detailed analysis of image schema manifestations in the website texts.

On the other hand, the manual analysis gives an advantage in terms of extracting semantically and contextually bound manifestations of image-schemas in the website texts and provide for a more extensive and amplified vision in terms of pragmatic potential of the website texts augmented with schemata charged language units.

This also allows for tracing the conceptual interrelations between image-schematic projections which may be activated in the course of perception of the website content and function as dynamic preconceptual patterns shaping the contours of the messages delivered in the digital marketing industry.

Another consideration refers to the fact that a greater part of linguistics analysis was conducted at the level of lexical-semantic and morphological features in this study, whereas the immediate constituent analysis would enable us to establish the ultimate constituents that serve as structural elements of the meanings predetermined by the image schema clusters. However, such an approach would require some separate linguistic studies of each website to be carried out at the lexical and semantic language levels. Nevertheless, the methods used in this study enable us to reveal the tendencies in constructing marketing messages and in preprogramming the potential customers' responses. Such an approach also provides for some insights into the nature of website language and enables us to build the design of the further research aimed at collecting empirical data.

6. Conclusions

As a result of the study in the framework of the cognitive prerequisites of the website language efficiency based on the methods of conceptual analysis and linguistic observation we have

gained some valuable insights which encourage us to undertake further research based on the use of empirical methods.

Firstly, the website language is not a plain text but a set of specific messages packed into specific verbal means. A website layout does not allow for writing a plain text, the messages must be visible, readable, quickly received and able to call to action.

Secondly, the website language is highly hyperbolised, however, the figurative language is not enough to produce powerful effects. Therefore, the effect of reaching the audience or prospective customers is achieved at the cognitive level through specific networks or aggregations of image schemas, or their clusters, activating specific meanings which facilitate the delivery of key selling messages to the audience.

Thirdly, the delivery of key ideas is augmented by formal or semantic and contextual verbalisations of recurrent image schemas. These are lexical units bearing direct or figurative meanings, as well as morphological and grammatical forms typical for image-schema projections.

Based on the observations made, we can predict that 1) in the course of processing of the website text, various areas of conceptual domain become profiled; 2) depending of the highlighted domain, image schemas may activate the conceptually neighboring image schemas triggered by contextual factors; 3) these activation occur not chaotically or sporadically but as a chain of related preconceptual entities which are given a forefront in the course of perception of the website content; 4) the elements of the image schema clusters are activated sequentially by a human mind in the process of being exposed to a website text.

The dominant image schemas in all three case studies belong to the *force* group and *spatial* group. Their recurrence speaks for the automated language use and content perception of the website advertising messages which are likely to be consumed by prospective clients as a matter of natural course of events. What makes websites stand out from each other is the focus on one or two distinct image schema manifestations which predetermine a website's charisma and facilitate communication of a specific idea to the audience.

The findings of this study can be used as a point of departure for subsequent empirical studies, which will help us 1) verify the pragmatic potential of website language, trace readers' reactions to the content saturated with schemata-charged verbal units; 2) answer how quickly readers respond to the content-intensive presentation of information; and 3) learn whether schemata-charged language units activate readers' sensorimotor experiences so that the content is perceived automatically.

In conclusion, we can state that website text language is heavily enhanced with verbalised traces of image schemas. The problem of website text augmentation is a prospective field of studies and can be applied in practical terms in other domains of human experience such as social, ecological, and media campaigns aimed at evoking prosocial action.

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Lexical difficulties in the acquisition of German

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Abstract. This study¹ is focused on interference-related errors in German students' written papers. These errors are caused mostly by the differently structured non-linguistic reality, which results in asymmetries of language signs. Mistakes occur particularly in polysemous words, words with different semantic ability to combine, fixed phrases, and prepositional phrases. Concerning foreign words, interference-related errors arise from their asymmetric occurrence in the mother and the target languages, and also from their different meanings in both languages.

Keywords: interlingual interference, polysemous words, semantic ability to combine, fixed phrases

1. Einleitung

Wir sind *gern, dass es dir gut geht.

Der Preis stellt für mich kein Problem *vor.

Meine Theaterkarte ist leider *durchgefallen.

Ähnlichen Fehlern begegnen wir ständig in den Äußerungen der tschechischen Deutschlerner. Es handelt sich um lexikalische Fehler, denen im Unterricht gewöhnlich wenig Aufmerksamkeit gewidmet wird – sei es aus Zeitgründen oder weil die Asymmetrie der Wortschätze zweier Sprachen bei weitem nicht so gut untersucht ist wie die Asymmetrie ihrer grammatischen Systeme. Dabei unterscheiden sich die Sprachen nicht nur durch unterschiedliche Grammatik oder unterschiedlichen Wortschatz. Die Unterschiede sind tiefgreifender: Jede Sprache gliedert, strukturiert oder klassifiziert die außersprachliche Wirklichkeit anders. Zwischen den Wörtern zweier Sprachen gibt es nie eine Eins-zu-Eins-Entsprechung, d. h. keine totale, sondern nur eine partielle Äquivalenz. So heißt es z. B. auf Deutsch „es geht wie geschmiert“, auf Tschechisch „jde to jako po másle“ (=es geht wie auf Butter) oder sagt der Deutsche „Ich habe die Nase voll“, der Tscheche „mám toho plné zuby“ (=ich habe davon die Zähne voll).

Die unterschiedliche sprachliche Strukturierung der außersprachlichen Wirklichkeit hat eine Asymmetrie der sprachlichen Zeichen zur Folge, die beim Spracherwerb eine Barriere darstellt, zur falschen Wortwahl führt und Kommunikationsstörungen verursacht. Dabei entstehen zahlreiche lexikalische Fehler, die im Folgenden behandelt werden. Obwohl es sich um

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lexikalische Interferenzfehler tschechischer Lerner geht, die auf den Einfluss der Muttersprache zurückgehen, ist die Übertragbarkeit der gewonnenen Erkenntnisse auch auf andere Sprachen anzunehmen. Dies bezeugen zahlreiche Anfragen in den Internetforen (Bedeutung jemandem begegnen und jemanden treffen dasselbe? / Muttersprache Spanisch /; What is the difference between Boden und Erde? / Muttersprache Englisch /; Was ist der Unterschied zwischen führen und leiten? / Muttersprache Italienisch / usw.). Bei diesen Schwierigkeiten handelt es sich also nicht um eine Angelegenheit der tschechischen Muttersprachler, sondern um eine Eigenart des Deutschen.

Mit Fehlern beschäftigt sich die Fehlerlinguistik [21, S. 71], [8], für die auch die Beziehung Fehleranalyse verwendet wird [24, S. 661]. Ihre Aufgabe besteht darin, die im Fremdsprachenunterricht erfassten Fehler zu sammeln, zu klassifizieren und quantifizieren, damit sie schließlich reduziert und vermieden werden können. Die Einstellung zu den Fehlern hat sich im Laufe der Zeit geändert. Man betrachtet sie nicht mehr als Sünde, sondern hält sie für notwendige Schritte auf dem Weg zum Erwerb einer Fremdsprache [20, S. 6-13]. Nach Imider [16, S. 27] oder Kleppin [18, S. 20] ist eine Äußerung dann richtig, wenn sie grammatisch korrekt, nicht kommunikationsstörend und in der gleichen Situation verwendet wird, in der sie ein Muttersprachler verwenden würde.

Für den kommunikativ orientierten Unterricht wird als Maßstab für die Beurteilung der Fehler das Nicht-Stören der Kommunikation bzw. die Noch-Verständlichkeit angesehen. Fehler wie die Freizeit des *Studentes, er *hat gekommen, *der Fach könnten nach diesem Kriterium toleriert werden, weil sie die Kommunikation nicht stören. Unter den Bedingungen des Fremdsprachenunterrichts an der Hochschule sollte man jedoch an die Sprachkenntnisse der Hochschulstudenten höhere Ansprüche stellen als die bloße Verständigung um jeden Preis ohne Rücksicht auf Flexion, Syntax und richtige Wortwahl. Unter Sprachunterricht an der Hochschule ist ein Unterricht zu verstehen, bei dem die Fremdsprachen nicht nur Hauptfach, sondern auch ein obligatorischer begleitender Bestandteil des Studiums sind, weil sie für das betreffende Berufsfeld unverzichtbar sind (z. B. im Außenhandel, in der Diplomatie, im Tourismus usw.).

Der vorliegende Beitrag konzentriert sich auf eine Problemzone der Fremdsprachendidaktik – auf lexikalische Interferenzfehler (Verwechslung von Platz, Ort, Stelle; ändern, wechseln, umtauschen; bilden, schaffen u. a.), die die Kommunikation stärker stören als grammatische Fehler. Ihre Ursache ist die Wirkung der Interferenz, d. h. die Verletzung einer sprachlichen Norm durch die Beeinflussung durch andere Elemente bzw. den Prozess dieser Beeinflussung [17, S. 9]. Um interlinguale Interferenz handelt es sich dann, wenn die Zeichen der Muttersprache oder einer anderen Sprache auf die Zielsprache übertragen werden. Das Ziel unserer Untersuchung besteht darin, die sich ständig wiederholenden Interferenzfehler zu erfassen, zu kommentieren, ihren Ursachen nachzugehen und schließlich Möglichkeiten und Wege zu suchen, wie die Wirkung interlingualer Interferenz auf lexikalischer Ebene überwunden werden kann.

2. Lexikalische Fehler im Fokus der Linguistik

In der Fehlerlinguistik gehört zu den wichtigen, oft diskutierten Themen vor allem die Rolle der Muttersprache im Unterricht. Es setzt sich immer mehr die Ansicht durch, dass sie im Unterricht als fördernder Faktor eingesetzt werden kann [20, S. 8-9], [25, S. 18], [12, S. 1]. Königs

hebt ihre positive Rolle bei der Bewusstmachung der Unterschiede zwischen den Sprachen hervor und fordert den Einsatz von Übersetzungsübungen. Für die Übersetzung als fünfte Fertigkeit neben Sprechen, Schreiben, Lese- und Hörverstehen setzt sich Gnutzmann [10, S. 33] ein. Auch Butzkamm [7, S. 174-192] betont den punktuellen, systematischen und zugleich diskreten Einsatz der Muttersprache.

Auch die Paronymie – die Verwechslung ähnlicher Wörter rückt als Ursache zahlreicher lexikalischer Fehler in den Mittelpunkt der Aufmerksamkeit [22, 29, 31]. Es werden Kriterien für Paronyme präzisiert und Klassifizierungsvorschläge erarbeitet. Um festzustellen, in welchen Bereichen Lerner einer bestimmten Sprache Fehler machen, werden Lernerkorpora geschaffen. Sie enthalten Sammlungen von Texten, die von Lernern produziert wurden. Der Vergleich der Lernerkorpora verschiedener Muttersprachler gibt zugleich Auskunft über generelle Probleme beim Erwerb des Deutschen. Ein Beispiel der Lernerkorpora ist das an der Humboldt-Universität zu Berlin entwickelte Korpus Falko. Dafür, was als korrekt angesehen werden kann, gibt es bei den Muttersprachlern allerdings mehrere Möglichkeiten oder Zielhypothesen [23, S. 119-140], [30].

Mit den sich ständig wiederholenden lexikalischen Fehlern tschechischer Deutschlerner beschäftigten sich auch in Tschechien mehrere Untersuchungen. Zu erwähnen sind hier die Artikelreihe von Amelungová et al. [1, 2, 3, 4, 5, 6], die 36 allgemein- sowie fachsprachliche Verwechslungsfälle erfassen, erklären und mit entsprechenden Übungen ergänzen, weiter Höppnerová [13, S. 14-22], die die Wirkung der interlingualen Interferenz auf allen Sprachebenen untersucht, Podhájská [26] die Vorschläge für geeignete Übungsformen macht oder Rinas [27, 28], der sich ebenfalls mit Interferenzfehlern der deutschsprechenden Tschechen sowie der Fehlerbeseitigung beschäftigt. 1000 typische (Interferenz)fehler und Grammatikprobleme tschechischer Deutschlerner erfasst und analysiert das „Deutsch-tschechische Fehlerlexikon“ von Hielscher et al. [11]. Rund 180 lexikalische Fehler erfasst, erklärt und mit Beispielen illustriert das Lehrbuch „Falsche Freunde im Deutschen“ [14, 15]. Alle behandelten Erscheinungen werden durch umfangreiche Übungen ergänzt. Die vorliegende Untersuchung kann sich also auf mehrere Vorarbeiten stützen und an sie anknüpfen.

3. Quellen der Interferenzfehler

Das Fehlerkorpus entstand durch die jahrelange Exzerption von Fehlern in schriftlichen Äußerungen von Lernern mit Sprachkenntnissen auf dem Niveau B2 oder C1 des Gemeinsamen europäischen Referenzrahmens. Es handelt sich um Aufsätze, Bachelorprüfungen, Staatsexamensarbeiten, Übersetzungen und Tests von Germanistik-Studenten an der Pädagogischen Fakultät in Pilsen sowie von Wirtschaftsstudenten der Wirtschaftsuniversität in Prag, bei denen Deutsch obligatorischer begleitender Bestandteil des Studiums ist. Nicht erfasst wurden Fehler, die auf eine mangelnde Aneignung des Wortschatzes zurückgehen. In das Fehlerkorpus wurden nur die Fehler aufgenommen, die mehrfach vorkommen. Sie werden wie üblich mit * gekennzeichnet.

4. Ursachen der Interferenzfehler

Die muttersprachliche Interferenz ergibt sich daraus, dass der Lerner das Äquivalent verwendet, das ihm seine Muttersprache anbietet. Da aber die Sprachen die außersprachliche Wirklichkeit unterschiedlich strukturieren, sind die sprachlichen Zeichen der Muttersprache und der Zielsprache asymmetrisch. Einem sprachlichen Zeichen der Muttersprache können mehrere Zeichen in der Zielsprache entsprechen, wie es z. B. bei počítat – rechnen, zählen der Fall ist. Umgekehrt kann ein Zeichen in der Zielsprache mehrere Äquivalente in der Muttersprache haben, wie z. B. bei Mangel – nedostatek, závada. Im ersten Fall hat der Lerner Probleme mit der richtigen Wortwahl, im zweiten Fall bemüht er sich, jedem Äquivalent in der Muttersprache ein besonderes Äquivalent in der Zielsprache zuzuordnen.

Den Fällen mehrerer Äquivalente in der Zielsprache begegnen wir bei polysemen Wörtern in der Muttersprache.

Eine weitere Asymmetrie der Wortschätze besteht darin, dass die Wörter nicht isoliert vorkommen, sondern in Beziehungen zueinanderstehen, miteinander verknüpft sind, d. h. Kollokationen bilden. Unterschiedliche semantische Kombinierbarkeit ist eine weitere Quelle interlingualer Interferenzfehler.

Schließlich kommen Asymmetrien bei lexikalisierten, syntaktisch und semantisch festen Wortverbindungen vor, deren einzelne Komponenten oder Struktur oft einander in verschiedenen Sprachen nicht entsprechen (etwas in Ordnung bringen – dát něco do pořádku, wobei dát geben bedeutet).

Zahlreiche Stolpersteine gibt es im Bereich der Fremdwörter, die in zwei Sprachen oft asymmetrisch vorkommen oder unterschiedliche Bedeutungsstruktur haben (Student ist im Deutschen nur ein Hochschüler, im Tschechischen dagegen auch ein Gymnasialschüler).

Eine weitere Quelle sind auch die Paronyme – laut- oder bedeutungsähnliche Wörter, die auf Grund ihrer Ähnlichkeit oft verwechselt werden.

4.1. Polysemie der Wörter

Polysemen Wörtern in der Muttersprache entsprechen häufig mehrere Äquivalente in der Zielsprache. Der Lerner prägt sich dabei meistens das zuerst gelernte oder häufiger vorkommende Äquivalente ein und verwendet es dann auch für andere Äquivalente ohne Rücksicht auf den Kontext. Die Äquivalente verschiedener Bedeutungen tschechischer Wörter können weit auseinander liegen (trvat – dauern, auf etwas bestehen; současný – gleichzeitig, gegenwärtig). Bei bedeutungsähnlichen Wörtern ist die Unterscheidung schwieriger (vést – leiten, führen; sám – selbst, allein).

Eines der deutschen Äquivalente kann auch Konnotationen aufweisen, die das entsprechende tschechische Wort nicht hat. So entsprechen dem tschechischen Wort lidé entweder Leute (eine unbestimmte Menge) oder Menschen (Individuen, oft in Not, auf der Flucht, mit denen wir mitfühlen). Das tschechische Äquivalent hat diese Konnotationen nicht, was zur falschen Wortwahl verführt. (Vgl. dazu auch Vomáčková [32]. Neben den Autosemantika werden auch Synsemantika verwechselt, z. B. die deutschen Äquivalente der Präpositionen aby (dass, damit), když (wenn, als, nachdem), mezi (unter, zwischen), od (seit, von, ab) u. a., die jedoch traditionell im Bereich Grammatik behandelt werden.

Der tschechische Deutschlehrer kann aufgrund seiner Muttersprache die falsche Aussage leichter erklären und korrigieren, für einen deutschen DaF-Lehrer ist es schwieriger [32, S. 11].

4.2. Semantische Kombinierbarkeit

Die Fehlerursache muss nicht nur der unterschiedliche Bedeutungsumfang der Wörter in beiden Sprachen sein, sondern auch ihre unterschiedliche Kollokabilität. Nicht umsonst wird beim Spracherwerb die Notwendigkeit der vernetzten Sprachvermittlung betont [19, S. 152]. Auch die Kollokabilität hat verschiedene Grade. In einigen Fällen kann sie klar und eindeutig abgegrenzt werden: opravit reparieren (etwas Kaputttes), renovieren (Gebäude, Räume) und korrigieren (etwas Fehlerhaftes).

Ähnlich ist es bei poznat erkennen (etwas Bekanntes), kennenlernen (sich bekannt machen) und rozšířit erweitern (um etwas vergrößern), verbreiten (etwas in einem Umkreis). In anderen Fällen ist die Verwendungsgrenze weniger eindeutig zu ziehen. Zahlreiche Anfragen in den Internetforen zeigen, dass die richtige Verwendung dieser Wörter nicht nur den Ausländern, sondern auch den Muttersprachlern Probleme bereitet, wie z. B. setkat se sich treffen (vor allem mit Personen), sich begegnen (meist zufällig, nicht nur mit Personen) oder leiten und führen, deren Verwendung sich oft überlappt.

4.3. Feste Wortverbindungen

Bei Phraseologismen (lexikalisierten, syntaktisch und semantisch stabilen Verbindungen) entstehen Interferenzfehler dadurch, dass diese Wortverbindungen nicht als Ganzes wiedergegeben werden. Einige Elemente werden durch muttersprachliche Äquivalente ersetzt oder es wird wörtlich übersetzt. So wird z. B. auf Schritt und Tritt na každém kroku wie in der Muttersprache formuliert *auf jedem Schritt, ebenso in Ordnung bringen dát do pořádku in Ordnung *geben (dát = geben), Absatz finden jít na odbyt auf Absatz *gehen (jít = gehen) u.a.

4.4. Präpositionale Wendungen

Die Gruppe falsch verwendeter Präpositionen ist relativ klein, aber sie kommen häufig vor. So wird bei der Angabe eines Teils vom Ganzen im Deutschen von verwendet, im Tschechischen aber z (=aus): mnozí z nás (=viele von uns), zaplatit něco z kapesného (=etwas von seinem Taschengeld bezahlen). Zum Ausdruck von Zweck oder Bestimmung verwendet das Deutsche die Präposition für, das Tschechische jedoch na: záruka na výrobek (=Garantie für ein Erzeugnis), náklady na opravu (=Kosten für die Reparatur), peníze na nájem (=Geld für die Miete) usw.

4.5. Asymmetrie bei Fremdwörtern

Obwohl die Fremdwörter (aus einer fremden Sprache übernommenen Wörter, deren fremde Herkunft immer noch empfunden wird) das Verstehen einer Fremdsprache erleichtern, ist ihre Verwendung in der Muttersprache und in der Zielsprache oft nicht symmetrisch und auch ihre Bedeutungsstruktur muss nicht identisch sein. Ein Fremdwort im Tschechischen kann einem einheimischen Wort im Deutschen entsprechen (aprobace Lehrbefähigung, anketa

Umfrage, eskalátor Rollenstreppe) und umgekehrt (očíslovat nummerieren, pružně reagovat flexibel reagieren).

In beiden Sprachen gibt es für das gleiche Denotat unterschiedliche Fremdwörter (brigáda r /Gelegenheits/job). Die Fremdwörter haben in beiden Sprachen eine unterschiedliche Bedeutungsweite (praxe = e Praxis / Arztpraxis / und s Praktikum / Studentenpraktikum /, konkurz = r Konkurs / Zahlungsfähigkeit / und e Ausschreibung (einer freien Stelle) / Auswahlverfahren /.

Die sich aus diesen Differenzen ergebenden Fehler führen nicht selten zu Kommunikationsstörungen.

4.6. Paronymie

Paronymie, die Verwechslung phonetisch oder semantisch ähnlicher Wörter, kann verschiedene Ursachen haben. Neben dem Kontrastmangel kann auch der psychische Zustand des Sprechers eine Rolle spielen (Nervosität, Angst, Ermüdung u. a.) [19, S. 150]. Die Verwechslung lautähnlicher Wörter im Deutschen (fordern – fördern, drucken – drücken) ist dann muttersprachenunabhängig.

Während die orthographisch – phonetischen Unterschiede gering sind, haben die Wörter semantisch wenig gemeinsam: fordern (verlangen) – fördern (/Rohstoffe/ gewinnen; unterstützen), festlegen (bestimmen) – feststellen (konstatieren), gewähren (bieten) – gewährleisten (garantieren, sichern).

Bei einigen Verben kommt es jedoch zu semantischen Überschneidungen (sinken – senken, steigen – steigern, anbieten – bieten). Besonders hartnäckig ist die Verwechslung dann, wenn sich die entsprechenden Wörter in beiden Sprachen ähneln (sichern zajistit – versichern pojistit, einzig jediný – einzeln jednotlivý, e Gelegenheit příležitost – e Angelegenheit záležitost).

Zur Paronymie wird oft je nach Wahl der Kriterien nur die Verwechslung phonetisch ähnlicher, aber bedeutungsunterschiedlicher Wörter gezählt [31, S. 136]. Die Verwechslung nur aufgrund der Bedeutungsähnlichkeit ist jedoch ebenfalls häufig und muss bekämpft werden.

So werden verwechselt:

ganz docela, úplně und ziemlich / =sehr/ značný, dost

e Nummer číslo (Haus-, Zimmernummer) und e Zahl počet, cifra

immer vždy und ständig neustále u. a.






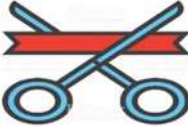
5. Didaktische Schlussfolgerungen

Die Erfassung lexikalischer Fehler sowie ihre Begründung und Analyse schufen Voraussetzungen für die Ausarbeitung des Lehrbuches zur Bekämpfung lexikalischer Fehler Falsche Freunde im Deutschen [14, 15]. Die Erfahrungen zeigen, dass es nicht genügt, die Fehler in den schriftlichen oder mündlichen Äußerungen der Lerner zu korrigieren. Sie müssen erklärt und begründet werden. Und gerade hier tun sich die Lehrkräfte schwer. Warum kann man seine Sprachkenntnisse erweitern, aber eine Nachricht verbreiten? Warum wird ein Mantel in der Garderobe abgelegt, aber ein Termin verschoben, wenn diesen Verben in der Muttersprache das gleiche Verb entspricht?

Den Schwerpunkt des Lehrbuches bilden umfangreiche Übungen zu jeder interferenzbedrohten Erscheinung einschließlich Paronymie. Es handelt sich vor allem um Einsetz-, Ersatz-,

Übersetzungs- und Kollokationsübungen, in denen die Lerner die interferenzbedrohten Erscheinungen in typischen Verbindungen und häufigen Kontexten üben. Die erwähnten Übersetzungen halten wir für effektiv, weil man sich durch sie der Unterschiede zwischen der Mutter- und Fremdsprache sofort bewusst wird.

Eine wichtige Rolle bei der Bedeutungserklärung der interferenzbedrohten Wörter fällt den Bildern zu. Durch das Bild wird die Information noch einmal schematisch vereinfacht und leichter verständlich präsentiert.

 <p>reparieren (etwas Kaputtes)</p>	 <p>korrigieren (etwas Fehlerhaftes)</p>
 <p>Leute (eine unbestimmte Menge)</p>	 <p>Menschen (eine bestimmte Menge, Menschen in Not)</p>
 <p>öffnen (etwas Geschlossenes)</p>	 <p>eröffnen (Betrieb aufnehmen)</p>

Bilder wecken Gefühle und Assoziationen, was zur besseren Einprägung der Information beiträgt. Durch humorvolle Zeichnungen wird der abstrakte Lernstoff entlastet und die Unterrichtsatmosphäre aufgelockert. Eine besseren Einprägung hilft auch der Vergleich mit der wörtlichen Bedeutung:



Ohne systematische Beschäftigung mit dem interferenzbedrohten Wortschatz sind die Lerner unter den Bedingungen des Hochschulunterrichts erfahrungsgemäß nicht in der Lage, sich die lexikalischen Interferenzfehler abzugewöhnen. Es zeigt sich jedoch, dass man bei systematischer Arbeit an der Lexik die Wirkung der interlingualen Interferenz weitestgehend überwinden kann.

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Stylistic figures as a factor in the formation of communicative intention in scientific linguistic texts

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Abstract. The given article highlights the stylistic figures as a factor in the formation of communicative intention in scientific linguistic texts. For a comprehensive study of stylistic figures in the Ukrainian language is extremely important to learn the basic functions in the scientific linguistic articles. The actuality of the research topic is determined by the need of a systematic study of stylistic figures that are traditionally considered unusual for the text, but we will try to prove that they are relevant. The study of the linguistic features in scientific discourse is importance to find ways of explaining a certain material. The study, using a free associative experiment, has led to the conclusion that the use of stylistic figures in the educational and scientific texts makes it possible to master the material better. Generally speaking, the use of stylistic figures in scientific texts is not widespread, but the student audience prefers these texts. If the text is addressed to the reader for educational purposes, the correct use of paths will facilitate the quickest possible understanding of the basic thought of the message.

Keywords: scientific discourse, stylistic figures, logical structure, communicative intention, scientific text, linguistic text

1. Introduction

The role of science in society has grown tremendously in recent decades. The linguistic quality of scientific products significantly affects its theoretical and practical value. The functional purpose of scientific texts is the dynamic exchange of objective, logically constructed and complete information intended for a narrow circle of specialists in a particular field of knowledge.

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However, the current level of scientific language culture testifies to a large number of problems, including: insufficient linguistic-communicative, stylistic competence of researchers. Quite often in the latest linguistic literature, modern science is referred to as a kind of discourse.

The task of scientific discourse is to influence the listener or reader, to convince him of what has been said. Therefore, an important component is the impact on the recipient. The desired psychological influence depends on the choice of word, skillful combination of logical and emotional aspects, justified use of expressive means of speech. The study of linguistic features in scientific discourse is of great importance for finding ways to explain certain material.

Scientific research in any field has a certain logical structure, which determines its success. The effectiveness of scientific research largely depends on the correct sequence of research steps that should lead to true results, ie the logic of research. The logic of the study can be thoroughly described only if the correct selection of stylistic figures.

In recent years, there has been a growing research interest in the stylistic analysis of literature of various genres. In particular, Short [30] emphasizes the fundamentally argumentative role of stylistic figures in speech. Studying the features of styles and genres, scientists analyze stylistic figures in works of various genres – plays [3, 21], poetry [6, 13, 19]; poems [17], short stories [18, 31], novels [5, 33] etc. Kaftandjiev and Kotova [11] study the role of stylistic figures such as metaphor, synecdoche for the study of various disciplines in primary and secondary school, analyze the role of stylistic figures in communications related to business and marketing. The works of Hoppmann [9] and Liubchenko et al. [15] are devoted to the analysis of stylistic devices in political discourse. The study of Manna et al. [16] is based on the study of complex semantic aspects of figurative authorial language with the help of NooJ software. In this study is discussed the analysis of stylistic figures in scientific styles.

2. Aim and tasks

The aim of the article is to clarify the semantic content of stylistic figures in scientific texts. Achieving this aim involves the following tasks: to consider the general theoretical principles of stylistic figures in scientific texts; to study the typology of stylistic figures in scientific texts; determine the functions of stylistic figures in individual linguistic explorations; to analyze the expediency of motivated use of stylistic figures in a scientific text. The main source of material was the linguistic works of Arutjunova [1], Bragina [4], Golovin [7], Gorbachevich [8], Ilchenko [10], Kotyurova [12], Lakoff [14], Nepyvoda [20], Selihey [24] and others. However, this aspect has not been studied enough in the linguistic literature.

3. Research methods

The following methods have been used to solve certain tasks in research: descriptive, comparative-historical and comparable with the elements of external and internal reconstruction, structural with the use of the method of component analysis, elements of statistical analysis, the method of associative experiment.

4. Discussion

Each category is realized by a set of different levels of language, for example, the coherence of the text is achieved by a set of language units, among which it is difficult to prefer a single one, because the coherence of the text at both formal and semantic levels is formed phonetic, lexical, grammatical components. Lexical repetition can be distinguished among the active connectors and demarcators of the text.

The main reason for the use of repetition in scientific discourse is related to the main function of language – to be a means communication, because the repetition of what is said is related to the need of the speaker to convey the opinion to the listener, to impose it on him opinion. Repetition can help the recipient better understand what is said in case of unnecessary noise prevent successful communication. According to Wales [34], editor-in-chief of “A Dictionary of Stylistics”, a repetition that stands out as vivid manifestation of redundancy in language, in certain conditions, namely, when the “noise” interfere with successful communication, is communicatively motivated [15]. Text repetitions serve development thoughts and accordingly, the development of the semantic space of the text. Repetitions not only bind the text, but also make it dynamic.

During the analysis of linguistic works, we found that repetitions are often used in professional articles: “It is believed that abundant noun word usage ... In nouns ... speech ... nouns are inherent” [26]. We also give examples from other articles of the scientist: “Stylistic norm ... finiteness of norm ... norm fixes ... stylistic norms ... in the basis of stylistic norm” [27]; “We need to help them focus and keep their attention on the text ... In fact, the author has to organize the reader’s attention ... In general, ways to hold attention” [25].

Repetition helps to create a rhythm in prose, thanks to the identity of the final parts of the sentence. Performs the following functions: can give parts of the expression emphatic emphasis; can help create a climax effect; assumption effect. In order to interest the reader and stimulate him to further read the scientific article, Selihey [25] creates a climax effect with the same type of paragraph endings: “Interest in the course of the study ... Interest is sharpened ... We are in a state of intellectual nervous tension” [25].

Repetition serves as a background on which other semantic elements of the text are more clearly distinguished, as the reader’s attention, first of all, is attracted by new information, and already known acts as a background necessary for better perception of new material.

In scientific texts such kind of lexical repetition as repetition of words of one thematic group is quite often realized. We reviewed some linguistic relationships and performed statistical analysis. Thus, in the article Nepyyvoda [20] “The author of a scientific work: an essay of psychological portrait (Based on the book by Rusanivsky «The history of the ukrainian literature language. The textbook». (Kyiv, 2001. – 392 p.))” words with a common part psychologist – used 32 times: “psychological, psycholo-gist, psychology”. There are 56 uses of the root part of the psyche: “psychiatrist, mental” [20].

This is the use of three nouns (psychologist, psychology, psychiatrist) and two adjectives (mental and psychological) in different forms and cases. Also considered the article by Selihey [24] “A researcher and his language”, in which the root part of science – occurs 53 times: “science, scientist, scientist, pseudoscience, popular science, general science, scientists” [24].

These are mostly well-known nouns and adjectives of the thematic group science, but the

author uses such rare lexemes as scientists, we would attribute this word to the author's neologisms, because in the Academic Dictionary of the Ukrainian language this nomination is not fixed. Repeated lexical repetitions in the studied articles are evidence that they are the main subject of the article.

We also managed to witness frequent repetitions of deadlines. Investigating the article by Vykhovanets [32] of "Ukrainian spelling", we recorded 77 uses of the terminological phrase Ukrainian spelling. There are 134 words with the root part of orthography in the studied text [32].

Repetition as a morpheme is recorded mainly in common root nouns and adjectives: science, scientist, scientific, pseudoscience, popular science, general science, scientists; psychological, psychologist, psychology, psychiatrist. The repetition of the keyword as a means of enhancing the expressiveness and drawing the recipient's attention to important ideas of the text by repeating the predicate can be illustrated by the example of the Selihey [27] "Ukrainian scientific text: problems of communicative fullness and stylistic perfection", where the phrase repetition of the scientific text is recorded – 36 times, pseudo-scientific text – 10 times, just the text – 123 times [27].

Our attention was also drawn to the pronoun repetitions. Since the personal pronoun is not used in the scientific style, the most common pronoun is he. [32] used the above pronoun in the article "Ukrainian language" 23 times, Nypyvoda [20] 20 times [20]. Research has shown that some researchers avoid using pronouns in a scientific style.

Repetitions of certain verbs are also recorded. An example is the article by Selihey [26] "Substantivity versus verbality: in search of the golden mean", in which the verb consider and its modifications are recorded 10 times: "A. Lombard consider"; "It is considered that abundant noun word usage"; "It is considered that because the Russian literary language was formed mainly on book sources"; "D.E. Shekhurin considered"; "The French Slavist considered the predicate to be the main structural member of the sentence" [26].

The study also identified numerous examples of repeating connectors. The scientific style is characterized by complex constructions. In the scientific style of Selihey [25] is often used as a conjunction be-cause. A striking example is his article "On the problem of communication qualities in academic discourse", which has as many as 3 uses of this conjunction within one page of text: "... it is usually easy to persuade the author to eliminate it, because you can always refer to authoritative sources"; "... It is more difficult to prove to the author the finality of edits, because we still do not have an authoritative..."; "Of these qualities, some have been better studied, because they have been known since antiquity" [28].

This page also records the repetition of the preposition or 4 times: "the final thesis does not follow from the previous statement or contradicts the following theses"; "That it needs grinding or processing"; "Or: are they separate, or are they related as part and whole... and / or intensity" [28]. Frequently used conjunction in the scientific discourse of Selihey [26] is a word if: "If subordination obscures the structure"; "If the basis of Ukrainian was primarily a vernacular"; "However, if we turn to Russian fiction" [26]. In total, this article records 16 uses of the word under study.

A stylistic figure such as an antithesis serves as an organizer of the logical division of the text, helping to establish a logical connection between the meaningful fragments of the text. On the same type of structural-syntactic constructions, comparisons on antonymic features

stand out especially sharply. Antithesis is a phenomenon related to stylistics and logic. Often in the opposition itself there are no linguistic methods of implementing this opposition. In other words, we are dealing with logically opposite facts of reality. With the help of contrasting comparison of facts “their depth is most vividly depicted, because on a dark background the clearest is most clearly seen, the sound is perfectly perceived in silence, finding the end of something, subconsciously looking for its beginning” [22]. The author uses the antithesis to explain the nature of antonyms.

We were able to capture scientific antitheses based on lexical antonyms. They are completely transparent and have no expressive effect at all, the only purpose of their use is to organize a logical opposition: “Thanks to this we find common ground with other people (not so much figuratively as literally)”; “Early spelling and grammar, a little later – pronunciation, vocabulary, word formation”; “When choosing language tools, the team always evaluates them as right or wrong, appropriate or inappropriate, good or bad” [27].

Antithesis is a fairly common figure of language in scientific discourse, when the author needs to resolve certain controversial issues related to the implementation of semantic-syntactic categories of comparability and contrast, inconsistency, incompatibility, contradiction, counter-action, paradox, semantic conflict, contrast, etc. in the system simple and complex sentences, superphrase units and at the level of the integral structure of the scientific text.

In the scientific style, lexical antonyms are a kind of connectors and demarcators: “If in everyday thinking hypostasis is relatively safe, then in scientific and theoretical – it risks causing serious errors” [26]; “Stylistic correctness is, on the one hand, in the distribution of language units by texts according to their stylistic color, and on the other – in the use in the text only those stylistically marked units that are organic for a particular type of text” [27].

In general, the syntactic constructions in which the antithesis is realized are quite diverse: from a simple common sentence to a complex syntactic whole, paragraph: “Objectivity cannot be infinite, abstraction as a method of cognition should not be absolute” [26]). Such quotations in scientific discourse help the addressee to understand the difference between different concepts, only the antithesis illustrates and reveals the essence of the differences between certain terms and their features.

When in the text the conjunctions *and*, *appear*, *but*, *nevertheless*, *when*, the stylistic effect of the antithesis is greatly weakened. The opposite meaning of these conjunctions in itself prepares the reader for the contrasting statement, which should follow: “Moreover, in some of his genres he leans towards less variability (patent, thesis, reference book, dissertation abstract), and in others – more variability (popular science literature, scientific journalism, scientific essays)” [26].

The antithesis is based on parallel constructions, the components of which are expressed by the same members of the sentence and which are arranged in the same order: “A characteristic feature of irony in the analyzed text is that it is not abuse, not ridicule, but, so to speak, irony with a plus sign (with a positive emotional color), although combined with other, sometimes sad spectrum, feelings” [20]. The antithesis is to compare opposing views or images to enhance the impression of their differences, the opposition: “If the basis of Ukrainian was primarily a vernacular, then the basis of Russian – mostly book samples” [26].

Among the rhetorical figures are the figures of appeal, question, denial, exclamation. Rhetorical is an address that does not have the purpose of actual contact with the person, object or

phenomenon to which they are addressed, and serves only to attract the reader's attention and express the attitude of the speaker.

In our opinion, the most frequently used in scientific communication is a rhetorical question – a question that does not provide an answer. An important place among the various mechanisms of argumentative influence used in scientific discourse is occupied by the rhetorical question as an effective means of dialogue of monologue language. As you know, a rhetorical question is a statement or objection embedded in the form of a question. It contains the answer in itself, so it does not provide an unambiguous answer “yes” or “no”. It evokes certain verbal and nonverbal reactions (thoughts, judgments, feelings, emotions), increases the expressiveness of language, gives it aesthetic value (it is no coincidence that this figure is called “rhetorical” because its stylistic function is obvious). Obviously, an important factor that determines the result of argumentative influence is the personality of the speaker. A rhetorical question in the speech of a decisive argumentator is not just an expressive phrase, not just a statement, it is an unappealable imperative. “There is something threatening in any completed phrase. To be strong means, first of all, to say one's phrases to the end”, wrote Barthes [2].

Indeed, the analysis of scientific argumentative discourse has shown that the rhetorical question is more common in the speech of emotional, determined scholars, such as Selihey [26]: “Let us now try to evaluate this picture from a communicative and aesthetic point of view. Nouns, is concise, accurate, easy to understand and understand?” [26]; “So do we need brevity for clarity? The very thesis that verb nouns condense a phrase is not always correct” [26]; “If the masters of the pen so caustically ridicule the abuse of verb nouns, then they probably acutely feel their alienation. So can these nouns be considered so natural for the Russian literary language?” [26]; “Why did this happen? For a long time, these qualities were perceived as something subjective-tasteful, ephemeral-elusive, and their names were not considered terminological at all” [26].

We believe that the main function of the rhetorical question is pragmatic. It is to create a certain verbal-emotional reaction of the listener to encourage him to internal (verbally expressed) dialogue with the speaker, literally provoke, bring to such a dialogue that will lead to the acquisition of new knowledge by the recipient. The speaker anticipates what knowledge and attitudes (psychological, social, scientific, etc.) the addressee has and seeks to influence them. As the main illustrative material, we turn to the following fragments of articles by Selihey [26]: “From the text, we feel that it is about some activity. But what exactly is it?” [26]; “What exactly does not suit you in a modern scientific book?” [26, 27]; “What does the author say in essence?” [26].

Within scientific communication, this category is important because the main function of scientific discourse is to persuade, develop intentions in the addressee, provide ground for persuasion and encourage further research, in other words, create in the mind of the addressee the necessary settings for the speaker: “We think: What is the purpose of a scientist publishing his work” [25]; “What does it mean to focus on the reader? Let's draw an analogy” [25]; “How can the author find interesting points in his research? One should ask oneself” [25].

The scientific manner of writing by Selihey [27] is easy to read, as the author deliberately uses a simple and clear presentation of the material. Using rhetorical questions, the author seems to ask both the reader and himself: “Does this mean that the stylistic norm is secondary? And in general: is there a reason to apply the concept of norm to style? If so, on what basis is

it determined?” [27]. The linguist uses a question-answer model to convey complex material: “Which stylistic devices are subject to normalization and which are not?” [27]. We have recorded such a stylistic device in the scientific speech of Nepyyvoda [20]: “Indeed, why is one scientist attracted to the structure of the atom, and another is trying to penetrate the mystery of the word?” [20].

In our opinion, the textual construction “question – answer”, which imitates the author’s dialogue with the reader, is most widely represented in the text “History of the Ukrainian literary language”: “Which of the manuscripts is more perfect? As V. V. Nimchuk proves, Arras. He interprets the structure of Ukrainian grammar better in many issues” [23]; “What happened to the old Ukrainian literary language? After all, it, like the modern Russian language...” [23]; “Can it be said that the connection with folklore is the same defining feature of national poetry? Probably so” [23]. Rhetorical questions can be asked not from one’s own person, but from a group of people or with the help of infinitive, impersonal constructions. In this case, the emphasis is on the expression of collective opinion. Rusanivskyi [23] deliberately raises questions not of his own accord, but resorts to general constructions. This stylistic device allows the reader to feel that this is his question.

In general, a rhetorical question does not need to be answered in two cases. The first is the most common, because the answer is already known to all listeners, it is only necessary to update it for the listener’s perception: “Stylistic skill – does a scientist need it?” [24]. Of course, everyone who reads this article knows the answer. Stylistic skill is an integral part of a scientist’s scientific style, but this is how the author deliberately begins this article. It motivates us to think more deeply about this issue, analyze it and highlight the main factors shaping the stylistic skills of the scientist.

The second case is also common: a rhetorical question is one to which no one knows the answer or does not exist at all, such as: Who is to blame? What shall I do? Where are we going? However, the author, without waiting for an answer, considers it necessary to ask questions to emphasize the unusualness of the situation, its tragedy or comedy, to draw the attention of interlocutors: “Why did this happen?” [27].

It should be noted that the figure of the rhetorical question is not as simple as it seems at first glance. The rhetorical question may combine elements of exclamation, objection and appeal: “And yet, Mr. Academician, who is the customer who inspired to write “Ukrainian spelling (draft of the latest edition)”, which was published in 1999? It would be worthwhile for the academic to state this clearly and unambiguously” [32]. The passage successfully combines the use of all rhetorical figures in order to emphasize the negative attitude to scientific thinking of Rusanivskyi [23].

A rhetorical address is a stylistic figure that reveals not only one’s own address, but also the reaction, the speaker’s attitude to the situation of communication, the subject, the speaker’s ideas, and so on. The author wants to emphasize that he completely disagrees with the opponent and convince all readers of his opinion, resorting to psychological pressure on the addressee. Characteristic features of persuasion are not only the subject’s confidence in the truth of the thought, but also the emotional attitude to this thought. Using irony, the argumentator intends to retransmit the instructive emotions of the audience, thereby causing it an appropriate emotional response.

The method of constructing a rhetorical question is also important. Thus, the rhetorical

question begins with a speech and rhythmic repetition, colored by an ironic intonation. This enhances the emotionality of speech, activates attention and perception: “Mr. Academician emphasizes that” it is not so simple and with the ending -i in the genitive case of feminine nouns of the third declension. Probably, it really happens quite often, but in what words?” [32]. In order for the reader to draw the right conclusions after reading, the linguist immediately gives answers to his questions.

In scientific discourse also records inversion, violation of the order of words in a sentence that seems normalized, normal. The logical sequence of the development of thought regulates, in particular, the order of the main members of the sentence, which form a kind of syntactic backbone of the expressed thought. Inversion individualizes and emotionally expresses speech. But its main function is not this. The syntactically inverted order of the members of the sentence serves primarily the purpose of highlighting some of the most important words in the context of this statement: “The review can be continued, but it is not part of our tasks” [27]; “The researcher is also responsible for the development of literary language in general” [24].

With the help of inversion, the author shades and highlights the right words, gives them greater sonority and expression: “The language of good scientific work O. M. Trubachov made three demands” [27]; “Until now, our spelling has been mixed in terms of its leading methodological formulations, often combining the phonemic principle with the morphophonemic one” [29].

Ukrainian and other East Slavic languages belong to the languages with free word order in sentences, but their certain syntactic sequence, due to its commonness, as well as its subordination to the logic of unfolding the thought, seems more natural, while changing such a sequence is psychologically perceived as a deviation from a certain constant norm. The logical sequence of deployment regulates, in particular, the order of the main members of the sentence, which form a kind of syntactic backbone of the expressed opinion.

The normal logical sequence of the development of thought involves its movement of the already known (ie, what has already been said, or what is presented as known in advance) to the unknown, what, in fact, is reported about this “already known” and records some changes.

Since “already known” in a sentence is usually expressed through the subject (subject of thought), the natural or, as they say, direct will be the order of words, according to which the predicate will be placed behind the subject, and their reverse order will be inverted: the predicate before the subject. This phrase is perceived as inverted because it first presents the predicate of the action, grammatically expressed by the predicate (the new one that is reported about the subject of the action), and only then is called the subject of the action, grammatically expressed by the subject. A different sequence of words should correspond to the normative-logical order of thought development here.

Inversion individualizes and emotionally expresses speech. But its main function is not this. The syntactically inverted order of the members of the sentence serves primarily the purpose of selecting individual, most important in the context of this statement of words. The inverted word, due to the fact that it falls into an unusual syntactic position, involuntarily attracts and retains more attention.

In order to identify the level of assimilation of the studied material among students, a survey was conducted in the form of a free associative experiment in the period from 01.09.2020 to 19.12.2020 as part of the study of the discipline “Business Ukrainian language”. To acquaint the

audience with the fourth topic of the curriculum “Scientific communication as a component of professional activity” students were offered various scientific articles, each had to choose only one article to study and justify their choice.

A total of 121 respondents studying at the National Aviation University took part in the experiment, including: according to age criteria (students aged 17 to 19); by gender criterion (65 women and 56 men); by field of study (40 students of the Faculty of Transport Management and Logistics, 40 students of the Faculty of Air Navigation, Electronics and Telecommunications, 41 students of the Faculty of Economics and Business Administration). The main source of material was the linguistic works of Nepyyvoda [20], Selihey [25, 26, 27] and other Ukrainian scientists.

After reading the scientific articles, students chose material that was rich in the following types of stylistic figures: repetition, antithesis, rhetorical question, rhetorical appeal, inversion. Each student had to write only one stylistic figure that was most memorable. Figure 1 shows the percentage of stylistic figures found in scientific articles.

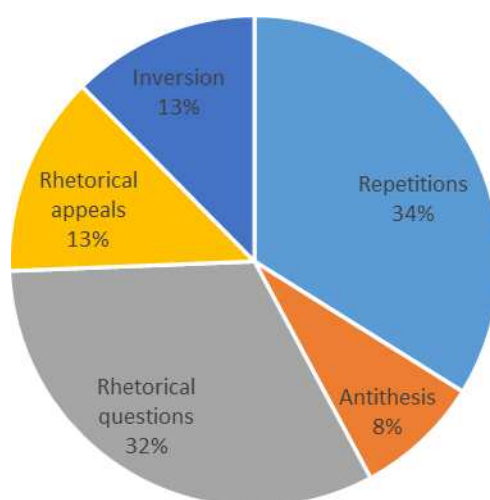


Figure 1: Stylistic figures in scientific articles.

This research gives grounds to assert that repetitions and rhetorical questions are a powerful connector of scientific texts. Less prominent are inversion, rhetorical question and antithesis. However, all stylistic means emphasize the text and make it more understandable for students.

Here is an attempt to quantify the dependence of the degree of assimilation on the use of stylistic figures in the texts. Students were provided with 7 articles of the same volume (10-15 pages) about the features of the scientific text. The level of knowledge acquisition was assessed on a 100-point scale. The results of the study in the table 1.

To do this, we use the method of regression analysis to identify patterns between the dependent indicator of the degree of assimilation and in-dependent factors influencing stylistic figures.

We present the results of the analysis in the form of dependence: $y = a_0 + a_1x_1 + a_2x_2 + a_3x_3 + a_4x_4 + a_5x_5$, based on the hypothesis of the linear nature of the relationship between the indicator and the factors, where y – learning evidence, x_1 – quantity of repetitions, x_2 –

Table 1

The results of the study.

y	x_1	x_2	x_3	x_4	x_5
78	23	7	0	9	6
80	19	18	3	7	9
90	16	27	17	23	4
65	17	8	2	2	2
65	10	26	7	0	0
45	8	3	0	1	1
30	5	2	0	1	1

Table 2

Regression statistics.

Multiple R	0,994113
R Square	0,988261
Adjusted R Square	0,929568
Standard Error	5,570471
Observations	7

Table 3

ANOVA results.

	df	SS	MS	F	Significance F
Regression	5	2612,398	522,4797	16,83781	0,182854
Residual	1	31,03014	31,03014		
Total	6	2643,429			

Table 4

Regression coefficients.

a_0	20,59584
a_1	2,210441
a_2	0,680312
a_3	0,696295
a_4	0,125601
a_5	0,204525

quantity of rhetorical questions, x_3 – quantity of rhetorical appeals, x_4 – quantity of antithesis, x_5 – quantity of inversion, a_1, a_2, a_3, a_4, a_5 – unknown model parameters to be defined.

We will evaluate the parameters of the model using the one-step Least Squares Method (LSM) in MS Excel using the function Regression of the Data Analysis add-on. The results of the analysis are presented in the tables 2-4.

The value of the coefficient of determination indicates a very close relationship between the assimilation of the material and the use of stylistic figures in the texts. Checking the adequacy of the model by Fisher's test showed that $F > F_t$ (16,84 > 0,18), so that the model can be adequately.

Thus, the relationship between the assimilation of the material of the articles and the use of stylistic figures can be expressed by the formula: $y = 20,596 + 2,21x_1 + 0,68x_2 + 0,696x_3 + 0,126x_4 + 0,205x_5$. It should be noted that according to the results of the analysis, the greatest influence on the assimilation of scientific texts is influenced by such means as: repetitions (greatest influence), rhetorical questions and appeals, to a lesser extent – antithesis, inversion.

5. Conclusions

A feature of modern scientific discourse is its social conditionality, which is a determining factor in the formation of the linguistic structure of a scientific linguistic text. In recent years, researchers have emphasized the special dynamism of scientific discourse, there is a refusal to use standard clichés, emotionality is expressed through the involvement of various types of expressive means.

Various stylistic figures are used to enhance the expressiveness of scientific discourse. In our study, repetitions, antithesis, inversion, rhetorical questions, and appeals were most often observed.

Stylistic figures perform a set of expressive functions that affect the reader's mental processes (thinking, memory, emotions, imagination, attention), which perceive information. Repetitions, rhetorical figures, antithesis, inversion, if they are appropriate – all this actualizes the scientific message, makes it influential, accurately combines textual elements, performs the function of connectors and demarcations.

Analyzing modern linguistic sources, it can be argued that external dialogic is realized in the scientific text mostly through repetitions and rhetorical figures.

Scientific discourse is quite selective concerning stylistic figures, but they allow the sender of the message to more accurately reveal the essence of the problem, add individuality to the scientific text, make it more logical and understandable.

Repetition is an integral part of scientific linguistic discourse. Lexical repetitions of nouns, adjectives, pronouns, verbs are recorded in the studied texts. An important element of the study was the repetitions of conjunctions. It should be noted that the most common in scientific articles are partial syntactic or lexical-syntactic parallelism; enumeration is realized by repetition of homogeneous syntactic units, contact placement of components in a linear order gives the expression in the scientific work informativeness and significance. The general idea is created due to repetitions, which are a certain code, and using them, there is a switch from one subject to another according to the author's plan from primary to secondary. In a scientific text, repetition serves an explanatory function and helps to enhance the reader's perception of the material.

Analyzing the functions of rhetorical figures in scientific discourse, we concluded that rhetorical questions, appeals, and exclamations are a certain stage in the construction of argumentation, which forms the model of the listener's world desired for the speaker. The rhetorical figure prompts the recipient to a certain idea, it forces the listener to think and formulate an idea of what has not been said to the end.

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The phenomenon of fear in Ukrainian literature for children and youth about the events of the Holodomor of 1932–1933

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Abstract. The article considers the forms of manifestation of fear and the specificity of their representation in Ukrainian works for children and youth about the events of the Holodomor of 1932–1933. Its relevance is emphasized, as the state of threat and the appearance of fear as a basic reaction to it have become the modern realities in Ukraine. The state of research of the issue in Ukrainian literary studies is outlined; the principles of classification of forms, functions, and types of fear are taken into account. It is determined that works about the Holodomor take an important place in the sphere of historical prose, which accumulates a complex of historical knowledge, becomes an important factor in the formation of the national identity of the personality. While analyzing the short stories “Kandor” by Y. Zbanatskyi, “Bevka” by M. Mahera, “Velykyi Zlochyn Malenkoho Mykhasia” (Great Crime of Little Mykhas) by Oleksa Kobets, “Chorna Khustka” (Black Shawl) by M. Ponedilok, “Skrynia” (Chest) by K. Yehorushkina, and the story “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by E. Zarzhytska, it has been found out that the dominant type of fear in the artistic sphere of the works is fear for physical existence, fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger). It is determined that in Ukrainian fiction on the Holodomor theme real fears (fear of power, fear of being left at home alone, fear of the dark, fear of death, fear of a particular person, fear of being punished) and metaphysical ones (horror, anxiety) are represented by techniques of psychological analysis, reproduction of states of the nature, metaphors, symbols which lay stress on the writer’s attitude and style.

Keywords: literature for children and youth, Holodomor, hunger, famine, fear, author’s style, artistic means

1. Introduction. General statement of the issue

The Holodomor of 1932–1933 is one of the most tragic pages in the history of Ukrainian society. Its prerequisites, consequences, political context, and tragic destinies of millions of victims are comprehended in numerous historiographical, cultural, philosophical, sociological, folkloric, and psychological works. On the website of the Ukrainian Institute of National Memory, in the section “Memory of the Holodomor” [25], there are numerous legislative documents of Ukraine and foreign countries, sources, which contain specific factual material and can be useful in understanding the Holodomor issue in the context of various scientific paradigms. The

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assessment of the Holodomor in the context of historical events is presented in the scientific works of Ukrainian scientists [3, 12, 28].

We can find artistic modelling of the events of 1932–1933 in the following works: “Protezhe Diadi Vasi” (Protege of Uncle Vasia) by B. Antonenko-Davydovych, “Zhovtyi Kniaz” (The Yellow Prince) by V. Barka, “Hipsova Lialka” (Plaster Doll) by Y. Bedzyk, “Holodomor” by Y. Hutsalo, “Samosud” (Lynching) by A. Dimarov, “Holodna Vesna” (Famine Spring) by I. Kyrii, “Stones Under the Scythe” by Olha Mak, “Odesa-Mama” by A. Miastkivskyi, “Maria” by U. Samchuk, “I Prosty Nam Hrikhy Nashi” (Forgive Us Our Sins) by A. Syvyryn, etc. Nataliia Tymoshchuk correctly states that the appeal to the historical memory of the Ukrainian people in these texts is caused by a manifestation of civic concern of the writers and a psychologically motivated creative process. The writers unmasked the immorality of the Soviet totalitarian world, turned to the mental states of Ukrainians in the days of national, spiritual and physical catastrophe, as well as to the situation of an apocalyptic experience of the history, when the very foundations of humanity were leveled. In the centre of the works of art on the Holodomor theme there is a spiritual world of a person, the subtlest movements of his soul, which reveals its dark and light sides in complex twists and turns of life and in a strained moral situation of choice [24, p. 4–5].

The tragic events of 1932–1933 are special theme of Ukrainian literature for children and youth on the historical subject. Its relevance is due to the growing interest of the younger generation of Ukrainians in the history of their people, the originality of the artistic interpretation of historical events in the latest author’s texts, the realities of the modern historical age and the translation of traumatic experiences in the modern context [14, p. 104]. According to Vitalina Kzylyova, artistic prose on the historical subject accumulates a complex of knowledge about a particular historical age, reveals the features of the social order, ideology, spiritual and cultural, everyday, psychological peculiarities of its contemporaries, introduces young readers to urgent problems of history, educates them on the examples of the past [13, p. 90].

Despite the fact that for a long time the theme of the Holodomor of 1932–1933 in Ukraine has been a subject to objective comprehension by study of literature (V. Donchyk, M. Zhulynskyi, T. Kononchuk, M. Kudriavtsev, R. Movchan, M. Slaboshpytskyi, N. Tymoshchuk, and others), there is a stratum of literary texts of the relevant subject, directed to the children’s and youth audience, which is still on the periphery of scientific studies. The exception is the monograph by Maryna Vardanian “The Self – the Other in the Children’s Literature of the Ukrainian Diaspora: National Sphere of Concepts, Imagological models”, which examines individual prose works by Ukrainian writers, who are abroad, for and about children on the theme of the Holodomor. The researcher stresses that this topic in children’s literature is one of the important guidelines for the younger generation of Ukrainians in the search for the formation of their identity, which is presented through the exposure of the “totalitarian civilization” – the USSR. It is natural that the works are set off against totalitarian and national senses, but the life-asserting pathos exceeds in them – this is the phenomenon of Ukrainian diaspora literature for children and youth: to believe in the invincibility of the Ukrainian generation, and, accordingly, the nation [26, p. 21].

Therefore, **the relevance** of the chosen for research subject is due to the lack of attention of scientists to Ukrainian works for children and youth, in which the authors comprehend the tragic events of the Holodomor of 1932–1933, the necessity to consider them as an organic component of the literary process, which will contribute to expanding the picture of the development of

Ukrainian literature for children and youth of the XX – beginning of the XXI century as an ideological and aesthetic phenomenon.

We base our research on the material of the following Ukrainian works of art on the theme of the Holodomor of 1932–1933 such as “Kandor”¹ by Yuriy Zbanatskyi, “Skrynia” (Chest) by Kateryna Yehorushkina, “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by Elina Zarzhytska, “Chorna Khustka” (Black Shawl) by Mykola Ponedilok, “Bevka”² by Mykola Mahera, “Velykyi Zlochyn Malenkoho Mykhasia” (Great Crime of Little Mykhas) by Oleksa Kobets. The latest literary methods allow us to expand the interpretative range and scientifically objectively evaluate this array of literary texts.

A special attention should be paid to *the phenomenon of fear* in works for and about children of this issue, an existential category that has an impact on the formation, socialization and spiritual development of the personality, his spiritual and physical well-being. We should also note that the state of threat and, as a result, the appearance of the emotion of fear as a basic reaction to it, has become the modern realities. It means that the importance of understanding the texts of historical issues, in particular, about the Holodomor, is increasing, as well as introducing them into the context of children’s reading. We are deeply convinced that they successfully synthesize universal, national, civil and personal qualities, fulfil an important mission in the reader’s psycho-physiological development, formation of his value guidelines.

2. Analysis of the latest research and publications as a base for the authors

In encyclopedias, fear is interpreted within the concept “emotions (feelings)” and is defined as “an emotion of uneasiness that arises as a normal response to perceived threat that may be real or imagined. Fear includes an outer behavioral expression, an inner feeling, and physiological changes” [4, p. 232].

G. W. F. Hegel began the philosophical consideration of fear. S. Kierkegaard, F. Nietzsche, S. Freud, A. Schopenhauer developed the interpretation of this phenomenon as a philosophical concept. Fear as an existential feeling, put into scientific circulation by S. Kierkegaard, was developed by M. Heidegger, K. Jaspers, P. Tillich, J.-P. Sartre, A. Camus, and others. Representatives of psychoanalysis and neo-freudianism (S. Freud, C. G. Jung, K. Horney, E. Fromm, etc.) paid a great attention to the study of fear as an integral element of human existence. In the monograph by Mykhailo Movchan [17] the author reveals the specificity of this existential in psychoanalysis and existentialism; characterizes fear at the cultural and historical stages of human development, proposes a classification of fear in the Ukrainian spiritual and cultural tradition. The psychological background, metaphysics of fear and its socio-cultural transformation are understood in the scientific research of Oleh Turenko [23].

Carroll Izard considers fear as an emotion that consists of certain and quiet specific physiological changes, expressive behaviour, and a specific experience that grows from the expectation of a threat or a danger [9, p. 355–356].

¹Kandor is a liquid millet or buckwheat porridge [1].

²Bevka is a liquid dish of flour or cereals; bovtanka [1].

The phenomenon of fear, according to O. Turenko, is “an integral part of human nature, it defines the bounds of a person’s idea of himself, his existential capabilities, the bounds of socio-cultural existence and free self-realization of a person. Fear determines the life horizons of a person in the world, the measure of knowledge of the depths of his psyche and consciousness, awareness of his cultural and historical path and, most importantly, the transcendent measuring of his capabilities” [23, p. 181].

M. Kashuba, V. Yelahin, P. Shevchuk, T. Panfilova consider fear to be suffering, a severe emotional state, associated with a feeling of weakness, defencelessness before danger. They find the protective reaction of a living organism to danger in it. In detail it is discussed in the work of M. Movchan [17, p. 21].

There are forms (real, existential, metaphysical), functions (protective, motivational, adaptive, educational, socially controlling) and types (shades) of fear (agitation, trouble, caution, fright, anxiety, actually fear, horror). There are also various individual and social forms of fear (fear of death, fear of loneliness, fear of stranger, fear before separation, fear to live, fear of destruction, fear before exam, neurotic fear, free fear, infantile fear) [2, p. 19–20]. Children’s fears are considered separately, including the fear of the dark, loneliness, enclosed space, death, animals, fairytale characters, censure, etc. [17, p. 251].

Fear is a basic concept of horror literature. In this genre the functional role of the emotion of fear is to reflect the instinct of self-preservation, which is revealed against the background of a threat to life, an unfavourable atmosphere for existence [16].

Fear as a category of human existence is present in the literature for children. Emiliia Ohar writes about fear as an apprehension of the evil in children’s texts. The researcher claims that the conscious emphasis in the children’s text on various forms of the evil (with a happy ending) and fear can be considered constructive, because it helps the child, who feels uncomfortable in the cruel real world, learn to overcome fear, assert himself. It also helps the children’s work perform a very important regulatory and social function connected with the education [18, p. 57].

Olena Chepurna [2] considers the existence of fear on the example of the works of Ukrainian writers-sixtiers. Olesia Dybovska [5] says about the chronotope of fear in the Ukrainian latest author’s fairy tale. Olha Petrunko, considering the fairy tale in the interpretation of modern media, emphasizes that the emotion of fear is necessary for the personal development of a human; and the first acquaintance with information, that actualizes fear and horror, occurs in childhood [19, p. 50].

As we can see, fear is a multi-aspect concept; it is scientifically comprehended by psychologists, sociologists, philosophers, philologists and scientists of other spheres. The phenomenon of fear has various variants of states and reactions to threats to life, social and moral values, and a person’s self-esteem.

The aim of the article is to consider the forms of manifestation of fear and the specificity of their representation in Ukrainian literature for children and youth about the events of the Holodomor of 1932–1933.

In understanding this problem, we have taken into account the work of Jane Gangi [7]. The researcher rightly emphasizes the trauma of a child who survived the genocide, the horrors and crimes caused by the tragic events in Cambodia, Guatemala, Kurdish Iraq, Bosnia-Herzegovina, Kosovo, Rwanda and Darfur. The analysis of English texts on the genocide, as well as its Gangi’s

assessment, is insightful and convincing.

3. Research methods

In our work we have used general scientific methods of analysis, methods of systematization and generalization of the material, which contributed to the development of theoretical and historical-literary sources. We have used them in order to determine the specificity of artistic representation of forms of fear as a category of human existence in literature for and about children. We have applied a systematic method as well to find out the dynamics of the Holodomor theme in Ukrainian literature of the XX – beginning of the XXI centuries in general and creativity for children and youth in particular; historical-typological and cultural-historical methods – to outline the genre and style features of the analyzed works, their comparison with the phenomena of the same historical-chronological level, and to find out the style of the author's originality. A special place in our research belongs to psychoanalytic means, which made it possible to look at the Ukrainian literature about the famine of 1932–1933 in the context of psychological and social trauma, to comprehend the author's specificity of modelling artistic images, representation of conflicts. In our work, we have also used techniques of socio-cultural and structural analysis as a necessary condition for objective conclusions.

4. Discussions

The main events of the short story “Kandor” (1989) by Y. Zbanatskyi take place in a village in Polissia. The writer does not give the village a name, thus emphasizing on the mass character of the famine disaster of 1932–1933 and the scale of the national tragedy. The author captures details illustrating those terrible times. For example, in spring in the year thirty-three, “the village seemed to become deserted”, “the streets were empty”, “the cattle ground the straw, left the eaves bare and died off itself”, “there were no dogs – they took all of them out so that there was no extra food, however it also could be possible, that people had eaten them...”, “the cocks did not sing – they sang their funeral service in boiling water; the chickens did not cackle – their fate did not save them either”, “there were almost no cows left...”, “there was no one to carry out plans”, etc.

Hunger becomes the leitmotif of the work, and fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger) levels out social, spiritual mechanisms in a person, but elevates physiological, animal ones instead. “It's impossible to get used to hunger. <...> But we are already used to thoughtless hungry faces, and it seems as if people were born like this” [30, p. 50].

The main character, a village headmaster, trying to save schoolchildren from starvation, organizes meals for them. The writer depicts him as a solicitous person who thinks and cares about others. He is capable of self-sacrifice to help schoolchildren survive in such extreme conditions: “In any case, I can say about myself – I forgot about my own hunger when I saw hungry children...” [30, p. 53].

Y. Zbanatskyi lays emphasis on the constant starvation of children, stresses on their desire to eat: “The children, hardly hearing women's lament, keep their dishes, their spoons ready,

they are gazing at a boiling cauldron with hungry eyes, they are waiting for that kandoryk to be ready” [30, p. 52]. Kador becomes the only salvation not only for schoolchildren, but also for other boys and girls who find shelter at school: “Only due to this kandoryk, the children wouldn’t have died. Without parents’ attention the kids couldn’t have survived unless the poor teachers had looked after them. If they had not tried, then nobody would have taken care about the children. Poor children are eating and eating, but they are rather just wolfing the food down” [30, p. 57–58].

The writer makes a point of the emotional atmosphere and the state of mind of the children. The fear of being hungry haunts them, physically paralyzes them; the main thing now is the instinct of self-preservation: “Even the little ones are sitting on the floor under their desks, leafing over the textbooks of their brothers and sisters – and keeping mum. Despite their age they are afraid of being turned out of the classroom by the teacher and being deprived of kador by Granny Paraska” [30, p. 56].

The headmaster courageously endures numerous checkups by the Bolshevik elite about the legality of school products and their accounting. As Volodymyr Zvyniatskovskyi correctly takes notice, “Being outside the socialized world (and therefore outside of heroics, responsibility, compassion, caring for others, self-sacrifice), becomes a life of fear...” [31, p. 46]. The main character, realizing how such visits of inspectors can turn out for him, especially after their questions like: “Why do you feed children who do not go to school? Why do you feed the old ones?” – overcomes every time his fear of the system for physical existence. Despite his young age, he is able to make conscious decisions, take responsibility for them, and keep a stiff upper lip.

In the short story “Bevka” by M. Mahera, the author focuses his attention on the characters’ feelings and experiences, caused by hunger. The third former, the main character of the work (the story is written in the first person singular) is endowed with honesty, compassion, mercy, and a sharpened sense of justice. In difficult famine realities, the boy defends the truth, protects those, who need help.

Galia and Vira are twin sisters. They are thin, helpless and unprotected, in these famine hard times they live almost like animals. The emotion of fear becomes dominant in their lives. The author calls them *scared bunnies*, emphasizing on an almost animal existence. The girls were constantly standing in the corner outside the door, they were not fed at school, they could not even have a plate of bevka because their father was a “miser”: “the girls waited, and when last pupils left, they ran up to the bowls, grabbed them with both hands, and, like hungry cats, licked the rest of the mash” [15]. The fear seizes the main character as a natural, rational phenomenon because of what he watches every time, “long blue tongues leapt out of bony mouths, like lizards or snakes, and fell on bevka drops, left by children on tables and in some bowls” [15].

The boy worries about the fate of the schoolgirls of a parallel class, secretly takes out his portion of food and feeds them; sometimes he even remains hungry: “a piece of bread, a mug of cold bevka, and a potato cake that my mother gave me for school – all these things I kept under my desk till the end of lessons and did not leave the class during breaks, in case if someone would like to regale himself with a gift for the sisters. But I was so hungry!” [15].

The author psychologically, convincingly conveys the character’s emotions when Galia and Vira do not appear at school. The third former decides to take food to the girls’ home. The writer reproduces the little boy’s impressions of what he sees in the yard and in the house.

Mahera confirms the psychological breakdown of the child when he finds out about girls' death of starvation: "Something squeezed me in my throat. I started to gasp for some air. <...> The old lady was saying something, but I was shedding floods of tears. <...> I don't remember how I got home then. But I didn't forget that I was ill in the spring... And I started to recover when I ate wild strawberries" [15].

Hunger haunts the main character, Mikhas, in the story "Velykyi Zlochyn Malenkoho Mykhasia" (Great Crime of Little Mykhas) by Oleksa Kobets. On the way to the local prison to visit the father and take him a parcel, the boy constantly tries to drive the thought about hunger out of his head. He recollects songs, tries to have a good look at village landscapes and neighbours' houses, he counts, reads "the Lord's Prayer" – but he still cannot stop thinking about food. In the text the author conveys it as an obsession with the help of the epiphora "All the same I'm starving." This phrase becomes the main one in the work, determines the course of the events.

The author endows Mikhas with a sense of love for his neighbour, compassion. Despite the fact that he is very hungry too, the boy is aware of his mission; overcoming his desires, step by step, he goes on a meeting with his father, who is waiting at least a crumb of bread from his family. However, when he meets Mariika on his way, who is going to the town to ask for food, he does not hesitate to give her the pie, intended for his father. Mikhas is happy that he is able to save the girl from starvation. Despite the fact that he lives with a feeling of constant fear ("... since they have buried both of his younger brothers in the garden near the house, he is afraid to be at home alone" [11, p. 243]; "Being scared, he crossed to the other side of the path, moved forward cautiously" [11, p. 247]), he tries to save the girl from it (she left home after the death of her mother, because she was afraid to stay there), or at least somehow to entertain her. He is happy to see even a ghost of smile at her face, tries to convince her that he will definitely take her home with him when he returns.

When the boy reaches the prison, he realizes that he has no food for his father. This thought makes him hurt very much. The fear seizes the child: "He went around the prison behind the ravine. He wanted to see his father, but at the same time he was afraid to do that. He was staring at the upper floor of the gloomy grey brick wall above him" [11, p. 249]. It seems to him that his hungry father is standing at the window and stretching out his hand towards him. Fear becomes the engine of his emotions, thoughts, events; it supplants common sense from the child. "I was afraid. And I wanted to see (*the father* – V. K., M. V.), but was too afraid. I was afraid of my crime against my dad" [11, p. 250].

In such condition Mikhas goes home, but when he sees Mariika, dead in the steppe, he does not dare to continue his journey; he returns to the town and becomes homeless. As we can see, fear destroys the fate of Mikhas, becomes the cause of his psychological injury.

In a short story "Chorna Khustka" (Black Shawl) by M. Ponedilok, hunger appears as a personification of some living terrible monster. It "was hanging terribly over every house, looking through the gray, grievous windows with heavy torments, staring with dead eyes into the village, and then darted away and danced his victory in the cemetery" [20, p. 125]. Emaciated, exhausted people have become deprived of everything human, they only record (do not worry, because they no longer have enough physical strength) the deaths of their neighbours, relatives, and acquaintances. The only emotion that accompanies them all every day is pain – and nothing can calm it.

Katria, the main character of the story, is made of pain: she loses her mother (who died

of tuberculosis) as a child, together with her father she lives difficult famine times, but they try somehow to survive. The child's suffering is connected, on one side, with the loss of the dearest person, and on the other – with the situation of lack of basic food, the physical desire to eat. There is no coincidence that in a dream the girl sees her mother, talks to her, is glad of her recovery and at the same time complains of hunger, asks her for pampushka. "Katria is stretching out her hands. Just a little bit more, and she could grab the pampushka, fried on the sides, with both hands... But the pale pink cloud melted away... Her mother bent over and the tray slipped from her palm... Everything so desired and edible smashed into obscurity..." [20, p. 128].

Katria's life is full of fears. The forms of their presence are diverse in the work. They are real fears that have an object; according to Hegel, empirical fears (German: "Furcht") as natural, rationally cleared phenomena that are a reaction to the perception of external danger [8]. And there is metaphysical fear, horror (German: "Angst") as well. This is the fear of a neurotic form, which is characterized with absence of a rationally-defined object. Its most significant sign is lack of motivation, vapidity, lack of any plot [6].

Katria is afraid to stay at home alone, she is afraid of unknown sounds that she hears from time to time. The girl shudders at the sight of strong men who break into the house in search of something edible. "Hearing that terrible, hoarse voice, Katria leaned against the wall and pressed herself, almost stuck to it with her back" [20, p. 129]. After their visit, she feels in danger, is afraid to wait for her father here, so she runs away outside.

Katria is even more overcome by a sense of fear and guilt when, because of her childish improvidence, she cannot read her father's hints and causes a real tragedy for their small family: the Soviets take away a bag of flour, recently exchanged by her father in the town for the best carpet. The author says about the painful psychological experiences of both: an adult man, who reproaches himself, who gives free rein to animal emotions and beats a child, and Katria, who so painfully perceives both her confusion and the tears of the dearest person in the world. Fear of the future, fear of being left without food, fear of helplessness, fear of witnessing a daughter's starvation – all these forms of empirical fear the author presents in the text of the story.

The opposite feeling of fear is courage. According to the philosophers, it is recognized as an ability to rise above the instinct of personal self-preservation [17, p. 265]. In different circumstances, due to external and internal factors, a person behaves differently, can be timid, or can be brave. Moral duty to people, despair, personal interest, love, friendship, decency, mutual assistance, justice can encourage people to do brave acts [22, p. 271]. When Katrusia finds out that there is a heap of frozen potatoes lying in the village near the cemetery, she ventures to take a desperate brave step. Being in a state of emotional impulse, the girl decides to do it at night, in order to save her father and herself from starvation. She convinces herself and her father that she is not afraid of this act, that their neighbours have already done so and then fried those musty potatoes with onions and have been incredibly happy that at least something could satisfy their hunger.

The tragedy of the situation in the work is increased by the author's use of black colour. The father takes out his mother's black shawl from the chest, so that the girl covers her head with it and becomes less noticeable; black thoughts cloak the child (she realizes the disgrace of the act: stealing is always a crime), as well as fear, which is getting closer and closer to her. "Her thin legs were shaking, she stumbled again and again, but, clenching her teeth, she kept going..."

And ran up... And hurried up... And only that way... Just to the cattle shed... She was afraid to look right so as not to be afraid..." [20, p. 142]. In order to express emotional tension, the writer, narrating about the main character's attempt to steal frozen potatoes, describes in detail every step of the girl in the dark, using verb constructions and impersonal sentences: "was shaking, my teeth were chattering..."; "Fell... Stood up... And start running again..." [20, p. 142]. Something "was yelling, growling, piping and whistling. The girl crouched down and cringed in horror..." [20, p. 149].

The severe stress, which Katria experiences because of her act, irretrievably traumatizes her psyche. Fear overcomes her heroism, completely seizes her, and grows into horror. As the highest degree of emotional stress, it paralyzes the mind and disables a person's ability to think rationally [23, p. 33]. For Katria the cattle shed seems to be a claw-legged, three-headed monster, in which someone constantly rustles, hides, and looks at her with invisible eyes. She hears someone's footsteps, voices, breathing, runs away from them and finds herself in a cemetery. "And before Katria, the whole cemetery had already risen, and a huge force of skeletons was coming at her, opening the jaws and grinding, laughing and dancing... <...> Katria grasped her neck... Something was pressing down on her throat... Her head, her legs, and the whole body grew weaker but it didn't hurt her so much... One more minute... and she curled herself up into a ball and fell-rolled down a hillock, under the bush, on the level ground..." [20, p. 146–147].

As we can see, Katria's prolonged feeling of varieties of empirical fear (fear of hunger, fear of a particular person, fear of being left alone in the house, etc.) transforms into metaphysical fear-horror. It completely takes possession of her, becomes the cause of insanity and death of the girl. The tragic ending of the story intensifies hopelessness and despair of the situation, caused by the famine of 1932–1933. The author sees no way out of it, as it is beyond ordinary people's power, he also focuses on people's inability, which provokes the generation of fear and despair.

In the story "Skrynia" (Chest) by K. Yehorushkina, meant for the youngest reader, the events of the Holodomor are presented as one of the historical treasures of the Ukrainian people, preserved by the national memory. The author narrates about the tree of life, which is depicted on the chest. This chest contains our past with universal moral values formed over the centuries, the dreams and hopes of Ukrainians. According to the author, the prevailing idea of the book is to preserve the notion of who we are, to help us realize the price, which we have paid in order to preserve our national identity and what price we continue to pay for it [21].

The writer tries to avoid literally depicting the Holodomor tragedy and its consequences in the text. Therefore, numerous deaths of Ukrainians from starvation appear as metaphors and symbols in the work. "That winter, many children turned into flowers, and even more babies — into buds... many green fruits fell down... The birds carried them to hot countries, lulling them to sleep with the songs" [27]. To show those enormous events, the author uses the indefinite personal sentences, which also indicate the arrival of representatives of the Soviet government to the villagers: "There were no potatoes left. And the bread was taken away. Told us to share. Said that they would take a little. Instead — took everything away. They didn't feel sorry even for small children" [27].

Considering the age of the target reader (preschool and primary school), the book has many illustrations. They amplify the main content of the work, emphasize the ethnic flavour (towels and embroidered shirts, icons, national decorations, dishes, purring cat as a talisman of peace);

the facial expressions of the figures, depicted in military uniforms, indicate the intentions of the “guests”, and call a sense of fear of the authorities and their terror.

The fear that runs through the whole communist politics is an attribute of power; they are afraid of losing it, so their predictable behaviour is to strike terror into ordinary people, to tear them away from their roots, the traditional way of life, in order to turn them into a silent, spiritually deprived crowd: “Evil people are not wise. Think, fear can erase the memory. Think, hunger will cut down the tree of life with its axe. To make us be afraid of being, who we are. To make us be afraid to live. To make us be afraid” [27]. Historical memory, cultural and historical tradition are the components which make up the basis of the life of a civilized nation; but totalitarian Soviet government tried to eradicate these components, striking fear into people, testing them with holodomors, repressions, and wars.

K. Yehorushkina concludes the work with an optimistic ending. Winter always turns into spring. In secret bolts, the chest has preserved seeds of wheat, vegetables, and flowers. “The chest looks like alive, glowing in the spring rays. The chest knows that the time will come — and on each tree its own fruit will grow” [27].

In the story “Try Skhodynky Holodomoru” (Three Steps of the Holodomor) by E. Zarzhytska, the personification of fear and starvation is a black bonny kitten, whose ghost appears now here now there in the village in which the main characters, Olena and her daughter Marichka, live. The families, which soon may come into grief, can see its shadow and hear its rustling; the kitten spills dry cherry pits, just like that sad reality of 1932–1933 sows the grief. “Famine came to the village imperceptibly. It thoroughly prowled the houses, getting pantries, warehouses, cellars. Its soft paws left no traces, only sometimes the person looked around in surprise — whether he really heard or imagined? — it was as if someone had spilled dry cherry seeds on the floor behind him...” [29, p. 122].

The author narrates about the difficult village everyday life of those years, the lives of adults, who tried in different ways to protect their families from starvation, and about children, who mature very fast and help in the search for food. The ghost of the kitten and the sound of spilt cherry pits scare everyone. This is fear-anxiety as a symbol of an all-embracing tragedy. And people can do nothing. S. Kierkegaard, distinguishing anxiety as a type of fear, emphasizes on the fact that the cause of fear is usually an external source of threat. Fear usually means a reaction to unfavourable external circumstances, and anxiety is a concern, caused by the assumption of a possible unfavourable consequence [10]. In Zarzhytska’s story “unfavourable external circumstances” are the destructive policy of the Soviet government, which caused famine on the territory of Ukraine and millions of its victims. This fact is recorded by numerous historical documents. Anxiety is a sense of threat that people intuitively feel, but do not understand its causes and do not comprehend how to prevent it.

The state of fear-anxiety, which is typical for all characters, is in keeping with the states of nature in the story: “Autumn turned out to be cold and rainy. The wet bare trees were swaying with their twigs, as if they were complaining about the dark. At night the wind was howling ruthlessly, it seemed that it was moaning over its bitter fate” [29, p. 135]. “There is a snowstorm, it is raging, grabbing its white snow braids with icy fingers and unplaiting them, tearing the strands and throwing them onto the fields, meadows and forests, on people’s huts and courtyards. The snowstorm is hungry, lonely. The trees are moaning, creaking heavily under the white burden” [29, p. 146]. They are used to illustrate the dynamics of complex people’s

mental processes, their emotions and feelings. Pictures of nature synthesize the author's vision of events with the feelings of the characters of the story, their love for their neighbour, love for every living thing, and at the same time the danger of existence, insecurity, helplessness as components of the great tragedy, which the villagers endure.

The characters of the story are constantly in a state of fear. This is mainly a real fear, caused by a life-threatening situation. The children are afraid for their dog Zhuchok (representatives of the Soviet government breaks its paw for barking at them), as well as for the goat Zirochka, which is so carefully hidden from everyone by the granny. The situation of uncertainty scares them, when the teacher, exhausted from hunger, could not come to school. The death of the dog and the death of Dmytryk's mother lead Marichka and Petrus to the state of numbness, they are aghast at everything they saw. All these events cause anxious emotional states and uneasy emotional reactions to what they saw.

Relative to adults, the state of fear often provokes brave, firm actions. Despite the negative tragic events, Olena starts working as a servant of Nykanor Ivanovych, the head of the grain procurement committee. In this way the woman saves not only her daughter, but also many villagers from starvation. Realizing the danger, the woman still decides to take them out the remains of food from Nykanor's house.

Naively believing in good Stalin and bad local authorities, the villagers make up their mind to write him a letter of complaint. Shortly after that, in frustration, they boldly and openly protest: "Ding-Dong! Ding-Dong!.. – This ringing encourages people, wakes them up, stirs them up, and stimulates them to gather together. And people are going to church, staggering, clutching at the walls, limping and supporting each other, but they have no intention to stop... Far away there is the woman's ringing voice:

– Do not wait, Christians, for the death from starvation, do not wait, when your children will die! Fight for their lives, for the living soul!" [29, p. 149]. As we can see, fear is accompanied with a range of feelings: anxiety, threat, despair, indignation, compassion, and love. The priority role in their representation belongs to the emotional component, which is subordinated to creating an atmosphere of tension in the work, influencing on the reader's consciousness.

Trying to reconstruct the terrible reality of 1932–1933, the writer shows the horror of famine in the raw, creates its generalized image as a threat, attracting and capturing the reader's attention, his concentration on socially important events and phenomena.

The analyzed works are a peculiar phenomenon of literature for the young reader. The conversation about death, loss, war, famine, violence is not easy for child's perception. That is why these themes have remained taboo for a long time and have not been spoken about in the child's surroundings. Fiction can help the child comprehend different expressions of life and injustice of society without traumatizing him. The book makes the dialogue with the young reader more substantial and expressive, as the issues are solved in accessible form, with the use of metaphors, symbols, elements of the game and fantasy. Such works of art are written by Y. Zbanatskyi, E. Zarzhytska, K. Yehorushkina, in which the life-asserting motives are dominant. In these works the spiritual work of the authors, in strong opinion, has a powerful therapeutic effect, helps learn how to overcome fear and comprehend the issues, which are significant for the child.

5. Conclusions

The realities of the modern historical age, the collective historical memory of the Ukrainian people form a modern society, in which the essential place belongs to the situation of threat and, as a result, the stimulation of fear in a person as a basic reaction to it. It allows a person to comprehend the limits of his capabilities, socio-cultural existence, and self-realization. To a child, who feels uncomfortable in the real world, full of threats and cruelty, experiencing the emotion of fear, allows to assert himself, overcome despair, confusion, powerlessness, as well as to express value guidelines, emphasizing on the ideals of good and justice, responsibility, respect, and the ability to make his own decisions. Consequently, fiction, which contains the experience of fear of both the characters and the author of the work, their pain, traumatic experience, plays a complimentary role in the process of initiation of the child, is a means of influence on the emotional sphere. Therefore, it is worth stating the important mission of a literary text, which performs therapeutic and cathartic functions.

The article considers the forms of fear and the means of their representation on the example of Ukrainian literary works for children and youth on the theme of the Holodomor of 1932–1933. They take an important place in the area of historical prose, which not only accumulates a complex of knowledge about this historical period, but also becomes an important factor in the formation of national identity, national self-consciousness of the personality.

Considering fear as an emotion, which consists of specific physiological changes, expressive behaviour and specific feelings, and whose origin concerns the expectation of threat or danger (Izard), we have taken into account the existing principles of classification of its forms, functions, and types. Also we have observed the specificity of the author's representation while studying the short stories "Kandor" by Y. Zbanatskyi, "Bevka" by M. Mahera, "Velykyi Zlochyn Malenkoho Mykhasia" (Great Crime of Little Mykhas) by Oleksa Kobets, "Chorna Khustka" (Black Shawl) by M. Ponedilok, "Skrynia" (Chest) by K. Yehorushkina, the story "Try Skhodynky Holodomoru" (Three Steps of the Holodomor) by E. Zarzhytska.

We note that the leitmotif of these works is hunger, and fear for physical existence, fear of hunger (to be hungry, to see a hungry person, to see a person who died of hunger), becomes the dominant kind of fear in the artistic area of the works; it exalts physiological, animal mechanisms in a person, but levels spiritual and social ones. The texts actualize both real fears, which are a reaction to the perception of external danger (fear of power, fear of being left at home alone, fear of the dark, fear of death, fear of a particular person, fear of being punished), and metaphysical fear (horror, anxiety), which is characterized with the absence of a rationally-defined object.

Endowed with feelings of love for their neighbour, compassion, pity, and responsibility, characters are often capable of self-sacrifice for the sake of the weaker, helpless person (the main characters in Kobets's, Mahera's works). In order to save their dearest people, to help them, they are capable of brave actions, which are opposed to weakness and fear in the works. This is bravery of an emotional impulse (Katrusia in Ponedilok's work), bravery of a conscious decision (Olena in Zarzhytska's work, the headmaster in Zbanatskyi's work).

Real and metaphysical fears in Ukrainian literary works for children and youth on the theme of the Holodomor are represented by psychologism techniques, reproduction of states of the nature, metaphors, symbols that emphasize the writer's attitude and style. In order to show emotional tension, the writers use the lexical and semantic field of figurativeness, endowed

with a certain symbolic meaning, and syntactic constructions. They help to reveal the aesthetic reality and the author's concept of reality and at the same time there is an influence on the reader's consciousness.

The research outlines the prospects of further scientific study, which may be connected with comprehending the forms of fear in Ukrainian works for and about children of the modern period, comparative study of artistic heritage about the events of the Holodomor, directed to adults and children, Ukrainian and foreign literature on this issue.

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The metaphorical representation of the concept of “mother” in the epic works by Borys Antonenko-Davydovych, Rou Shi and Vsevolod Ivanov

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Abstract. The research paper highlights the metaphorical representation of the concept of “mother” in the works of fiction by Ukrainian, Chinese and Russian writers. The authors of this paper analyzed the novel “Behind the curtain” by Borys Antonenko-Davydovych, the story “A Slave Mother” (“为奴隶的母亲”) by Rou Shi and the story “Polaia Arapiia” by Vsevolod Ivanov. In Borys Antonenko-Davydovych’s novel “Behind the curtain” the metaphor of “Motherland” is represented by the concept of “mother”. In the novel this metaphor is defined by the research paper’s authors from the subtext of the work of fiction. The concept of “mother” in the story of Chinese writer is realized through the metaphor of “female slave”, that is presented in the title of the work. The metaphor of “hope” represents the concept of “mother” in the story of Russian writer, this metaphor is represented in the name of the main character. This paper proves that the concept of “mother” in the epic works of Ukrainian, Chinese and Russian writers is also represented through the metaphor of “berehynia”, which indicates the similarity of these three works. The concept of “mother” in the novel “Behind the curtain” by Borys Antonenko-Davydovych, the story “A Slave Mother” (“为奴隶的母亲”) by Rou Shi and the story “Polaia Arapiia” by Vsevolod Ivanov is represented through similar semantic markers: motherly love, humility, self-sacrifice, mental strength over a man, unselfishness, protection, humanity, kindness.

Keywords: conceptology, concept structure, concept core, concept periphery, concept, concept of “mother”, metaphor, novel, story

1. Introduction

The concepts are the means by which people perceives the world around them, which explain the relationship between language and culture, language and thinking etc., as well as attention

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to the picture of the world of the individuals. This is known that the concept has no uniform meaning. This is due to this term is in itself integral and is used in several sciences. We agree with the opinion of Zahnitko [25], who understands the concepts as “mental formations, the main manifestation of which are preserved in human memory in certain stereotypes consciously-typed fragments of experience, which allows the transfer of information about them to others” [25].

Misinkevych [14] says that the concept is “the culturally significant unit of the mental level, which in a certain system (picture of the world) acts as a core element, and in the consideration of a particular community becomes an ethnolinguistic unit” [14].

There are different approaches to the concept structure. Vorkatchov [22] and Karasik [11] present a three-dimensional model of the concept, Popova and Sternin [17] present a core-peripheral model, Maslova [13] present a five-level model. Considering the concept as the structural unit, we would like to present its model. The concept consists of the central part – the core, and also it has the peripheral part. The core is formed by the clearest, the most concrete and the most tangible images, while the peripheral status of the concept is indicated by its degree of distance from the core by the degree of concreteness and clarity. It should be emphasized that the peripheral part is not insignificant, but it also provides a general figurative representation.

Despite a certain well-established structure of the concept, it should be noted that this is the dynamic formation, which may acquire other parts and features in the process of thinking. On the one hand, the concept has the same clearly defined structure as the notion, and, on the other hand, the concept includes associations, images, history, culture, etymology, critical assessments and so on.

The concept is a kind of repercussion between the image, idea, archetype, but has its own characteristics. The concept represents a reality that is metaphorized for each person. Lakoff and Johnson [12] have come to the conclusion that human thinking is metaphorical. They have proven that metaphor is the main mechanism for the formation of conceptual forms of thinking and the world is the product of metaphorization. According to Lakoff and Johnson [12] conception, personality does not perceive phenomena and things as they are, it always associates with what is already known: “We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities” [12]. So, we agree with Lakoff and Johnson [12] that metaphor is pervasive in everyday life, available in our language, thinking, activities, and so on. Therefore, the concepts that awaken our thinking are not just a bunch of minds, but a conceptual system that is metaphorical and central in real everyday life. This can be explained by the fact that human thinking is mostly metaphorical, and, consequently, the concept is metaphorical, because it is the result of mental activity. Researchers suggest that the metaphorical concept is the key figurative representation that is revealed through a number of metaphors. Scientists determine that the metaphorical concept is characterized by the following features: invariance, dominance in the picture of the world, implementation in various metaphorical variations, informativeness, creation of a conceptual and metaphorical

sphere. So, the concept of “mother” is the metaphorical concept that is explicated in various metaphors.

Scientists have investigated a number of concepts: the concept of “mother” (Bagrintseva and Dosimova [2], Burdun [3], Chibisova [5], Pak [16], Shayakhmetova, Shaiakhmetova and Mukhametzyanova [19], Wierzbinski [23]), the concept of “house” (Nagornova and Volkova [15]), the concept of “border” (Zaporozhets and Stodolinska [26]), the concept of “leisure” (Stroganova [21]), the concept of “childhood” (Chemodurova and Ialovenko [4]), the concept of “podvig” (“glory”) (Zlochevskaya [27]), the of concept “grekh” (“sin”) (Radbil and Saygin [18]), the concept of “honor” (Yurina and Temirova [24]), the concept of “miracle” (Ilyina and Karpova [8]), the concept of “fate” (Chupryna, Baranova and Merculova [6]), the concept of “bread”, “swamp” (Demeshkina [7], Ivantsova [10]) etc.

The aim of our research paper is to identify the metaphorical representation of the concept of “mother” in the novel “Za shyrmouiu” (“Behind The Curtain”) by Borys Antonenko-Davydovych, in the story “A Slave Mother” (“为奴隶的母亲”) by Rou Shi and in the story “Polaiia Arapiia” by Vsevolod Ivanov. This will allow us to see the commonality and uniqueness of the artistic reception of the concept of “mother” in the works of the writers who belonged to different nationalities, but had similar conditions for the formation of their creativity.

2. Research methodology

We consider that the concept of “mother” is one of the sacraments and saints, that’s why it takes an important part in the conceptsphere of different peoples. The concept of “mother” is one of the fundamental concepts in the world literature. It is the form of organization of the world, the way through which person realizes the world and reveals the peculiarities of mentality. However, in different periods of development of writers’ creation can be traced a wide range of connotations of the image of the mother: from deification to desacralization and even maternal murder.

To study the concept of “mother”, we took three epic works, which were created by authors in the tragic periods of the history of Ukraine, China and Russia. The state structure was changing in these three countries and the completely new ideological politics was establishing in that time. Most of the citizens, not of their own free will, were involved in the crucial historical events of their homeland. Therefore, the study of the concept of “mother”, which for all national literatures initially has a sacred character, will allow you to see its semantic content, to understand the features of the representation of the author’s traumatic experience in the works of Ukrainian, Chinese and Russian writers.

So, our research paper is based on the model according to which the concept of “mother” is represented in the literary texts of various authors through metaphors that represent their reception of the mother and the author’s worldview. The integrated approach was used to achieve the aim of this article. The use of various research methods made it possible to objectively consider the metaphorical representation of the concept of “mother” in the works of fiction of Ukrainian, Chinese and Russian authors. The comparative typological method made it possible to determine the general and original in the representation of the concept of “mother” by various authors, including at the thematic level, which helps to understand the originality of writer’s

receptions and metaphorical transformations of the concept of “mother”. The elements of the methodology of hermeneutics and semiotics were used to interpret specific works of fiction, to understand metaphors, images and motives in the epic texts.

3. Results and discussions

In the novel by Ukrainian writer Borys Antonenko-Davydovych “*Za shyrmoi*” there is an image of a wise mother, although, unfortunately, she is not an authority for her son. Oleksandr Ivanovych Postolovskyi (the main character of the novel) is influenced by his wife who is Russian, and distanced himself from his mother, became ashamed of her, and settled mother behind the curtain in his office. Mother slept on an old bed, used old bed linen, which was unfit for use: “On his right, hugging the wall and curtained off, stood the bed. The old wooden camp-bed, with its long canvas sack mattress filled with straw long turned to dust, was covered with a patched sheet and an old home-spun bedspread. His mother had brought these with her from distant Pereyaslav after she had finally decided to move in with her only son” [1].

The indifference of the son severely hurts the mother’s heart and soul, but she humbly accepts the humiliation, continues to care for him, to love deeply. This semantic component of the concept of “mother” is close to the works of Rou Shi and Vsevolod Ivanov. The main character of the novel forgot about his mother due to the other people’s problems, separating himself from her with the curtain, which symbolizes indifference in the work. He did not notice her deadly disease in time, although he was a doctor: “If this had not been his mother, but somebody else, he would have felt disappointed, as a doctor, that the disease had been diagnosed by another doctor and not by him. He would have been displeased and ashamed < . . . > that he had overlooked cancer in a patient where the symptoms had been so obvious < . . . > But this was his mother, a mother who had lived by his side, whom he saw each day, a mother who withered, wasted and was dying before his eyes, and he had noticed nothing! Noticed nothing – neither as a doctor nor a son . . . How could this have happened?” [1]. Oleksandr Ivanovych realizes that his indifference and artificial shame for her natural behavior did not allow him to notice the obvious signs of cancer in his mother. He is well aware that he has betrayed his mother. He is confused by his conscience and remorse for the dearest person in the world. Other characters in this work allow us to better understand the semantics of the concept of “mother”. Russian wife of the main character manipulates her husband, forcing him to look at his mother from a different angle, to understand her ignorance, simplicity, incompatibility with city life. The wife has a chauvinistic mindset, she believes that nationality affects the mental and professional abilities of a person, she is surprised that surgeon-Uzbek Khodzhaiev is appointed the head of her husband. According to her, representatives of this nationality cannot be doctors and generally show a knack for intellectual work, professionalism: “– Is he Russian or Uzbek? she inquired. – From the name, I’d say he was Uzbek – Khodjayev. – Then he’s as much as a noodle as Akhmetjanov! – On the contrary, Akhmetjanov is only a medical assistant, whereas this fellow is a surgeon. And it’s said he’s good one. Even after becoming superintendent, he continues to practice. He still does many involved abdominal operations in the provincial hospital. – I just can’t imagine an Uzbek working as a doctor, especially as a surgeon or a gynecologist. – Why not? Alexander objected. – There are fine Uzbek doctors,

engineers, agronomists . . . – You know, each nation has its calling: the Chinese cultivate tea, gypsies tell fortunes, Jews trade . . . < . . > I can perhaps envisage an Uzbek as a teacher, an actor, even a poet (though people say they write boring verse), but a doctor, an engineer, or an artist – never! I would never entrust my health to an Uzbek. Never! It just doesn't suit them" [1].

The thoughts of Russian wife of the main character are usual for the Soviet period, when colonial politics prevailed and chauvinistic attitudes toward members of other non-Russian nationalities in the USSR were widespread. Borys Antonenko-Davydovych is a writer of the "shot revival" era who was repressed and spent many years in Stalin's camps, therefore he understands this well and deliberately opposes Ukrainian mother to Russian daughter-in-law.

The image of surgeon-Uzbek Khodzhaiev only intensifies this confrontation. This character is ready to do his best to help Oleksandr Ivanovych to save his mother, takes his grief as his own. Khodzhaiev accompanies Oleksandr Ivanovych's mother to the capital of Uzbekistan, Tashkent, supports him during the most difficult time for him, when his mother died, finds exactly the words that the character needs in this situation: "I appreciate your loss: it is immeasurably great. What can I say? The human mind finds it hard to agree with the absurdity of death. But be brave. People like you needed by many . . .". Whether it was because of these simple warm words or because the last minutes of being with this generous, considerate person, who had done so much for him in these days of grief were coming to an end, something heavy shifted in Alexander's chest and he uttered painfully, almost screaming the words out: "If only you knew what a debt I owe her! How can I repay her, when . . ." [1]. So, Khodzhaiev demonstrates humanity, compassion and sincere kindness.

All components of the novel, its subtext allow us to understand that the concept of "mother" has a deeper, metaphorical realization. The mother in this novel is represented by the metaphor of Motherland, that is personified by the character of the work (Odarka Pylypivna). The son, betraying his mother, being manipulated by his Russian wife, betrayed the Motherland, betrayed his roots. He understands this when he brings her coffin from Uzbekistan, where his mother died, to Ukraine, and at the first Ukrainian station he feels both loneliness without his mother and relief from meeting his native land: "Whether it was the gentle warm breeze which blew in from the south and lightly stroked his face, or whether it was something else, he didn't know, but for the first time since all this began, tears came to his eyes and left him relieved. As if he had reconciled with someone or something, as if he too had been forgiven everything that lay behind him. He was only sorry that Marusia from Pereyaslav was not there beside him. She would have been just the person to meet him here with his mother's body at this first station on Ukrainian soil. . ." [1]. The concept of "mother" and the concept of "Motherland" are identical for understanding and interpretation by Borys Antonenko-Davydovych. In this novel this concept is also realized in semantic markers such as: humility, self-sacrifice, mental strength over the son, motherly love, kindness, protection, unselfishness, humanity.

Rou Shi (Chinese: 柔石; pinyin: Róu Shí; Wade-Giles: Jou Shih) is Chinese writer and in his work "A Slave Mother" ("为奴隶的母亲") he does not name the main character, for the readers she is nominated just with one word – mother. Obviously, this constitutes the central core of the characterization of this image. The drunkard husband, who impoverished his wife and son to poverty, sells the main character (his wife) to a rich house for three years. During this time, she must give birth to a child and comes back home. Therefore the woman is forced to leave her son with a drunkard father.

In this work, the drunkard husband is the antagonist of the protagonist, cause he is a weak and irresponsible person. The author presents an episode that illustrates the cruelty and insensibility of the main character's husband. A year before the events described in the work, the mother gave birth to her daughter. The weakened character (the woman) was lying in blood, trying to reach the newborn. The husband came up to them and "with a resolute look of a butcher who was about to slaughter a lamb, he grabbed the girl with his rough hands and threw it into boiling water. There was a splash and a gurgling sound. The mother then thought in surprise: "Why does the baby not scream anymore? Is it fair that she should die such a death?". Later, the mother realized that everything happened because at that moment she was almost unconscious, and her heart seemed to have been ripped out" [20]. The mother lost consciousness from grief, mental and physical pain. The woman left her beloved three-year-old son Chun-Bao at home, who was attached to her, and he was afraid of the cruel father, who beat the child for any act, for crying or whims.

The mother-slave gave birth to a son to a rich family, whom she also loved with all her heart. The owner of a house wanted to leave her at his home, but the jealous wife sends the woman home. The main character returned home and she saw that her slavery did not change anything, her husband still drinks, her son is seriously ill and has forgotten her in three years. In the finale of the work, the mother-slave feels her powerlessness and the meaninglessness of the life.

We would like to note that in this story Rou Shi opposes two concepts: "mother" and "father". The concept of "mother" means sacrifice, humility, inner mental strength, caring for children. The concept of "father" represents cruelty, insensitivity, despotism, indifference to the wife and child, inability to overcome life's difficulties, weakness, which manifests itself in avoiding reality in drunkenness. We also emphasize that in the story of Rou Shi, not only the character's legal husband is weak, but also the father of her second son. He cannot resist his bossy and jealous wife, who in the beginning forces the pregnant mother-slave to do hard housework, and then kicks her out of the house.

Motherly love and devotion to children are realized in the work in several aspects. Firstly, in order to save her son from death by starvation, the woman goes into slavery. Secondly, she breastfeeds both of her sons for a long time, in the work the author emphasizes several times that the children are three years old, but they are still not torn off from the mother's breast: "She sat by the hearth with a boy, he was already three years old, but she still did not wean him" [20]. This testifies to the deep love of the mother for her sons, of the desire to keep in touch with them as long as possible. In the finale of the work, the author emphasizes that the mother, who returned home, sleeps next to her son, who, even after three years of her absence, instinctively cuddles to her breast: "Chun-Bao slept. The mother hugged him tightly, and he, sniffing, buried himself in her chest. The night was silent, cold as death, and it seemed there would be no end to it . . ." [20]. And this indicates that the child sees in the mother the force that is able to protect him.

We would like to note that unlike Vsevolod Ivanov, Chinese writer does not turn to the historical context, does not focus on the social conditioning of the mother's tragic fate. Obviously, that the author's task is to draw the reader's attention to not the personality of the mother, but to her tragic fate. Therefore, Rou Shi takes the tradition of selling wives as its basis. Husbands had the right to sell their wives to rich houses, in order for her to be a servant, a concubine, and also give birth to a child for a childless married couple. The writer proves that this tradition

is immoral. The title of the work “A Slave Mother” (“为奴隶的母亲”) reveals its main idea, the author’s desire to show the inner world of the mother, who, obeying the ancient tradition, becomes the female slave of her husband-despot, dutifully fulfills all his decisions.

So, the concept of “mother” in of Rou Shi’s work “A Slave Mother” (“为奴隶的母亲”) is realized through such markers as: humility, self-sacrifice, mental strength over a man (husband), motherly love, humanity, unselfishness, protection. For an accurate definition of the metaphor that is dominant in the representation of the concept of “mother” in the work of Rou Shi “A Slave Mother” (“为奴隶的母亲”), it is necessary to refer to the title of the work. The author focuses on the metaphor of “female slave”, which reveals the meaning of the work. The main character does not belong to herself, her whole life is submission to others, she does not have any rights, her fate is determined by other characters who have weaker mental strength and lower moral qualities – her husband, wealthy owners with whom she gave birth to a child. The writer deliberately does not give the woman a name, because “mother” is her dominant characteristic. Therefore, the main character of this story is the absolute image of the mother.

In Vsevolod Ivanov’s story “Polaia Arapiia” the writer creates terrible pictures of the famine that touched every inhabitant of the village. People have lost their human essence, they are exhausted, they eat clothes that is made of leather, they hunt rats: “Birds with hungry scarlet beaks flew out from the sky. The carts creaked. Horses with long, humped fangs grabbed and tore rat meat. Far away, like shepherds, the dogs ran behind the gray layer. The peasants beat the rats with sticks; shoveling carts with shovels. The unkilld rats, like huge cucumbers, crawled to the ground” [9].

The concept of “mother” is presented by the image of the peasant woman Nadka. She loves her newborn child, protects him from the terrible reality. Love, care and self-sacrifice are the dominant characteristics of this character. To feed her family, she goes to the field to catch rats. But at this time in the house, the rats ate her baby: “– The mother wanted to feed the boy, but she threw him on the floor. But she could not lift him. The beast has eaten his nose and hand. – Her younger brother informs her this tragic news indifferently and casually. – Nadka, holding her stomach, threw the stake and went to the village. Her mouth was narrow and dry, and spread over her dusty face. Her cry was not heard over the squeak of the running rats” [9]. Nadka grieves the death of her son, she gives her unspent love and care to other villagers, gives them her last meal: “Nadka’s speech was husky, with hungry interceptions – there is not enough saliva for words. – I thought – I will bring the child to real life ... And then the rats ate him, Jesus!..” [9].

At this the most critical moment in her life, Nadka follows the old woman Efimiia, who calls herself a prophet, along with other residents of the village. The old woman leads everyone to the utopian country Arapiia, where there is a lot of food and justice: “There is said that beyond the Syrdariia, a land such as Polaia Arapiia has opened up. It rains there, as you sow – so three weeks in a row. And everyone is free to go, just go. There are many lands < . . . > The rat also goes there. And the bird flies. Our lands were cursed for thirty-seven years: no rain, no grasses ... Then they will return, as soon as they will be live ... Arapiia is opened for thirty-seven years, and then it will be closed again” [9].

Nadka’s maternal feelings are clearly represented in her relationship to her older brother Miron. He is swollen from hunger, but the villagers considered him fat and waited for the right time to kill and eat him. Nadka took care of her older brother, did not sleep and guarded his

sleep: “Nadka whispered: – Eat ... I left it for you. The old man hid it all. Miron and so, grit, full – he has supplies. In bodies, they say, he has not become depleted. Eat!..” [9].

In Vsevolod Ivanov’s story the main character is a strong personality, she is stronger and more courageous than men. These characteristics demonstrate the author’s adherence to the world tradition in revealing the concept of “mother”. The main character died of hunger, just like many people who could not escape a terrible fate. At the end of the story, four peasants surrounded the exhausted and dying Miron in order to eat and kill him.

In this story, the image of Nadka has a deep philosophical meaning, which reveals the semantic dominants of the concept of “mother” in the interpretation by Russian writer. We would like to pay attention that the name of the main character is Nadka, which means – “hope”, therefore her death also means the death of hope for all people who want to escape from the famine, to find the magical land of Arapiia. While the character was alive there was the hope in the souls of the hungry people who surrounded Nadka, that they would find escape from the famine, they would find the utopian country. But Nadka died of hunger and the peasants lose the hope, lose their human qualities, eat each other.

So, we state that the concept of “mother” in Vsevolod Ivanov’s story is realized through the metaphor of “hope” and has the following personality markers such as: motherly love, mental strength, courage, humanism, empathy, self-sacrifice, kindness, humility, protection.

This research shows that the concept of “mother” has a similar semantic realization in three works by Ukrainian, Chinese and Russian authors. The scheme (figure 1) highlights that these are such characteristics: humility, self-sacrifice, mental strength over a man, motherly love, unselfishness, protection, humanity and kindness. All these markers (except humility) are the semantic components of the metaphor of “berehynia”. Berehynia is the goddess of East Slavic mythology, the mother of all living things, who protects the family with all her might and preserves young children from illness and misfortune with boundless love. In East Slavic culture, the name of the mythological goddess has become both a metaphor and a gender stereotype that determines the specific type of woman’s behavior in society and in the family. In a metaphorical meaning berehynia is a woman who takes responsibility for each family member. We consider that such qualities are demonstrated by the main character’s of Borys Antonenko-Davydovych’s, Rou Shi’s and Vsevolod Ivanov’s works. The whole essence of the characters is subordinated to the desire to protect their families, especially children.

4. Conclusion

In this research paper we analyzed Borys Antonenko-Davydovych’s, Rou Shi’s and Vsevolod Ivanov’s works. We noticed that the historical events which have influenced the work of the writers have had also a similar character. We have proved that the concept of “mother” in the epic works by Ukrainian, Chinese and Russian writers has a similar metaphorical realization – berehynia, that is represented through such markers: motherly love, humility, self-sacrifice, mental strength over a man, unselfishness, protection, humanity, kindness. We think that the analyzed works by Ukrainian, Chinese and Russian writers demonstrate the presence of the image of an infantile man who is constantly suffering, and it brings him pleasure. In these works, the main characters have sons, which confirms our opinion that writers emphasize the mother’s

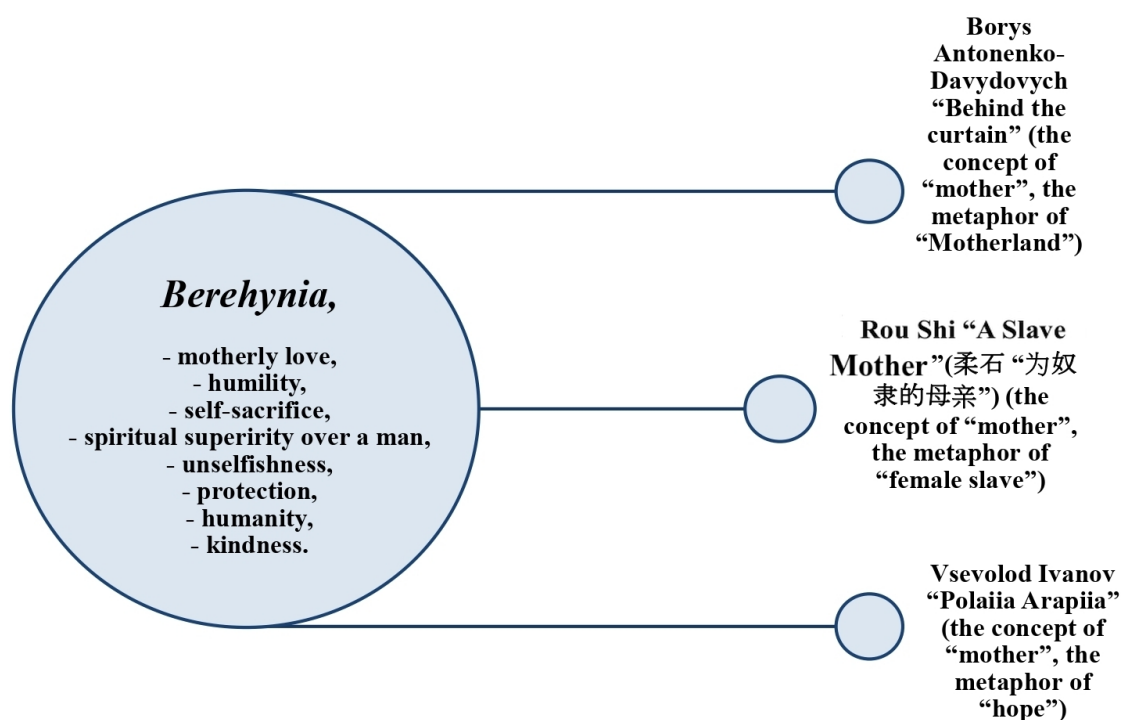


Figure 1: The metaphorical representation of the concept of “mother”.

strength, that she cares for her husband, for her sons, renounces her own desires, sacrifices herself, humbly accepts the cruelty of men and the world around her. Resigned perception of cruel acts in the works by Borys Antonenko-Davydovych, Rou Shi and Vsevolod Ivanov testifies to the mother’s humility before fate and her obedience. We state that obedience to fate, husband, and circumstances are the dominant features of the concept of “mother” in the epic works of these writers. At the same time, this character illustrates tremendous mental strength, a willingness to sacrifice oneself for the welfare of children.

We have identified the dominant metaphors of the concept of “mother” in these works. So, in the novel “Za shyrmoi” by Borys Antonenko-Davydovych it is “Motherland”, in the story “A Slave Mother” (“为奴隶的母亲”) by Rou Shi it is “female slave”, in the story “Polaia Arapiia” by Vsevolod Ivanov it is “hope”. The metaphors are explicitly expressed through the name of the character-mother in the works of Chinese and Russian authors; but in the novel by Borys Antonenko-Davydovych, the metaphor of “Motherland” is revealed through the subtext. This is due to the author’s desire to overcome ideological censorship and to show the significance of Ukraine for the author and his characters.

Authors’ contributions

Li Li, Kateryna Bilobrovska, Viktoriia Dmytrenko, Olha Kryzhanovska conceived and planned the original idea, contributed to the conception, the design, the figures and the implementation

of the research. All authors discussed and analyzed the results and performed to the final manuscript.

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Cultural memory of Chornobyl in literature and fine arts (in case of a picturebook “The Flowers beside the Fourth Reactor” by K. Mikhalitsyna and paintings by M. Prymachenko)

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Abstract. From the category “cultural memory”, the paper compares the works of different arts – a picturebook *Kvity bilia chetvertoho* (*The Flowers beside the Fourth Reactor*) by K. Mikhalitsyna and paintings of a representative of naive art, an artist M. Prymachenko. The paper explores the interaction of various arts based on Chornobyl’s issue within the comparative interpretation. *The Flowers beside the Fourth Reactor* by K. Mikhalitsyna narrates the life of M. Prymachenko and refers to her paintings devoted to Chornobyl. From the reception of fine arts, the writer’s picturebook raises verbalised and visualised issues of generations, memory, and nature conservation.

Keywords: cultural memory, Chornobyl, fine arts, picturebook

1. Introduction

Chornobyl represents tragic events in the history of Ukraine; it is depicted in numerous forms of arts, such as cinematography, literature, and the fine arts. Therefore, the complex of different artworks devoted to Chornobyl uppermost confirms the traumatic cultural background of Ukrainians together with eagerness of sharing this experience and comprehending intention to recall the cultural memory of Ukrainians. In this context, Y. Lotman appropriately accentuates on the interaction of cultures as unique structures which elements function both separately and as a whole unit: “The structure is entirely exposed for continuous complication – it has internal trend to complicate all its elements transforming them into independent structural components. And within the tendency – to semiotic organisms. Thus, outwardly the structure constantly

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gets into contacts with equal organisms generating a higher-level unit and transforming itself to a segment of this unit” [3, p. 203]. In other words, various artworks are simultaneously autonomous semiotic structures and mutual supplements, developing into a whole unit. The paper concerns syncretism of the picturebook *Kvity bilia chetvertoho* (*The Flowers beside the Fourth Reactor*) by K. Mikhalitsyna in comparison with the paintings of an artist, representative of naive art M. Prymachenko.

M. Prymachenko’s work continues to inspire creators of various arts, including animation. Thus, in 2021 the cartoon “Wonderland” was created, where strange and mysterious beasts by M. Prymachenko came to life [13]. The image of the Lion in the animation refers to M. Prymachenko’s painting “The Lion” (figure 1). Other images of animals from M. Prymachenko’s paintings, which are on the walls of the Lion’s house, also appear in the cartoon.



Figure 1: A reproduction of M. Prymachenko’s painting “Lion” [7].

The image of Lion is also present in K. Mikhalitsyna’s book, along with the main character, that again does emphasize the connection between generations and the development of Ukrainian culture.

Due to our urge to examine several texts, it is appropriate for analysis to apply the method of the comparative interpretation. According to N. Lishchynska, “comparative interpretation can be defined as interpretation based on comparing some literature works representing different national literatures, with the similar subject matters and the same epoch background, or on confronting a literature works and any artwork. These works are elements of a single semantic field in the world of art. It based on common range of issues, subject matters, and motives” [2, p. 330]. When is the comparative interpretation among different arts possible? “When one of the compared objects or one of the elements is literary” – U. Weisstein replies [15, p. 407]. In this case, literature acts is a recipient. In other words, literature perceives visual information, interprets it and makes its own impression of the information, and then transmits it in its own way. In accordance with the scholar’s approach, the connections between literature and the fine arts can be classified in the following way [14, p. 380]:

1. Artworks that describe and interpret an appropriate story but not such ones being a simple illustration to the text;
2. Literature works with separate artwork’s description;

3. Literature works, creating, and transforming the art models literary;
4. Literature works imitating figurative styles;
5. Literature works with technical methods of the fine arts (editing, collage, and grotesque);
6. Literature works that correlate with the fine arts and artists or share some specific knowledge of the history of art;
7. Synoptic genres (emblem);
8. Literature works with the same subject matters as artworks.

Such interpretations are implemented through reasoning of the mutual themes of different works of art, analyzing not only works where the art or artists appear directly but also those, as U. Weisstein considers, “where esthetic and technical issues connected with the art are structurally integrated into the plot and where it is emphasized that artistic approaches of an artist can be used to interpret universal problems” [14, p. 380-381].

From the comparative interpretation, we tend to take a scrupulous look at the implementation of the cultural memory in texts for children. According to A. Erll, cultural memory is “the interplay of present and past in socio-cultural contexts” [1, p. 2]. Ukrainian culture depicts its significant senses via specific symbolic forms such as memorable places, dates, remarkable figures, and folklore, literature and figurative images which are transferred through generations. What causes such processes? In fact, these are some events and tragedies of the society. In our research, this is the Chernobyl catastrophe that happened in 1986 in Ukraine.

The subject of the cultural memory in texts for the children and youth about Chernobyl is accentuated on in the paper of M. Vardanian who has analyzed the collection by Yevhen Hutsalo *Dity Chernobylia (Children of Chernobyl)*. In the collection, one of the elements of the cultural memory is an image of a mother as dominant in Ukrainian culture, as Mother is not only a woman but the embodiment of the land, Ukraine [17]. In the research, we draw attention to a contemporary picturebook *The Flowers beside the Fourth Reactor* by K. Mikhalitsyna. It follows the issues of Chernobyl in Ukrainian children’s literature, indicates its duration and necessity of traumatic experience reconsideration. Furthermore, it is essential to accentuate on peculiarities of a picturebook genre where the connection between a word and an image is urgent. As M. Nikolaieva asserts: “The unique character of picturebooks as an art form is based on the combination of two levels of communication, the visual and the verbal. Making use of semiotic terminology, we can say that picturebooks communicate by means of two separate sets of signs, the iconic, and the conventional” [5, p. 1]. The fundamental characteristic of a picturebook is tight interconnection of visual and verbal signs, the picture, and the word. These picturebooks assist children to decode the images of two different sign systems – the verbal and the visual. A picturebook by K. Mikhalitsyna refers to the paintings of an artist M. Prymachenko, recounts her story in Chernobyl. From the reception of fine arts, the author demonstrates the problems of generations, memory, and nature conservation that are implemented on the verbal and visual levels. The comprehension of mentioned problems is a subject of this research.

2. Reception of creative works of M. Prymachenko in a picturebook as realization of generations and the memory theme (verbal level)

The subject of generations and memory matters is principal in a picturebook *The Flowers beside the Fourth Reactor* by K. Mikhalitsyna. It is depicted on both levels – visual and verbal. As M. Vardanian notes, K. Mikhalitsyna applies allusion referring to the figure of Ukrainian artist M. Prymachenko while the name of the work is allusion to a picture of the artist “Flowers grew beside the fourth power unit” [16]. In a book, there can be conventionally distinguished two-story lines: the first – a story of four generations of Ukrainian family of a girl Stasia after Chornobyl tragedy, the second – a story of the artist M. Prymachenko who witnessed the Chornobyl catastrophe. The very occurrences had an impact on her works. Both story lines interweave owing to a central character – a little girl Stasia and her great-grandmother who experienced all the tragedy of the Chornobyl disaster.

In the story, great-grandmother recalls the events of the Chornobyl disaster, the consequences for the environment and people: the infection of all nature with radiation, the evacuation of people from the city, how they left pets behind: “It was April, Saturday, the twenty-sixth day. The sun was burning. The cherries in the garden bloomed. (...) People were saying to each other that the Chornobyl disaster happened at night. Big accident was terrible. (...) Then the boys had strolled until early in the morning – well because it’s what young people do – and the fishermen who went fishing at night, told, as if they had seen a pillar shining in the sky right above the station. (...) Finally, big kingpins came to us and announced that due to the unfavorable radiation situation, our Bolotnya falls into a thirty-kilometer zone of mandatory resettlement. (...) “And what about the cattle? – we asked. “And our cats and dogs were loyal to us?” “Leave them,” they said. – They are contagious, radioactive” [4, p. 23].

The next image, which symbolizes the Chornobyl disaster, is wormwood. This image of a plant called Chornobyl refers to the origin of the name of the city Chornobyl. The author refers to the story of the great-grandmother who left her home, but as a memory kept the bouquet of dried herbs in a handkerchief with large flowers on it, which no one was allowed to touch, even her beloved great-granddaughter: “Those herbs smell like home. (...) Not your home but mine. My native one. An old wooden house, where we with the landlord, your great-grandfather, lived all our lives. And the one where I was born. In that house. Its windows were as blue as the sky. And the door. And you go out of the door – there is a forest nearby, and the river flows, it is called the Bolotnya” [4, p. 14]. For author, a house, a family, land – these are things that are cherished and priceless. But the great-grandmother’s story is constantly accompanied by cultural symbols and traditions that she seeks to tell the younger generation: a house, an embroidered towel, bread, wildlife, farming, etc.

For emotional reinforcement of the image of the Chornobyl disaster as a tragedy of the Ukrainian people, the writer puts wormwood in *khustka* (a handkerchief) because it is one of the oldest traditional elements of Ukrainian women’s clothing. It is associated with various rituals and customs (birth, christening, and marriage): “The handkerchief was considered a special sacred object and relic, which was passed down from generation to generation” [12]. In Mikhalitsyna’s text, the handkerchief is supported visually: in the picture, which depicts

the great-grandmother putting wormwood, gray colors prevail, but the handkerchief itself has bright colors. There is a certain symbolism in this: the tragedy of motherhood, the loss of loved ones, and the intention to preserve the memory of the family, and the tragedy.

The main purpose of the image of the great-grandmother is to tell descendants about the family rooted in Ukrainian traditions and customs: “And my mother embroidered so well! There was such an embroidered crossbar above the door, my goodness! Alcea and forget-me-nots bloomed on it! And there was a lush towel over God Lord” [4, p. 14]. The artist M. Prymachenko, who is repeatedly mentioned in the book, earned her living by embroidering. The author seems to draw a parallel between different types of painting and embroidery, as an important cultural tradition of Ukrainians.

The great-grandmother’s stories are one way or another connected with the ones about M. Prymachenko. The great-grandmother mentions her for the first time when she sees her granddaughter’s drawings. In fact, the great-grandchildren’s drawings evoke the old lady’s memories of Chornobyl and the artist who lived in the same village of Bolotnya: “We had the one in our village who tended to pain the same. There are many paintings of hers left, so some love them affectionately, while the others do not have a clue what is so special about them” [4, p. 3]. For the second time, a part of M. Prymachenko’s biography and her recognition as an artist who refused to leave her native village after the Chornobyl disaster is said: “The wasteland is terrible. A woman is sitting just near one house, Maria. Maria had a healing power to make children get rid of the fear through whispering, so word of her healing power spread that even people from Kyiv came to her because of that. And how she painted! Among the whole Soviet Union, and maybe the whole world, she became an honored artist! So even then she was sitting near the house and painting on a piece of paper (...) She has never left her house and the native land because she can paint only in this place and lacking it her life is senseless” [4, p. 38-39]. The author raises the issue of love for the native land and nature, which must be protected. She also reminds of a difficult issue such as replaced people or Chornobyl victims, who were wrongly socially perceived at that time. And the writer mentions M. Prymachenko for the third time at the end of the work, when she speaks on keeping traditions and preserving memory: “Your painting, your colorful and unknown animals, are similar to the ones our artist, Maria painted. The one who stayed at Bolotnaya until the end of her life. Maybe our native land gave you its strength, huh? And that artist’s name is Maria Prymachenko. If you come across this name, have a close look at it, listen to it. No matter that the land of Polissya is both infected and devastated, but it gives birth to gifted people, and it will be remembered due to them, child” [4, p. 44]. Thus, the author concludes that the Chornobyl disaster is a tragedy of the whole nation and its memory should be preserved by descendants precisely through the preservation of family stories.

3. Paintings by M. Prymachenko as preservation of cultural memory in a picturebook (visual level)

The perception of M. Prymachenko’s works within the visual level is implemented on two levels. The first one is a direct allusion to her paintings, the second one is the presentation of the paintings of the main character Stasia performed in M. Prymachenko’s style. All the

mentioned above is aimed at revealing the idea of preserving cultural memory and continuing the traditions of ancestors in the works.

M. Prymachenko is one of the representatives of naive art. According to Nataliia Pecherska, “naive art implies a style of simplified forms, crystal clear colors, violated perspective, and a fresh look” [6]. She emphasizes: “The plots of the paintings often center on folklore, and externally resemble children’s drawings. But this style was used by not only self-taught artists, but as well artists with academic education, who deliberately wanted to reduce the number of artistic means doing it for a specific purpose” [6].

This peculiarity of the artist’s creative style allowed the writer K. Mikhalitsyna in the works to reflect the illustrations of the main character Stasia, who has a talent for drawing. Indeed, Stasia’s drawings have a quite engaging plot: animals of unusual colors, in particular, an orange hare, and a pink horse with a fishtail arranged in a tea party (figure 2).



Figure 2: An illustration from the book by K. Mikhalitsyna *The Flowers beside the Fourth Reactor*.

If one compares the paintings of the girl’s and M. Prymachenko’s, one can see the similarity of shapes or patterns implemented on animals’ body. The works of the artist are based on folk tales, legends, stories, and the main characters of the artist’s paintings are fictional animals which have not yet been known in nature, as well as in nature among the flowers (figure 3).



Figure 3: A reproduction of M. Prymachenko’s painting “Forest Cat” [8].

Such influences are tended to reveal K. Mikhalitsyna's intentions to involve her heroine in the understanding of art, on the one hand, the introduction to Ukrainian culture, on the other hand. And also she leads to the understanding of another aspect of M. Prymachenko's art, which is devoted not so much to Ukrainian culture, but expresses in the traditional way the consequences of the Chernobyl disaster which were extremely negative for nature and caused many mutations both in animals and humans. M. Prymachenko dedicated numerous paintings to the topic in question: "The threat of war", "Nuclear war, may it be cursed!", "The jackdaw is flying looking for the owner", "In honor of Valery Khodimchuk", "Fourth power unit", "Kochubarka". The paintings draw attention not only to the consequences of the human's activity on the environment, but also to the sufferings of the Ukrainian people for their land.

In fact, K. Mikhalitsyna's book with the paintings by K. Borysiuk begins with an epigraph, which is presented as an inscription on the back of M. Prymachenko's painting "Flowers grew near the fourth block": "This is how the fourth block was pictured in a dream. Flowers will grow on it, and children will carry flowers, as a monument will be forever around him, doves will fly to it, our heroes. They saved us and left us" [4] (figure 4).



Figure 4: A reproduction of M. Prymachenko's painting "Flowers grew near the fourth block" [11].

However, there is an opinion that M. Prymachenko has created such an inscription on another painting – "The Forth Power Unit", dedicated to the liquidators of the accident. The picture shows birds flying over the power unit with a floral pattern, and next to it there are children honoring the memory of the heroes. Flowers on a red background are a symbol of the revival of Chernobyl land [18] (figure 5).

Moreover, in 1986, the year of the Chernobyl disaster, M. Prymachenko creates a painting with a bizarre creature "Threat of War", which she signs as follows: "Mr. Reagan, look at this picture and come to your senses as for how heavy and unbearable and stupid this atom is..." [12] (figure 6).

In her picturebook *The Flowers beside the Fourth Reactor*, K. Mikhalitsyna also reflects the Chernobyl motives. Panoramic colorful illustrations of the village, the Ukrainian house with embroidered towels, jugs, embroidered tablecloths, a portrait of the artist against the background of her painted hut and flowers, contrast to black and white paintings of city streets and Stasia's



Figure 5: A reproduction of the painting by M. Prymachenko dedicated to the liquidators of accident at Chernobyl nuclear power plant [10].



Figure 6: A reproduction of M. Prymachenko's painting "The threat of War" [9].



Figure 7: An illustration from the book *The Flowers beside the Fourth Reactor* by K. Mikhalitsyna (the beginning of the reactor explosion) made available to the public through the website of the publishing house “Portal”.

house, and most importantly – with three double spread illustrations dedicated to the explosion at Chornobyl nuclear power plant (figure 7).

The last illustration is in black color, which depicts as well all the other colors – green and yellow. The horror of the situation due to the Chornobyl explosion at Chornobyl nuclear power plant is also felt through the image of people’s fear, which is reproduced in the reflection of the gas mask glass. However, the writer and illustrator provide a happy ending to this story. In the last illustration, we see the granddaughter and great-grandmother along with photograph of relatives, flowers, and rural landscapes. And in the final double spread illustration – we see the native village, where nature has come back to life. There are animals, but no people because they have destroyed this world.

4. Conclusion

1. Chornobyl is a world event that is reflected in various kinds of art. Ukrainian art reveals the peculiarities of the cultural memory of the Ukrainian people, which is based on memorable dates, places, and works, in particular, the events of the Chornobyl disaster. The combination of literature and fine arts ensures the formation of cultural memory, the transfer of knowledge, events, and memories to the younger generation.
2. K. Mikhalitsyna’s book *The Flowers beside the Fourth Reactor* draws attention to the lives of people after the disaster, the problem of transmitting information to their family and the memory of certain events. One of the central images in the book is the artist M. Prymachenko, whose paintings are impressive due to their originality. The figure of Maria Prymachenko is one of the elements of the cultural memory of the Ukrainian people. The artist has created numerous paintings dedicated to the events at the Chornobyl nuclear power plant. Therefore, her work continues to inspire writers and animators.
3. The comparative interpretation of literature and fine arts not only allowed to consider works of different arts dedicated to Chornobyl, but also to comprehend the reception of fine arts (paintings by M. Prymachenko) in K. Mikhalitsyna’s picturebook *The Flowers beside the Fourth Reactor* on two levels – verbal and visual. On the first level, there is a story about the artist M. Prymachenko and the Chornobyl disaster; on the second

level, there is a reception of her work at the level of illustrations to the book, where we see not only bizarre animals in the drawings of the girl Stasia, but also black and white illustrations and paintings in black color after the Chernobyl explosion. Both levels contribute to the realization of K. Mikhalitsyna's artistic idea: not only to actualize the traumatic cultural experience of Chernobyl, but also to encourage young people to preserve the memory of tragic events, respect the family, Ukrainian culture, nature, and animals.

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Poetics and problems of the play “The Libertine” by Eric-Emmanuel Schmitt

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Abstract. The article studies the analysis of the dramatic legacy of Eric-Emmanuel Schmitt, a famous modern French-speaking writer. The article discusses one of his most famous plays, *The Libertine*. We studied the genre-typological properties of the play and the system of its characters, we actualized the reality of the prototypes of the actors of the play, traced the architectonics of the play. We studied the peculiarities of the organization of plots, protagonist images and their systems in the play *The Libertine*, we analyzed the motives, leitmotifs, chronotopes, themes and issues, which allowed to single out the main conflict of the play. We used comparative-historical, comparative-typological and structural methods to study the stated issues. One of the key factors in choosing the main character of the work, Denis Diderot, whose work inspired the playwright not only to write a dissertation on philosophy and was the source of many worldview ideas, but also to write a fictional literary work and biography. The play *The Libertine* is written in the style of French classicist works with a focus on the unity of time, place, action. The famous Enlightenment philosopher Denis Diderot, who is working on the article *Morality* in his famous *Encyclopaedia*, appears in the play by Eric-Emmanuel Schmitt as the embodiment of immorality. Each character introduced by Eric-Emmanuel Schmitt into the play represents one of the facets of the moral issue around which the play revolves. The problem of morality is constant in this play by Eric-Emmanuel Schmitt, that makes it sharpness, dynamism, it revolves around the whole dramatic conflict and the pervasive action of the play. The specificity of the philosophy of language of Eric-Emmanuel Schmitt, on the one hand, is based on dialogical discourse, and on the other, manifested in the comic, in humor. In this sense, humor is not a tool to ridicule Denis Diderot, but rather calls for a more lenient attitude of the reader to human weaknesses. Typical of Eric-Emmanuel Schmitt’s work is the open finale of the play, the actualization of important metaphysical questions that remain unanswered.

Keywords: modern French-language drama, Eric-Emmanuel Schmitt, *The Libertine*, Denis Diderot, poetics, morality

1. Introduction

Problem statement. Eric-Emmanuel Schmitt is a contemporary French-language writer, playwright, film director, short story writer and novelist, philosopher, and member of the Royal Belgian Academy of French Language and Literature. He is the author of more than twenty plays, twelve novels, six collections of short stories, eight novels and plays combined into the

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Invisible cycle (Invisible) three essays and several short stories. His works have been translated into more than forty languages, including Ukrainian. Plays based on his works have been staged in more than fifty countries around the world. Eric-Emmanuel Schmitt has won numerous literary and theatrical awards as Grand Prix of the French Academy (2001, Grand prix du theater de l'Académie française, France, for all his achievements), Goncourt Short Story Prize (2010, Prix Goncourt, France, for *Concerto à la mémoire d'un ange*), Molière Award (1994, Prix Molière, for his play *Le Visiteur*), Quadriga Prize (2004, prix Die Quadriga, Germany, "his humanity and the wisdom which his humour brings people"), Chronos Prize (2005, prix Chronos, Switzerland, for the short story *Oscaret la Damerose*), Zionist Mother of God Prize (2018, prix Notre Dame de Sion, Turkey, for the novel and other countries, *Les Dix Enfants que madame Ming n'a jamais eus*) and others. He has received special awards for the development of culture and art from the governments of France (chevalier de l'ordre des Arts et des Lettres), Belgium (commandeur de l'Ordre de la Couronne), Canada (chevalier de l'Ordre national du Québec), Ukraine (médaille pour le développement des arts et de culture).

The success of the works of Eric-Emmanuel Schmitt cannot be compared with the theoretical and historical-literary study of his work. Attempts to comprehend it, both in Europe and in Ukraine, are based primarily on the analysis of the philosophical and existential discourse of the writer's novels, childhood issues and more. But even today, the dramatic legacy of Eric-Emmanuel Schmitt has not yet received a proper literary reading, so the relevance of our work is explained by the need for a more thorough study of the dramatic heritage of the writer.

The objective of the article. A study of the poetic features and problems of the play *The Libertine* of the modern French-speaking writer Eric-Emmanuel Schmitt.

2. Literature review

The work of Eric-Emmanuel Schmitt was the object of study for such scientist as Bovsunivska [1], Logvinenko [10], Masetti [12], Robova [16], Öztokat Kiliçeri [24]. They studied the narrative structure of his novels, the paratextual analysis and metaliterary strategies in his works. These studies are based primarily on the analysis of the philosophical and existential discourse of the writer's novels, childhood issues and more. The dramatic work of the writer was directly considered by Lenkova [9], Perovic [15], Vasyliiev [22]. Our previous explorations were also devoted to the analysis of Eric-Emmanuel Schmitt's dramatic works [20, 21]. However, the issues we have analyzed have not yet been the subject of some thorough scientific studies.

3. Materials and methods

In this article we used comparative-historical, comparative-typological and structural methods, which allowed to compare the dramatic works of Eric-Emmanuel Schmitt with other literary phenomena and to distinguish his creative heritage on the literary background of modern literature of XX-XXI centuries, whose features Schmitt chooses.

4. Results and discussions

The play *The Libertine (Le Libertin)* was created for the Theatre Montparnasse (Théâtre Montparnasse) in Paris and was first published in 1997 by French publishing house Albin Michel. The play was later translated into twenty languages and staged in more than twenty countries. In 2000, it was screened by French filmmakers.

The main protagonist of the play is Denis Diderot, French philosopher, writer, playwright, literary critic, translator of the XVIII century, whose philosophical legacy was dedicated to the doctorate of Eric-Emmanuel Schmitt *Diderot et la métaphysique* [17], defended in 1987 at the Sorbonne University (Sorbonne Paris IV) and monograph *Diderot ou la Philosophie de la seduction* [18] published in the same year as the play.

The protagonist of Denis Diderot in the play has real biographies of the French thinker, acts in real biographical chronotopes (time and place of the XVIII century, France), interacts with characters who were really part of his life at the time.

So, among the main protagonists at the beginning of the play are: “Denis Diderot, Philosophe. Madame Anna Dorothea Therbouche, portraitiste. Madame Antoinette Diderot, épouse de Diderot. Angélique Diderot, fille de Diderot. La jeune d’Holbach, jeune fille. Baronnet, secrétaire de Diderot” [19].

From open biographical sources we know [14] that in 1743 Denis Diderot married the devout Catholic Anne-Antoinette Champion, and in this marriage in 1753 their daughter Marie-Angélique (1753-1824) was born.

Among another protagonist there is also Anna Dorothea Therbusch, an artist. From open biographical sources we know [2] that indeed at that time in France there was such a portrait painter, Anna Dorothea Therbusch, 1721-1782, she was really close friends with Denis Diderot, sometimes he posed for her naked [7, 23] and for some time they even lived together in Paris.

The place in the note at the beginning of the play is: “Un petit pavillon de chasse au fond du parc de Grandval. Le baron d’Holbach a mis l’endroit à la disposition de Diderot” [19].

From the biography of Denis Diderot we know that he was indeed close friends with Baron Holbach (Paul-Henri Thiry, baron d’Holbach, 1723-1789), a French philosopher of German descent, writer, author of several articles for *the Encyclopedia (Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers, 1751-1772* [5]). For *the Encyclopedia*, he wrote several articles on science, politics, religion and morality. Denis Diderot was the editor of his works, a frequent visitor to the salon of his wife Charlotte Susanne d’Holbach (1733-1814). Baron Holbach did have a daughter, Louise Pauline (1759-1830), who may have been the prototype of the play “La jeune d’Holbach, jeune fille” [19].

Thus, the system of protagonists in the play consists of actors who actually existed and interacted with each other in the XVIII century in France, in Paris. Denis Diderot could indeed be at the time described in the play in the cozy hunting lodge of Baron Holbach in Granval Park. However, despite the plausibility of space-time and the system of protagonists, the play *The Libertine* is not biographical, in the traditional sense of the term.

Eric-Emmanuel Schmitt gives the main protagonist real biographical characteristics of Denis Diderot, introduces other real characters, time and place becomes a plausible pace-time, but then narrated story is more likely than plausible. So, it is a purely fictional (imaged) work of art, the main protagonist of which is a character who had a real biographical prototype. Eric-

Emmanuel Schmitt himself in his numerous interviews said that his works with real historical protagonists in the lead roles (besides Denis Diderot, the main protagonist to the writer's works were also Sigmund Freud, Adolf Hitler) are not fictionalized by these literary biographers, these are works in which the writer consciously imagines, fantasizes, invents probable stories from the lives of real famous historical figures.

This type of writing is quite common in modern autobiographical literature, where it is called autofiction writing (autofiction). Eric-Emmanuel Schmitt, in turn, transfers the features of fictionality to biographical writing, thus proceeding from the strictly regulated rules of literary biography, written in detail by many researchers of biographical writing [3, 4, 8, 11, 13]. On the one hand, he leaves the story of a real protagonist acting in real chronotopes; a real protagonist, whose main biographies can be verified by valid official, historical, memoir documents. However, on the other hand, the emphasis of the narrative is shifted towards the deeply intimate, intra-psychological life of the main protagonist, i.e. in those areas that are quite difficult to verify, so this is where you can easily invent, fantasize, guess.

The play consists of twenty-eight scenes. Typically for dramatic works, it is based on the conflict of interests of the protagonists (Denis Diderot has his own vision of morality, which does not coincide with the vision of morality of his family, mistress, servant), all events keep the reader in a certain tension, which grows due to the intensification of the action, the emergence of new protagonists and the accumulation of actions at the end of the work, thus mandatory for dramatic works through action.

Although the play *The Libertine* is modern, it is stylized as a classic, so it follows the rules of three unities – time, place and action.

The duration of the action is one day. All the events of the play fit into one day of Denis Diderot's life, when he hesitates to pay attention to his duty to write an article on morality for *the Encyclopedia* and the temptations that haunt him all day.

The place of action, as mentioned earlier, is the hunting lodge of Baron Holbach, where Denis Diderot temporarily lives with his family, and where he receives guests. The scenery is unchanged. Throughout the play, the main protagonist is in one, even more closed space, his office.

At the heart of the play *The Libertine* Eric-Emmanuel Schmitt put an anecdotal situation, according to him: “*Le Libertin* part d’une anecdote réelle: la séance de peinture qui réunit Diderot et madame Therbouche. Celle-ci demanda à celui-là de se déshabiller entièrement; Diderot le fit mais, comme la dame était jolie, les pensées de Diderot commencèrent à pointer dans son entre jambe” [6], and when Denis Diderot, being in the family circle (wife and daughter), wrote for *the Encyclopedia* (*Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, 1751-1772) at the same time he posed naked for the famous portrait painter Madame Therbusch. So the problem of morality becomes key in the play.

From the first remarks, Eric-Emmanuel Schmitt introduces readers to the creative, scientific, personal chaos that reigns in Holbach's house:

“Le baron d’Holbach a mis l’endroit à la disposition de Diderot; celui-ci l’a naturellement transformé en un immense bric-à-brac qui oscille entre le bureau, le boudoir et le cabinet de savant. Livres, télescopes, cornues s’entassent en désordre sur la banquette, les fauteuils et les couvertures brodées. Curieusement, quelques vieux jouets de bois traînent dans les coins” [19].

During the play, Denis Diderot dressed in something similar to the ancient toga, which

is completely unusual for the customs of the time, poses in front of his portraitist, Madame Therbusch. This woman in a flattering tone asks him to pose in front of her completely naked. Eventually, Denis Diderot undresses, and sexual tension arises between them. They are suddenly interrupted by Denis Diderot's secretary, who reports that Jean-Jacques Rousseau refused to write an article on morality for *the Encyclopedia* at the last minute, so Denis Diderot has to write it himself.

It is more difficult for him to write an article than he thinks at the beginning. He is constantly distracted, involved in numerous personal conflicts, and the article in all this chaos becomes a real obstacle. He needs to write a scientific treatise on morality, but first Madame Therbusch tries to seduce him. Later, Denis Diderot's wife, Antoinette, appears and comes to her husband and accuses him of infidelity. Then, the young Mademoiselle Holbach, the baron's daughter, allegedly comes to ask him for advice on a personal matter, while trying to seduce him to distract Denis Diderot and help Madame Therbusch steal his precious paintings. Angelica, his daughter, bursts into the room several times to ask / talk about something, and during these conversations with her daughter Denis Diderot begins to look at the usual things, as it seems to him, from a different side, and this, in turn, makes constant adjustments in his philosophical reflections on the subject of morality for an article for *the Encyclopedia*. Denis Diderot in search of a definition of morality, finds many interpretations of this concept, which often contradict each other.

It is no coincidence that Eric-Emmanuel Schmitt, a philosopher by education, made Holbach's house the main place in the play, as it is known that the problem of morality was central to Baron Holbach's philosophical works. Baron Holbach examines it from the standpoint of rationalism, materialism and eidemism. He was an atheist, so he argued that morality can be completely remote from religion, it depends on each individual, his beliefs. He was a well-known researcher of social morality and approached it purely pragmatically. A separate group of philosophical works of Baron Holbach were treatises in which he touched on the role of women in society, expressed progressive, as at that time, views on the need for education, women's inadmissibility of forced marriage, considering it a manifestation of parental and social tyranny.

The main theme of the play is morality, and it's also chosen not by chance. The main protagonist of the play is the subject of Eric-Emmanuel Schmitt's youthful fascination, later the object of his scientific research. The playwright studied in detail the works of the Enlightenment philosopher, researched many memoirs, thus while writing his dissertation he drew attention to the collision – the mismatch of philosophical interpretation of the problem of morality Denis Diderot, expressed in his many philosophical treatises, including in life. So, after defending his dissertation in 1987, Eric-Emmanuel Schmitt, by his own admission, could not help but fictionalize in one of his plays this extraordinary intellectual of the XVIII century:

“Je voulais lui rendre sa chair, sa folie, sa vivacité, montrer comme il était libre, libre de changer d'avis, libre de se contredire, libre de repartir à zéro, toujours pensant mais toujours incertain” [6].

This discrepancy was already evident at the level of the correlation between the title of the play (*The Libertine*) and the title of the article (*Morality*), which Denis Diderot tries to write during the play for his multi-volume great work *the Encyclopedia*.

In the play *The Libertine* Eric-Emmanuel Schmitt not only presents his own, undoubtedly subjective, vision of the image of Denis Diderot, but also skillfully recreates the spirit of the era

in which the French thinker lived and worked. He skillfully emphasizes the current trends that shaped the worldview of many members of the Enlightenment elite.

For example, he does not pass over such a phenomenon as libertinism – a nihilistic philosophy that denies generally accepted social norms (especially moral norms). Libertinism originated in France in the XVII century and was very popular in intellectual circles throughout the XVIII century. Libertinism developed as a reaction to the severity and power of religion. At that time, libertinians (or prostitutes) were, above all, philosophers, scientists, inquisitive and impartial people, people who sought greater freedom of thought, especially in matters of religion. They did not disclose their main ideas directly to avoid censorship and repression. The debauchery of morality experienced a significant boom in the Enlightenment. In the XVIII century, libertinians (or prostitutes) expressed themselves primarily in the pleasures of love, which turned into an erotic game based on temptation. Staging of love conquest, intellectualization pleasure and freedom from any moral restrictions limit the practices of libertinians of this time. Literature, of course, bears the imprint of this social fact. Denis Diderot considers marriage absurd and, therefore, fidelity, which also follows from it, because the desire, which is so diverse, multiple, changeable, it would be wrong to limit.

To confirm this, Eric-Emmanuel Schmitt not only introduces a key theme in the play's title (*The Libertine*), but also reproduces it at all textual levels. For example, as in the mind of the philosopher, so in his room there is chaos, many different objects that have no logical connection indicate the dissimilarity of the ideas of Denis Diderot, the constant change of views and priorities.

The play *The Libertine* is a work with an event type of composition, which is common to dramatic works in general. The play begins with a scene where one of the protagonists (artist Anna Therbusch) paints a portrait of Denis Diderot and expresses her views on philosophy, philosophers and men in general. She is a seductress, because she persuades Denis Diderot to commit obscenities: “Je ne veux pas que nous nous contentions de cette pose” [19], “Un tableau unique, franc: le philosophe dans son plus simple appareil” [19], and she is also a manipulator:

“Monsieur Denis Diderot, vous avez écrit que la pudeur n'est pas un sentiment naturel. (Elle sort violemment un petit volume marqué à une page.) Vous l'avez montré lorsque vous étudiez la morale de l'aveugle..!” [19].

Their obscene conversations are interrupted by Denis Diderot's Secretary Baronne, who in his play is the voice of the philosopher's common sense. During the day, he repeatedly reminded Denis Diderot of the need to write an article on morality for *the Encyclopedia*, because it is the work of his life. In the episodes with the sudden appearance of the Baronne in Denis Diderot's office in the first four scenes we can observe the culmination of the conflict of moral and immoral, because Denis Diderot, posing naked for the picture and thinking only of lust, must write a treatise that forms the moral and aesthetic education of the generation. This contrast fills the entire play, giving it many contradictions and portraying Denis Diderot in his new role as a world-renowned philosopher and enlightener as a simple, trusting man with ordinary carnal needs.

Later, the next actor is introduced – the wife of Denis Diderot Antoinette. Their relationship echoes the current era of Eric-Emmanuel Schmitt, as the couple's relationship is a clear example of the destruction of the institution of marriage and the promotion of free relations, which correlates with the philosophy of libertarianism that prevailed in the Denis Diderot's era. Wife

knows about her husband's betrayal: "J'en ai assez d'être la femme la plus trompée de Paris" [19] and, manipulating Denis Diderot's views on marriage and morality, she suddenly admits that not only he but she is also not averse to experiencing love pleasures outside of marriage, although it is well known that she has always been a devout Catholic and therefore could not even allow such views. Denis Diderot is positioned as a traitor, and betrayal in the play is an immoral act. Thus, through the prism of Denis Diderot's relationship with his wife, that the author shows us during one typical day of the philosopher, Eric-Emmanuel Schmitt actualizes the problem of family relationships, personal relationships, love, morality.

Another aspect of the issue of morality in the play the author shows through the image of the philosopher's daughter – Angelica and the image of Baron Holbach's daughter, young girls about the same age, similar social status, similar upbringing (both were raised by philosophers, liberal views, moralists). Angelica comes to her father's office to inform him of her intention to have a child with a man who, according to her age, is more like a father than a lover. Denis Diderot, despite his liberal views on morality, strongly disagrees with his daughter, disapproves of her intentions regarding her private life, tries to prove her daughter wrong. In this moment, the play features a young and attractive friend of his daughter and the daughter of his good friend Baron Holbach, whose house he now occupies with his family – Mademoiselle Holbach, who acknowledges similar feelings, but in relation to the very philosopher. Denis Diderot likes this very much and he no longer sees anything immoral in his daughter's actions, because he is ready to enter into a relationship with a girl who suits his daughter. In this episode, Eric-Emmanuel Schmitt shows how easily an Enlightenment artist can change his attitude toward certain established principles and moral norms. He is exposed to the usual sexual depravity, simply put, the philosopher loves women and is ready to be tempted at any convenient time and on any occasion.

Since Denis Diderot began writing an article on morality in rather courteous circumstances, his postulates about morality were initially extremely freedom-loving. However, life makes its adjustments. It is necessary to restrain the love of freedom very quickly and recognize the need for public conventions. The ambivalence of Denis Diderot's philosophy thus follows from the mobile psychophysical constitution of the great educator. All this is complemented by provocative mistresses, who aim to deceive the philosopher, making him a laughing stock. They enter into a romantic relationship with him only in order to obtain some personal benefit, to meet their material needs. In these circumstances, the article on morality in the play *The Libertine* remains unfinished. Denis Diderot eventually realizes that he is unable to write an article on morality. He leaves only a few lines on the draft that first come to his mind:

"Il ne paraîtra pas. Pour la morale, dans ma vie, jeme contenterai de bricoler, bricoler en faisant le moins de mal possible aux autres et à moi-même, bricoler au jugé, au toucher, en improvisant. Je ne produirai pas de philosophie morale, je me limiterai au bon sens et à la bonne volonté, comme tout le monde. Je me demande si la sagesse, parfois, ne consiste pas à renoncer d'écrire" [19].

And this is a typical feature of all the literary work of the talented playwright Eric-Emmanuel Schmitt – to focus on certain metaphysical problems that are typical for any historical period, to leave numerous unanswered questions in the text, without reaching the final truth and without providing reader ready answers.

In *The Libertine*, the actual problem of morality remains unresolved, so each reader has the

opportunity to draw their own conclusions about what is morality and what is moral and what is immoral in the life of each person and society as a whole.

Denis Diderot, who is due to write an article entitled *Morality* for the next volume of his famous the Encyclopedia, appears in the play by Eric-Emmanuel Schmitt as the embodiment of immorality. In the play, Denis Diderot is not a great thinker, but rather a touching man in his smallness, an ordinary man who is uninterested in himself, who does not need any intellectual or Don Juan feats. He simply follows his desires, instincts, and is filled not so much with a love of philosophy as with a love of women, because it is inherent in his mind by nature.

5. Conclusions

The play *The Libertine* by the famous modern French-speaking playwright Eric-Emmanuel Schmitt, created in the tradition of fictionalized biographies, raises an important metaphysical problem of morality. All the poetic properties of the work are subject to a comprehensive disclosure of the problem analyzed in the play. The problem of morality is actualized scientifically (through writing an article with the appropriate title for *the Encyclopedia*), privately (through a complex system of relationships between the main character Denis Diderot and his wife, daughter, mistresses). However, invariably for Eric-Emmanuel Schmitt's plays, it remains relevant, but not definitively resolved. Further study of the dramatic work of Eric-Emmanuel Schmitt will provide a deeper understanding of the problems of modern drama.

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The linguistic elaboration and philosophical-ideological potential of Ingeborg Bachmann's works

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Abstract. The article examines the creative work of the famous twentieth century writer Ingeborg Bachmann. Various influences (philosophy, music, literature, personal life) on the formation of the writer's worldview, on her artistic style, on the way of reflecting her philosophical views and worldview in various genres: lyrics ("Die gestundete Zeit"), radio plays ("Der gute Gott von Manhattan") and novels ("Malina") are considered. The role of philosophy and the study of the scientific achievements of Wittgenstein and Heidegger in the formation of Bachmann's philosophical views and worldview, the influence of art (music and literature) on her creative path are analyzed. The attention is also paid to Bachmann's personal contacts with representatives of "Group 47", with writers P. Celan, M. Frisch, personal relationships with which significantly affected her life and her work, many facts of contacts with which are mentioned in the texts of the writer. Peculiarities of linguistic representation of Bachmann's worldview in her works by means of lexical, syntactic, graphic means are analyzed and shown on the material of texts.

Keywords: I. Bachmann, group 47, philosophical view and worldview, linguistic representation, graphic peculiarities, lexical and syntactic peculiarities

1. Einleitung

Ingeborg Bachmann (1926–1973) gilt als eine der bedeutendsten Autorinnen des 20. Jahrhunderts, denn ihr Werk ist ein echtes Phänomen, das sowohl an die gesamte deutsche Literaturtradition anknüpft als auch gegen die allgemein akzeptierte Auffassung von Sprache als "schöner Sprache" protestiert. So bezeichnete der Spiegel 1954 ihre Gedichte als "neue römische Elegien" und betonte die Assoziationen zu Goethes "Römischen Elegien". Eine direkte Anspielung auf Goethes Werke findet sich sowohl in dem Gedicht "Die gestundete Zeit" als auch in dem Hörspiel "Der gute Gott von Manhattan" sowie in dem Roman "Malina". Ihre Zeitgenossen bezeichneten die Schriftstellerin auch als "Debütantin, die aus Klagenfurt kam" [22, S. 150], "eine Dichterin und ein junges Fräulein Dr." [23, S. 32], sie wurde auch als "Shooting-Star" [29, S. 111] oder als "eine Art Fetisch der Gruppe 47" [16, S. 149] bezeichnet, was auf ihre Originalität und ihren Erfolg in literarischen Kreisen hinweist.

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Das gesamte Werk Bachmanns ist durch eine Kombination aus Intellektuellem und Abstraktem gekennzeichnet, die eng mit symbolischen Bildern verbunden ist. Darüber hinaus verbindet sie meisterhaft sprachliche Präzision, Wortkraft und eine natürlich harmonische Sprachmelodie. Ihre Prosa und Lyrik leben von einer Synergie philosophischer Weltanschauungen, die von den Ideen Ludwig Wittgensteins beeinflusst sind, in denen die "neue Sprache" eines der Mittel zur Überwindung sprachlicher Grenzen ist. Bachmanns Gedichte sind neben ihrer ausgeprägt metaphorischen und mythischen Sprache vor allem zeitkritische Verweise auf die jüngste Vergangenheit, die sich deutlich von der realistischen Darstellungsweise unterscheidet und damit eine neue lyrische Entwicklung darstellt. Mit ihren Gedichten distanziert sich Bachmann von der Poesie, die die Bilder ästhetisiert, und setzt gleichzeitig einen lyrischen Ton, der sich deutlich vom in der Gruppe 47 vorherrschenden strengen Realismus unterscheidet, der die Schriftstellerin angehörte.

Bachmanns Schreibstil zeichnet sich durch maßvolle und feste Strukturen aus; selbst in den sensibelsten Passagen ihres Werkes versuchte sie, Schönfärberei, Übertreibung und unnötige Ausschmückung zu vermeiden, was uns wieder an Ludwig Wittgenstein erinnert, der im "Tractatus logico-philosophicus" schrieb: "Was sich überhaupt sagen läßt, läßt sich klar sagen; und wovon man nicht sprechen kann, darüber muss man schweigen" [31, S. 7]. Diese Originalität von Bachmanns Werk hat die Aufmerksamkeit vieler Wissenschaftler auf sich gezogen, darunter vor allem Kurt Bartsch, Christine Koschel, Inge Steutzger und Sigrid Weigel, die die Reflexion der philosophischen Verbindung des Persönlichen im Bachmanns Werk untersucht haben. Unter den ukrainischen Literaturkritikern ist Petro Rychlo zu nennen, der I. Bachmanns Werk vor allem im Kontext und im Zusammenhang mit dem Werk Paul Celans untersucht hat. Zsuzsa Soproni und Christian Bielefeldt untersuchten die Verbindung von Musik und Poesie im Kontext von Bachmanns Freundschaft mit Hans Werner Henze. Die Intertextualität der Werke von Max Frisch wurde zum Verständnis des Werks von Bachmann in den Arbeiten von Andrea Stoll und Hanspeter Affolter untersucht.

Bachmanns schöpferische Suche nach passenden Formen und Reflexion über das Persönliche bleibt jedoch nicht gänzlich offen, denn einige Briefe, Notizen und Entwürfe bleiben bis 2026 im Archiv. In dieser Hinsicht hat die Literaturwissenschaft noch beträchtliche Forschungsarbeit zu leisten. Dies ist – soweit wir sehen – ein weites Feld für die Bachmann-Forschung.

1.1. Ziel und Aufgaben

Das Ziel dieses Beitrages besteht darin, den Zusammenhang zwischen den philosophischen Ansichten und der Weltanschauung von I. Bachmann und den Mitteln und Wegen, sie auszudrücken, der künstlerischen Auseinandersetzung mit dem Problem der Sprache und der Poetik des Schweigens in den Werken der Autorin "Die gestundete Zeit", "Der gute Gott von Manhattan" und "Malina" aufzuzeigen.

Um dieses Ziel zu erreichen, mussten folgende Aufgaben erfüllt werden:

- 1) die philosophischen Grundlagen von Bachmanns Werk, die Meilensteine ihres persönlichen Lebens, die Rolle der Kunst (Literatur und Musik) in ihrem Leben und ihrem Schaffen zu erforschen und deren Einfluss auf die Prägung ihrer Weltanschauung festzustellen;
- 2) den Einfluss der Sprachphilosophie von L. Wittgenstein auf die Werke von I. Bachmann

- nachzuvollziehen und die Spuren seiner Philosophie in der Sprache von I. Bachmann zu erkennen;
- 3) die Rolle von Einzelpersonen (P. Celan, M. Frisch, H. Henze) und die Maßstäbe deren Einflusses auf die künstlerische Stilisierung der Schriftstellerin zu bestimmen;
 - 4) die Werke von I. Bachmann (das Gedicht "Die gestundete Zeit", das Hörspiel "Der gute Gott von Manhattan" und den Roman "Malina") zu analysieren und die Mittel der sprachlichen Darstellung von Philosophie, Weltanschauung und Symbolik in diesen Werken zu identifizieren.

1.2. Forschungsmethoden

Zur Realisierung der gestellten Aufgaben wurden folgende Forschungsmethoden und -verfahren eingesetzt:

- allgemein wissenschaftliche: theoretische Behandlung von wissenschaftlichen Schriften (Beiträgen, Monographien), die philosophische Grundlagen der Werke von I. Bachmann aufklären und ihre Suche nach einer "neuen Sprache" forschen; kritische Analyse der wissenschaftlichen Literatur; deskriptive Methode, einschließlich: Beobachtung, Analyse, Vergleich, Systematisierung des Materials;
- literaturwissenschaftliche: systematischer Ansatz, Interpretationsmethoden und Hermeneutik, Methode der literarischen Analyse des Textes; Vergleich der lexikalischen und syntaktischen Strukturen.

2. Die Auseinandersetzung mit der Philosophie und ihr Einfluss auf das Werk von Ingeborg Bachmann

Nach einem Semester in Innsbruck und Graz (1945-1946) beginnt Ingeborg Bachmann mit dem Studium der Philosophie, Germanistik und Psychologie an der Universität Wien [13, S. 9]. Während ihres Studiums schrieb Ingeborg Bachmann eine Vorlesung über Kant sowie Notizen über David Hume, über die Schönheit und andere historisch-philosophische Aspekte. Mit Professor Leo Gabriel, einem der österreichischen Philosophen und Professoren an der Universität Wien, der ihr Interesse an Martin Heidegger weckte, nahm sie an den "Übungen zur Existentialphilosophie" teil. Es sei darauf hingewiesen, dass Bachmann in diesen Übungen zum ersten Mal mit der Philosophie Heideggers in Berührung kommt. [26, S. 172].

Als Ingeborg Bachmann bereits an ihrer Dissertation "Die kritische Aufnahme der Existenzphilosophie von Martin Heidegger" arbeitete, hatte sie schließlich ihre Kenntnisse im Kurs Philosophie des Wiener Kreises bei Victor Kraft [30, S. 90] vertieft. Wahrscheinlich erwarb sie unter seiner Anleitung neue Ideen, um ihre Kritik an Heideggers Philosophie aus der Perspektive des Wiener Kreises besser argumentieren und reflektieren zu können [28, S. 66]. In einem Interview im Mai 1973 bemerkte Bachmann, dass sie stark von den Ansichten des Wiener Kreises beeinflusst war: "Nieder mit der deutschen Metaphysik, die unser Unglück ist!" [6, S. 136].

Ingeborg Bachmann fügt hinzu, dass der künstlerische Ausdruck (in Literatur, Musik, bildender Kunst und anderen Erscheinungsformen) nicht an seiner Überprüfbarkeit gemessen werden

kann und somit einen legitimen Weg zur Vermittlung dieser "Grunderfahrungen" eröffnet [6, S. 42]. So theoretisierte sie den Vorteil der Poesie der Philosophie. Daraus folgt, dass Bachmanns bisherige Forschung eine grundsätzlich konstruktive und affirmative Rezeption der Heideggers Rezeption nahelegt. Dies wurde zum einen dadurch bestätigt, dass Bachmann in Interviews immer wieder erklärte, dass sie nach wie vor an den in ihrer Dissertation geäußerten Vorstellungen festhalte [6, S. 125]. P. Chiarini stellte auch fest, dass beide Gedichtbände und die Sammlung "Das dreißigste Jahr" Spuren des Heideggerschen Jargons aufweisen [17]. So zeichnet der Titel des Gedichtes "Die gestundete Zeit" (1927) eine "Heideggersche Denkfigur" nach, die das Sein in seiner Zeitlichkeit als "Sein bis zum Tod" behandelt, was in seinem Hauptwerk "Sein und Zeit" [15] nachzulesen ist. Zweitens, durch die Tatsache, dass Bachmann existenzielle Begriffe in einem poetischen Kontext verwendete, zum Beispiel, als sie anlässlich der Verleihung des Hörspielpreises der Kriegsblinden für das Hörspiel "Der gute Gott von Manhattan" eine Rede mit dem Titel "Die Wahrheit ist dem Menschen zumutbar" hielt und "von dem großen geheimen Schmerz sprach, der den Menschen von allen anderen Geschöpfen unterscheidet" [9, S. 246]. Außerdem geht der Roman "Malina" insbesondere von einer Einheit der Zeit aus, die im immerwährenden "Heute" ihren Ausdruck findet, in das die anderen Zeitebenen einfließen. In der Tat bieten sich das Konzept der Verflechtung der Zeitebenen bei Ingeborg Bachmann und die Verschmelzung von Zukunft, Vergangenheit und Gegenwart bei Heidegger zum Vergleich an: Zeitlichkeit ermöglicht die Einheit von Sein (Da-sein-können/Zukunft), Faktizität (Da-sein-müssen/Vergangenheit) und Vergehen (Gegenwart) und konstituiert damit ursprünglich die Ganzheit der Struktur des Anliegens. Die Zeitlichkeit "ist" überhaupt kein "Seiendes" Sie ist nicht, sondern sie "zeitigt" sich ("Das Motiv des Wartes" Claude Heiser).

Am Ende ihrer Dissertation kommt Ingeborg Bachmann zu dem Schluss, dass die rationale Verwirklichung der unaussprechlichen, unabänderlichen Unmittelbarkeit der emotional aktuellen menschlichen Sphäre immer eine Halbrationalisierung des Metaphysischen ist. Sie kommentiert dies mit einem Satz aus Wittgensteins Tractatus: "Wovon man nicht sprechen kann, darüber muss man schweigen" [31, S. 111].

Ingeborg Bachmann hat immer wieder darauf hingewiesen, dass es wichtig ist, außerhalb unserer sinnlichen Realität zu sprechen. Und auch, dass der Mensch als sprachbegabtes Wesen als äußerste Grenze der symbolischen Welt wirkt, aber der Mensch kann diese Grenze nicht überschreiten, er kann sich nicht außerhalb der Welt positionieren und etwas über sie sagen. Sie kann nur etwas aussagen. Aber der Sinn des Lebens muss außerhalb dieses Ausdrucks liegen. Solche Ideen verbinden die Schriftstellerin mit Ludwig Wittgenstein, für dessen Ansichten sie sich besonders interessierte.

Der Tractatus logico-philosophicus war für Bachmann "ein absurder Versuch einer stillschweigenden Leistung der Philosophie". Die Betonung liegt dabei, wie Bachmann schreibt, auf dem "Unaussprechlichen", das vom "Ausgedrückten" ausgeht, ja aus ihm allein entsteht: "Von der klaren Darstellung des Sagbaren ausgehend, verweist Wittgenstein unvermutet darauf, dass die Philosophie damit das Unsagbare bedeutet" [7, S. 9].

Später ändert Bachmann völlig das Verhältnis zwischen dem "Sagbaren" und dem "Unsagbaren". Das "Unaussprechliche" wird nun als Voraussetzung oder Bedingung für die Möglichkeit des "Sagbaren" verstanden: "Dass die Welt sprechbar – also abbildbar wird –, dass Sagbares möglich ist, ist erst durch das Unsagbare, das Mystische, die Grenze oder wie immer wir es nennen wolle, möglich" [3, S. 116].

Die Wendung von der Philosophie als Ausgangspunkt zu den Ausdrucksmöglichkeiten der Kunst wird bei Bachmann durch die Lektüre Wittgensteins ausgelöst, bei der sie schnell erkennt, dass dessen Philosophie nicht in die vom Wiener Kreis definierten Grenzen passen will. In einem Radioessay von 1954 formuliert sie: "Wo Heidegger zu philosophieren beginnt, hört Wittgenstein auf zu philosophieren" [9, S. 114]. Und hier beginnt Bachmann, unserer Meinung nach, zu schreiben. So wird für Bachmann die Unzufriedenheit mit der Philosophie als Wissenschaft zum Sprungbrett für eine andere Art des Schreibens, die sich mit dem Philosophieren in der Literatur beschäftigt und damit die von "Tractatus Logico-Philosophicus" gezogene Grenze überschreitet.

3. Das Persönliche als wesentlicher Bestandteil des lyrischen und prosaischen Werks von I. Bachmann

Der nächste große Schritt in Ingeborg Bachmanns Aufstieg als Dichterin und Schriftstellerin war die Zugehörigkeit zur "Gruppe 47", deren Name vor allem mit ihrem ersten Treffen, nämlich 1947, verbunden ist. Von diesem Treffen sprach man nichts weniger als von der Wiedergeburt der deutschen Literatur nach der ethischen Katastrophe des Nationalsozialismus.

Für Ingeborg Bachmann waren die Lesungen in Neuendorf 1952 und in Mainz 1953 entscheidende Schritte auf dem Weg zu ihrer Popularität im westdeutschen Schriftstellerkreis. Ihre Gedichte wurden in den 1950er Jahren bekannt, und zwei ihrer Gedichtbände "Die gestundete Zeit" und "Anrufung des großen Bären" sind kurz danach in den lyrischen Kanon eingegangen [11, S. 242]. Wie groß ihr Erfolg war, zeigt auch die Tatsache, dass im August 1954 ein Artikel unter dem Titel "Gedichte aus dem deutschen Ghetto" erschien, wo I. Bachmann auf der Titelseite des Magazins Spiegel abgebildet war.

Nach ihrem Erfolg mit der "Gruppe 47" und vor allem nach diesem Artikel hat sich Ingeborg Bachmann schnell und erfolgreich auf dem literarischen Feld positioniert. Ihre Gedichte wurden von der Gesellschaft gut aufgenommen, und die Hörspiele "Die Zikaden" und "Der gute Gott von Manhattan" wurden im Rundfunk gesendet.

In den 1950er Jahren präsentierte die Schriftstellerin ihre Begegnung mit einem damals neuen technischen Medium – dem Radio. Damals wurde das Hörspiel von vielen Autoren, darunter auch einigen Lyrikern der Gruppe 47, als wichtige literarische Gattung genutzt. I. Bachmann wandte sich auch dieser Gattung zu, dabei muss betont werden, dass in diesem Fall es um in Prosa geschriebene Werke ging, was im literarischen Schaffen von Bachmann nicht eindeutig eingeschätzt wurde. Dieser Wechsel zur Prosa löste bei den Kritikern ein gemischtes Echo aus [1, S. 23].

Ingeborg Bachmann interessierte sich schon früh für Musik, obwohl sie mit der Zeit das Schreiben bevorzugte, wie sie selbst in einem Interview mit Andrea Schiffner bemerkte: "Ich habe als Kind zuerst zu komponieren angefangen. Und weil es gleich eine Oper sein sollte, habe ich nicht gewusst, wer mir dazu das schreiben wird, was die Personen singen sollten, also habe ich es selbst schreiben müssen. Dann ist es lange Jahre nebenhergelaufen. Aber ich habe ganz plötzlich aufgehört <...> weil ich gewusst habe, dass es nicht reicht, dass die Begabung nicht groß genug ist. Und dann habe ich nur noch geschrieben" [6, S. 124]. Die Musik verschwand jedoch nicht aus ihrem Leben, sondern blieb größtenteils erhalten, sowohl

in Bachmanns persönlichem als auch in ihrem künstlerischen Leben.

I. Bachmanns besondere Beziehung zur Musik findet ihren deutlichsten Ausdruck in der künstlerischen Zusammenarbeit mit dem deutschen Komponisten Hans Werner Henze, insbesondere in den Libretti zu Henzes Opern "Der Prinz von Homburg", "Der junge Lord" und in der Ballettpantomime "Ein Monolog des Fürsten Myschkin". In diesem Zusammenhang entstanden auch ihre musikalisch-ästhetischen Werke, insbesondere die Texte "Die wunderbare Musik" und "Musik und Dichtung", die das Verhältnis der beiden künstlerischen Medien Musik und Literatur poetologisch reflektieren [1, S. 297].

Ingeborg Bachmann und der Komponist Hans Werner Henze lernten sich im Oktober 1952 auf einer Konferenz der Gruppe 47 kennen. Beide hatten damals eine Schriftstellerbiografie, in der die Offenheit gegenüber dem künstlerischen Medium ein charakteristischer Zug war. Im Falle von Henze war es die Suche nach einer musikalischen Verbindung mit literarischen Texten, da er durch die sprachliche Ähnlichkeit der Musik eine größere Klarheit und eine eindeutigere Wirkung gewährleistet sah. Bachmann entdeckte in der Musikalität der Sprache eine Möglichkeit, deren Grenzen zu überschreiten oder zumindest zu definieren. So wird in der Arbeit beider schon vor ihrer persönlichen Begegnung ein Dialog der Künste vorausgesetzt, der sich dann im Laufe ihrer Zusammenarbeit und Freundschaft fortsetzt und verändert [10, S. 407].

Ingeborg Bachmann widmet Hans Werner auch ein Gedicht, "Enigma", in dem das Thema der Musik deutlicher als in jedem anderen Gedicht der Dichterin hervortritt. In den Anmerkungen zur Erstveröffentlichung definiert Bachmann dieses Gedicht als eine Collage und nennt die musikalischen Texte, auf die sich das Gedicht bezieht. Die ersten Zeilen zitieren Peter Altenbergs Alban Bergs "Du sollst nicht weinen" und einen Teil von Mahlers dritter Sinfonie. Offensichtlich war es Bachmann wichtig, uns klarzumachen, dass der musikalische Kontext für die Beziehung zwischen Musik und Poesie wichtig ist [21].

Musik und das Werk von Ingeborg Bachmann sind also untrennbar miteinander verbunden. Ihre Werke können als Ausdruck einer musikalischen Poetik betrachtet werden, die eine Vielzahl von Zitaten und Anspielungen aus der Welt der Musik enthält.

Bei einem der Treffen der Gruppe 47 lernte Bachmann auch Paul Celan kennen, die zweite sehr wichtige Person für ihre Entwicklung als Dichterin. Sie wurden fast sofort ein Liebespaar. Dies wird durch ihren Briefwechsel belegt, der der Öffentlichkeit lange Zeit nicht zugänglich war. Da die Briefe zunächst in Archiven aufbewahrt wurden, haben Forscher versucht, in ihrer Arbeit Spuren ihrer Beziehung zu finden. Die Gedichte Paul Celans "Corona", "Kristall", "Todesfuge", "Erinnerung an Frankreich" und Bachmanns "Dunkles zu sagen", "Früher Mittag", "Paris" und "Hôtel de la Paix" gehören zu den auffälligen Merkmalen ihrer Beziehung. Das aussagekräftigste Beispiel ist jedoch der Roman "Malina". Der Roman "Malina" ist, so wie Bachmann bemerkte, "die einzige Anspielung" auf Paul Celans Gedichte, insbesondere die Legende "Geheimnisse der Prinzessin von Karagan", in der viele Celans Zitate zu entdecken sind [24, S. 17]. So findet sich bereits im zweiten Kapitel des Romans "Malina", in dem die Legende erneut erwähnt wird, ein direkter Hinweis auf den Dichter und das angebliche Ergebnis ihrer Beziehung: "Kann ich Sie sprechen, einen Augenblick? fragt der Herr, ich muss Ihnen eine Nachricht überbringen. Ich frage: Wem, wem haben Sie eine Nachricht zu geben? Er sagt: Nur der Prinzessin von Karagan. Ich fahre ihn an: Sprechen Sie diesen Namen nicht aus, niemals. Sagen Sie mir nichts! Aber er zeigt mir ein vertrocknetes Blatt, und da weiß ich, dass er wahr gesprochen hat. Mein Leben ist zu Ende, denn er ist auf dem Transport im Fluss ertrunken, er war mein Leben. Ich habe ihn

mehr geliebt als mein Leben" [8, S. 203].

So war die Liebesbeziehung zwischen Paul Celan und Ingeborg Bachmann der Anstoß für lyrische und prosaische Werke, die die Liebesbeziehung mit dem Historischen und Mythologischen verflochten.

Aus weiteren bibliographischen Quellen erfahren wir, dass der große Erfolg von Bachmanns Hörspiel "Der gute Gott von Manhattan" den Anstoß zu Bachmanns erstem Treffen mit Max Frisch im Jahr 1958 gab [29]. Dieses Datum – den "3. Juli 1958" – finden wir auch in dem Roman "Malina". Es gibt keine genaue Erklärung für dieses Datum im Text, aber wir können davon ausgehen, dass die Autorin auf diese Weise auf eine Beziehung zu Max Frisch anspielt.

In einem zu Lebzeiten der Schriftstellerin veröffentlichten Roman, nämlich "Mein Name sei Gantenbein", der 1964 erschien, findet man Beschreibungen, die sehr an Ingeborg Bachmann erinnern. So trifft Theo Gantenbein zu Beginn seiner Wanderschaft "eine entsetzlich verfärbte Blondine <...> eine Undine" [4] (wir vermuten, dass dies eine Anspielung auf Bachmanns Erzählung "Undine geht" ist), die aber nur eine Nebenfigur ist. Seine Hauptfigur ist Lila, mal Ehefrau, mal Geliebte, mal Schauspielerin, mal venezianische Adelige, mal kapriziös und charmant, mal hinterlistig und unschuldig, je nach den Geschichten, die Gantenbein "wie Kleider" anprobiert. In dieser Darstellung einer pompösen, narzisstischen, panischen, sich selbst dramatisierenden, bemerkenswert schönen Schauspielerin namens Lila erkennt sich Ingeborg Bachmann wieder und fühlt sich von der Geschichte fast zerstört. Sie sieht sich öffentlich entkleidet, nackt, gedemütigt, zu einer bedeutungslosen Schaufensterpuppe im Ausstellungsraum von Max Frisch gemacht [18].

Später reflektiert die Schriftstellerin ihren Schmerz in einem zu Lebzeiten unveröffentlichten Roman "Requiem für Fanny Goldman", in dem die Protagonistin das Buch ihres ehemaligen Liebhabers wie folgt beschreibt: "Er hatte sie ausgeweidet, hatte aus ihr Blutwurst und Braten gemacht, er hatte sie geschlachtet auf 386 Seiten in einem Buch" [4, S. 515].

Trotz dieser späteren Enthüllungen erlebte Bachmann während dieser Beziehung enorme poetische Erfolge. Für ihr Hörspiel "Der gute Gott von Manhattan" wurde die Autorin mit Hörspielpreis der Kriegsblinden ausgezeichnet. Außerdem wurde die Autorin nach der Veröffentlichung des Erzählbandes "Das dreißigste Jahr" im Wintersemester 1959/60 sofort als Dozentin für Lyrik an die Frankfurter Universität berufen. Ingeborg Bachmann war die erste Frau, die fünf viel diskutierte Vorträge hielt, was es einem Mann wie Max Frisch nicht gerade leichter machte. Wie in einer Endlosschleife wiederholt er den Kreis seiner Verstöße in "Montauk": "Ich bin ein Narr und weiß es. Ihre Freiheit gehört zu ihrem Glanz. Der Eifersucht ist der Preis von meiner Seite; ich bezahle ihn voll" [20, S. 149].

So erfahren wir durch Zitate aus den Werken etwas über die Beziehung von Bachmann und Frisch. Unsere Analyse ist jedoch nicht vollständig, solange biografische Dokumente unter Verschluss gehalten werden. Die Informationen, die durch die Analyse der Werke und durch Interviews mit der Schriftstellerin oder ihren Angehörigen gewonnen wurden, können nach der Veröffentlichung der Archive neu interpretiert werden, was unsere Forschung und weitere Versuche, beide zu verstehen, zu einer Herausforderung macht.

4. Sprachliche Darstellung des weltanschaulich-philosophischen Potenzials Bachmanns Werke

Ingeborg Bachmann war zu Beginn ihres künstlerischen Weges der Meinung, dass das poetischste Wort ein breiteres Ausdrucksspektrum hat, das es uns erlaubt, das "Erhoffte", das "Erwünschte" zum Leben zu erwecken. Deshalb wurde zur Analyse das Gedicht "Die gestundete Zeit" gewählt, das für I. Bachmann ein Versuch war, die "Grenzen unserer Sprache" zu überwinden. Wir betrachten auch das Hörspiel "Der gute Gott von Manhattan", das die nächste Stufe auf der Suche nach der "idealen" Klangform darstellt, da es der Verkörperung des "Unsagbaren" mehr Raum gibt. Das Radio, als damals neues Medium, bietet eine breitere Plattform für Kreativität, in der die Kraft des Wortes mit der Kraft der Musik kombiniert werden kann. Der dritte Gegenstand der Analyse ist der Roman "Malina" als Ergebnis aller kreativen und philosophischen Bemühungen von Ingeborg Bachmann.

Das Gedicht "Die gestundete Zeit" wurde 1953 in einem gleichnamigen Gedichtband veröffentlicht, der einerseits in seiner thematischen Färbung keine Illusionen über eine düstere Welt zulässt, mit Gedichten über Krieg, Gewalt und die Sinnlosigkeit der historischen Entwicklung. Andererseits spiegelt es in seiner lexikalischen Zusammensetzung das Problem der "guten Sprache" wider, was wiederum die Interpretation von Ingeborg Bachmanns Lyrik erschwert.

Bei der Betrachtung von Bachmanns Lyrik ist zu verstehen, dass sich die Dichterin weniger von intuitiven Mitteln leiten lässt als von der Frage des Wortgebrauchs, die vor allem mit Wittgenstein und seiner These zusammenhängt: "Die Bedeutung eines Wortes ist sein Gebrauch in der Sprache" [32, S. 267]. Der Titel und die Metapher "gestundete Zeit" verweist uns erstens auf die Banalität der Zeiterfahrung. Denn Zeit ist nur für Zeit gegeben, der Zeitverlust ist nur für eine bestimmte Zeitspanne vorgesehen, die in jedem Fall unterschiedlich gemessen wird. Dies ist ein Aspekt seiner Ausprägung. Die andere Seite ist, dass Zeit in Sekunden, Minuten und Stunden gemessen und erlebt wird. Und es ist die Harmonie zwischen dem Motiv der Vergänglichkeit und der Banalität des Alltags, die den Ausdruck "aufgeschobene Zeit" jede Eindeutigkeit verlieren lässt. Die *conditio humana* scheint ebenso tragisch wie banal zu sein [27]. Dementsprechend ist jeder der folgenden knappen Sätze mit einer gewissen Zweideutigkeit behaftet. Man beachte auch, dass der Dichter diese Metapher bereits am Ende der ersten Strophe wiederholt.

Die Phrase "ärmlich brennt das Licht der Lupinen" wiederum verleiht dem Text eine gewisse Mystik und ist eine gewisse Anspielung auf ein Fragment aus Paul Celans Gedicht "Wolfsbohne", denn Wolfsbohne ist ein Synonym für Lupinen. Es sind Chiffren wie diese, die Bachmanns Poesie näher zusammenbringen.

Darüber hinaus ist anzumerken, dass Bachmanns Gedicht "Die gestundete Zeit" ein Jahr nach der Veröffentlichung von Paul Celans Gedicht "Corona" erschien, so dass die These "Die auf Widerruf gestundete Zeit" in gewissem Sinne auch als Neuinterpretation von "Es ist Zeit, dass es "Zeit wird" aus Celans Text gelesen werden kann.

So finden wir im Gedicht wiederholte Metaphern, die dieselben Worte haben, aber eine andere emotionale Färbung tragen. Die Dichterin überfrachtet das Gedicht nicht mit Interpunktion. Das gesamte Gedicht wird nur von Punkten begleitet, die die Strophen voneinander trennen, anstatt sie zu verbinden. Erst nach der neunten Strophe verwendet Bachmann einen Doppelpunkt und

verstärkt damit die Dramatik und Unausweichlichkeit des Herannahens der verspäteten Zeit. Die Sätze des Gedichts sind sehr stilisiert. Sie lassen uns mit angehaltenem Atem erstarren, lassen uns aber auch viele Fragen offen. Sie schweben zwischen dem großen Werden und Vergehen in der aufgeschobenen Zeit und dem dumpfen Einschluss der Zeit selbst, ihrer Füllung mit Stunden. Wir kommen also zu dem Schluss, dass Ingeborg Bachmann selbst sowohl innerhalb als auch außerhalb des Bildes ist, das sie erschafft und andere erschaffen lässt. Sie kämpft dagegen an, dass die "Er"-Projekte anderer ihre Identität definieren. Ein großes Teil dieses Kampfes ist die Inszenierung ihres eigenen Bildes in Werken, die wir in Bezug zu ihrem Werk mit Paul Celan und den Anklängen an Ludwig Wittgensteins Ideen über die Grenzen der Sprache sehen. Ingeborg Bachmann selbst scheint mit von außen auferlegten Identifikationen zu spielen, die ihre eigene künstlerische Welt schafft, ohne sich selbst preisgeben zu wollen. Daher bleibt Ingeborg Bachmann unseres Erachtens insbesondere in diesem in seiner Zeichensetzung relativ einfachen Vers unvollständig gelesen.

Das zweite von uns untersuchte Werk ist das Hörspiel "Der gute Gott von Manhattan". Es entstand 1957 in der Blütezeit der deutschsprachigen Hörspieldramaturgie der Nachkriegszeit. "Der gute Gott von Manhattan" wurde erstmals am 29. Mai 1958 in einer Koproduktion mit dem Bayerischen Rundfunk in München und dem Norddeutschen Rundfunk in Hamburg ausgestrahlt. 1959 erhielt Ingeborg den Hörspielpreis des Kriegsblinden für ihr Hörspiel.

Selbst der Titel "Der gute Gott von Manhattan" kann sogar als ein Symbol definiert werden, das "das Ordnungsprinzip schlechthin" [25, S. 134] bezeichnet, und wie Best bemerkt, fungiert der gute Gott als eine Art "Metapher für Zeitlichkeit, gleichberechtigte Gemeinschaft, Konformität und Funktionalität, deren Gegner einfach, weil sie anders sind, in der Liebe sind" [14, S. 216]. Gleichzeitig glaubt Kurt Bartsch, dass er "ein Prinzip der Gewalt in der Gesellschaft vertritt, deren Opfer immer verliebt waren", womit eines der Hauptthemen der Aussage der Schriftstellerin offenbart wird [12, S. 84]. Bachmann selbst beschreibt ihn als Personifizierung jener Kräfte, "die in den anderen großen Liebesgeschichten die Liebenden vernichten, auch eben die feindlichen Familien oder Umstände" [6, S. 87].

"Der gute Gott von Manhattan" wird von einem ständig wiederholten Leitmotiv-Zitat von Goethe begleitet: "Sag es niemand!", ein Satz aus Goethes Gedicht "Selige Sehnsucht" aus dem "Westöstlichen Divan", der auch die weltliche, alles verzehrende Liebe beschwört und feiert.

Der intertextuelle Bezug zu Goethes Versen wird auch bei der Metapher des Feuers deutlich. Am Ende des Stücks sagt Jennifer zum Beispiel: "Rühr mich nicht mehr an. Komm mir nicht zu nahe. Ich würde Zunder sein" [5, S. 320]. Und später, bezogen auf den guten Gott: "Ich liebe. Ich bin außer mir. Ich brenne bis in meine Eingeweide vor Liebe und verbrenne die Zeit zu Liebe..." [5, S. 323], was wiederum den Charakter der Vernichtung oder vielmehr der Selbstzerstörung trägt. Bei Goethe hingegen brennt die Kerze nur friedlich "Wenn die stille Kerze leuchtet".

Besonderheiten der lexikalischen Darstellung der analysierten Werke von I. Bachmann sind in der Table 1 zusammengefasst.

Was die grafische Darstellung angeht, so finden wir im Text die Verwendung von Kursivschrift, um einen emotionalen Zustand auszudrücken: "Dann rascher, mit klarer, gleichgültiger Stimme", "im gleichen Ton fortfahrend", "entschuldigend", "herablassend", "ironisch" [2, S. 100], "unter Tränen" [3, S. 112], "gequält, vorsichtig", "mit Wärme" [3, S. 113]. Wie wir aus den obigen Beispielen ersehen können, erklärt Bachmann Gefühle nicht in vollständigen Sätzen, sie klingen getrennt und werden fast immer unmittelbar nach dem Namen des Protagonisten ohne Satzzeichen in

Table 1

Lexikalische Darstellung der Werke "Malina" und "Der gute Gott von Manhattan".

Kategorien	Beispiele
<i>Anspielungen</i>	<ol style="list-style-type: none"> 1. Lupinen – "Wolfsbohne" (P. Celan) 2. Sag es niemand – Sagt es niemand, nur den Weisen (J. W. Goethe) 3. <...> schlug seinen schwarzen Mantel um sie; Mein Volk ist älter als alle Völker der Welt, und es ist in alle Winde zerstreut; Mein Leben ist zu Ende, denn er ist auf dem Transport im Fluss ertrunken, er war mein Leben. Ich habe ihn mehr geliebt als mein Leben (P. Celan) 4. Hier war jemand dieses Namens – Der Herr meines Names ist verreist (M.Frisch) 5. O alter Duft aus Märchenzeit – Pierrot-Strophe
<i>Metaphern</i>	<ol style="list-style-type: none"> 1. gestundete Zeit 2. Es kommen härtere Tage 3. rennt das Licht der Lupinen 4. Lösch die Lupinen 5. Ich würde Zunder sein 6. verbrenne die Zeit zu Liebe 7. Ich bin unter die Lawine meines Vaters gekommen 8. Ich überlege mir eine flammende Rede
<i>Wiederholungen</i>	<ol style="list-style-type: none"> 1. Es kommen härtere Tage <...>/ <...> Es kommen härtere Tage. 2. auf Widerruf gestundete Zeit <...>/ <...> auf Widerruf gestundete Zeit <...> 3. WEITERGEHEN BEI GRÜNEM LICHT WEITERGEHEN 4. Sag es niemand! SAGT ES ALLEN, SAGT ES DER WELT 5. Ein Tag wird kommen, Ein Tag wird kommen

den Dialog eingeführt.

JENNIFER *leise* Die anderen, die es gegeben hat, Und was bedeutete jetzt ich?

JAN *nach kurzen Überlegen* Habe ich dich so sehr eingeschüchtert, daß du erst jetzt danach fragst? [2, S. 130]

Allerdings finden sich solche Einschübe manchmal mitten im Dialog: "... dass ein junger Mann auf Reisen – *räuspert sich* – ein kleines Abenteuer sucht und findet" [3, S. 114]. In diesem Fall werden sie durch einen Bindestrich getrennt. Eine andere Möglichkeit, solche Konstruktionen einzuführen, ist ein einsilbiger Satz: "Du wirst bald verstehen. *Zitierend, spielerisch*". Aber solche Arten, eine emotionale Komponente in einen Satz einzuführen, sind eher Einzelbeispiele.

Es ist zu bemerken, dass kursive Schriftzeichen auch zur Beschreibung von Aktionen verwendet werden: "*Der Ventilator dreht sich langsamer und bleibt stehen*" [2, S. 99], "*Es wird an deiner Tür geklopft*" [2, S. 113]. Solche Bemerkungen werden nicht nur durch Kursivschrift hervorgehoben, sondern auch durch zusätzlichen Abstand am oberen und unteren Rand.

Ingeborg Bachmann nutzt aber auch die Möglichkeiten des Hörspiels, um die Macht als weit verzweigtes System der sozialen Sprache zu charakterisieren. Dafür stehen die anonymen "STIMMEN", die zusammen mit dämonischen, schelmischen Eichhörnchen ihre suggestive Kraft offenbaren.

Stimmen sind eine unkontrollierte und inkohärente Kraft der sozialen Sprache. Dies wird durch das fast völlige Fehlen von Satzzeichen und den logischen Aufbau des Satzes als Ganzes unterstrichen. Dies zeigt sich zum Beispiel in der obigen Passage: “WARUM GEBEN SIE ANDEREN SCHULD/PULVERT AUF SPORNT AN BERAUSCHT” [2, S. 113]. Die erste Strophe mit dem Fragewort “WARUM” hätte mit einem Fragezeichen enden müssen, hat es aber nicht. Die zweite Strophe dient nicht als Antwort auf die Frage, sondern ist lediglich ein Aufruf. So ähneln die Reden der “Stimmen” tatsächlich Slogans, die Aufmerksamkeit erregen sollen. Beachten Sie auch, dass am Ende der Rede nur einzelne Kommata und Ausrufezeichen erscheinen. Wie in der Strophe: “SAGT ES ALLEN, SAGT ES DER WELT”. Das Komma dient nur dazu, die Wiederholung des Imperativs “SAGT ES” zu verbinden. Ein Beispiel für die Verwendung des Ausrufezeichens kann folgen: “DU KANNST ES NICHT HALT! /BEI ROTEM LICHT STEHENBLEIBEN!” Wie bereits erwähnt, wird das Ausrufezeichen am Ende einer Rede verwendet.

Der nächste Aspekt ist die Vision nicht nur einer “anderen Sprache”, sondern auch eines “anderen Staates”, die für ein symbiotisches Beziehungsmodell plädiert, also für die Auslöschung der Unterschiede. Jennifer fantasiert über diesen “anderen Zustand” von Mann und Frau: “Könnt ich mehr tun, mich aufreißen für dich und in deinen Besitz übergehn, mit jeder Faser und wie es sein soll: mit Haut und mit Haar” [5, S. 315]. Allerdings erscheint die von den beiden Liebenden konzipierte Gegenzeit nicht wirklich als realisierte Symbiose, und die Liebesgeschichte bleibt letztlich durch die Strukturen der Geschlechterdifferenz bedingt.

Der Geschlechterdualismus im Stück bezieht sich nicht so sehr auf die traditionelle Rollenverteilung zwischen Mann und Frau, sondern auf das Phänomen der Liebe: “Für mich stellt diese Frau lieb so außerordentlich, daß dem auf der anderen Seite nichts entsprechen kann. Für ihn ist sie eine Episode in seinem Leben, für sie ist er der Transformator, der die Welt verändert, die Welt schön macht” [6, S. 109]. Dieses Zitat von Bachmann, das sich tatsächlich auf die Ich-Figur aus dem Roman “Malina” bezieht, ist auch für das Hörspiel “Der gute Gott von Manhattan” relevant.

Ingeborg Bachmann überlastet den Text mit Interpunktionszeichen nicht; ansonsten, sie spielt mehr mit Schriftarten und verwendet Kursivschrift, um die Emotionen der Figuren zu vermitteln. Um die Aufmerksamkeit des Lesers auf die Slogans der “Stimmen” zu lenken und so die Bedeutung ihrer Botschaften zu unterstreichen verwendet sie auch Großbuchstaben. Der Aufbau der Sätze ist meist einfach, bevorzugt sind einfache oder unvollständige Sätze. Wir glauben, dass Bachmann auf der Suche nach einer “neuen Sprache” die Vorzüge des damals neuen Mediums “Radio”, d.h. die Tonspur und die lebendige Sprache der Figuren, in den Vordergrund stellen wollte.

Grafische Besonderheiten sind in der Table 2 an Beispielen veranschaulicht.

Der nächste Forschungsgegenstand ist der Roman “Malina”, der erste Teil des Todesarten-Zyklus, den Ingeborg Bachmann 1965 entwickelte. Es sei gleich darauf hingewiesen, dass für den Todesarten-Zyklus nur der Roman “Malina” (1971) fertiggestellt wurde. Die beiden anderen Romane, “Der Fall Franza” und “Requiem für Fanny Goldmann”, sind nur in Fragmenten erhalten geblieben.

Schon auf den ersten Seiten führt Bachmann eine Reflexion über das “Heute” in den Roman ein, die mit einem langen, gewundenen Satz beginnt, der nie zu enden scheint, was auch eine der Techniken der Autorin ist, mit der sie versucht, unsere Aufmerksamkeit zu erregen und zu fokussieren: “Nur die Zeitangabe mußte ich mir lange überlegen, denn es ist mir fast unmöglich

Table 2

Grafische Darstellung der Werke „Malina“ und „Der gute Gott von Manhattan“.

Kursiv	Großschreibung
<i>gequält; nach kurzem Überlegen; zitieren; spielerisch; Dann rascher, mit klarer, gleichgültiger Stimme; entschuldigend</i>	GEHEN BEI GRÜNEM LICHT WEITERGEHEN/DENK DARAN SOLANGE ES ZEIT IST<...>
<i>Es wird an die Tür geklopft; Der Ventilator dreht sich langsamer und bleibt stehen; und doch beginnt jetzt die Musik leise</i>	WEITERGEHEN BEI GRÜNEM LICHT WEITERGEHEN/VETRAUEN SIE UNS GESTEHEN SIE UNS/WARUM NICHT GENUSS OHNE REUE <...>
<i><...> Die Prinzessin nahm ein Handvoll Sand und ließ ihn rasch durch die Fingerlaufen, sie sagte: Soviel ungefähr sind zwanzig Jahrhunderte, es wird dann Zeit sein, dass du kommst und mich küsst.</i>	DIE SUPERMÄNNER RÄUMEN AUF; HEISSE NÄCHTE IN RIO; KRITIK DER REINEN VERNUNFT; DAS SEIN UND DAS NICHTS; GLÜCKLICH MIT IVAN
<i>Ein Tag wird kommen, an dem die Menschen rotgoldene Augen und siderische Stimmen haben, an dem ihre Hände begabt sein werden für die Liebe, und die Poesie ihres Geschlechts wird wieder erschaffen sein.</i>	KRIEG UND FRIEDEN; WENN WIR TOTEN ERWACHEN; WOHIN MIT ALLEM GELD? TARACOS; VIVIOPTAL WIE INSZENIERT MAN EINEN STAATSREICH?

›heute‹ zu sagen, obwohl man jeden Tag ›heute‹ sagt, ja, sagen muß, aber wenn mir etwa Leute mitteilen, was sie heute vorhaben – um von morgen ganz zu schweigen –, bekomme ich nicht, wie man oft meint, einen abwesenden Blick, sondern einen sehr aufmerksam, vor Verlegenheit, so hoffnungslos ist meine Beziehung zu ›heute‹, denn durch dieses Heute kann ich nur in höchster Angst und fliegender Eile kommen und davon schreiben, oder nur sagen, in dieser höchsten Angst, was sich zuträgt, denn vernichten müßte man es sofort, was über das Heute geschrieben wird, wie man die wirklichen Briefe zerreißt, zerknüllt, nicht beendet, nicht abschickt, weil sie von Heute sind und weil sie in keinem heute mehr ankommen werden” [6, S. 8].

Die Zeiteinheit “heute” ist also nicht homogen, sie hat, wie der Roman selbst, keine feste Bedeutung. Aber heute ist es so, dass es einerseits nichts bedeutet, andererseits aber alles bedeutet. Auch dieses Zitat zeigt die Verwendung von Interpunktion. Darin sehen wir, dass das Komma das wichtigste Verbindungselement ist, das zur internen Strukturierung verwendet wurde. Bei näherer Betrachtung wird auch deutlich, dass die zusammengesetzten Sätze in “Malina” mit Kommas und Konjunktionen gebildet werden und die Gedankenstriche einen Einschub, einen unvollendeten Satz oder einen Themenwechsel anzeigen. Wie zum Beispiel in diesem Satz: “<...> was sie heute vorhaben – um von morgen ganz zu schweigen – bekomme ich nicht <...>”. Mit einem Gedankenstrich leitet die Autorin normalerweise Einschubkonstruktionen ein.

Die Ähnlichkeit mit dem Hörspiel “Der gute Gott von Manhattan” besteht in der Verwendung von Großbuchstaben, um Aufmerksamkeit zu erregen. Aber im Roman “Malina” sind das keine Slogan-Stimmen mehr, sondern Film- und Buchtitel, die wir auch für bestimmte Stimmen halten, aber latenterer Natur: DIE SUPERMÄNNER RÄUMEN AUF, HEISSE NÄCHTE IN RIO [13, S. 48], KRITIK DER REINEN VERN VERNUNFT, DAS SEIN UND DAS NICHTS [13, S. 81]. Hinter all diesen Namen verbergen sich bestimmte Stimmungen und Botschaften, aber der Leser muss sie selbst herausfinden. Parallel dazu konstruiert die Heldin I unter dem Einfluss der Musik und

des Radios einen eigenen Film, den sie GLÜCKLICH MIT IVAN und GLÜCKLICH IN WIEN; WIEN GLÜCKLICH [6, S. 58] nennt und wie die obigen Titel in Großbuchstaben auszeichnet.

Darüber hinaus ist der erste Teil des Romans durch zahlreiche kurze Absätze gekennzeichnet, die ebenfalls als Prinzessinnengeschichte kursiv gedruckt sind und meist mit den Worten "Ein Tag wird kommen" in erlösendem Sprachstil beginnen. Das erinnert an eine Strophe aus dem Gedicht "Die gestundete Zeit": "Es kommen härtere Tage". Die Verwendung von Wiederholungen durch den Autor, wie im Fall des Gedichts, verstärkt die Wirkung des Unvermeidlichen:

Ein Tag wird kommen, an dem die Frauen rotgoldene Augen haben, rotgoldenes Haar, und die Poesie ihres Geschlechts wird wiedererschaffen werden [6, S. 136].

Ein Tag wird kommen, an dem die Menschen rotgoldene Augen und siderische Stimmen haben, an dem ihre Hände begabt sein werden für die Liebe, und die Poesie ihres Geschlechts wird wieder erschaffen sein [6, S. 138].

Zu den anderen Satzzeichen, die Bachmann in diesem Teil verwendet, gehören einzelne Wörter, Sätze in Klammern, im Sinne einer Ergänzung. Wie in dem genannten Beispiel: <...> erinnere mich nicht ... (Noch kannst du es nicht, noch immer nicht, vieles stört dich...) <...> [6, S. 30].

Ihre Art, die direkte Rede zu vermitteln, ist interessant. Die Autorin setzt einfach Doppelpunkte und setzt den Satz fort, ohne Anführungszeichen zu verwenden, was Zitate und direkte Sprache visuell hervorheben könnte. Bei einer solchen Technik ist es etwas schwierig zu verstehen, wer spricht. Vielleicht will die Autorin auf diese Weise andeuten, dass es keine klaren Grenzen zwischen ihr und dem Sprecher im Beispiel Ivan gibt: "Da ich nicht antworte, sagt Ivan: Das gefällt mir nicht, ich habe schon so etwas Ähnliches mir gedacht" [6, S. 54].

Was den Satzbau anbelangt, so ist er unterschiedlich. Bei Telefongesprächen werden überwiegend einfache, einsilbige Sätze verwendet. Wie die Autorin selbst in ihrem Beitrag feststellt: "Immerhin haben wir uns ein paar erste Gruppen von Sätzen erobert, törichte Satzanfängen, Halbsätzen, Satzenden <...> und die meisten Sätze sind bisher unter den Telefonsätzen zu finden" [6, S. 35].

Auch Bachmann verwendet "Wortspiele", allerdings sind sie nicht unterhaltsam, sondern spiegeln das innere Trauma des "Ichs" und die Realitätsverweigerung wider: "~ <...> noch einmal MelaNIE, und ihr denkt in der Dämmerung: NIE, nie hätte er das tun dürfen" [13, S. 195]. So nimmt das "Ich" den Namen der Frau "die nicht meine Mutter" [13, S. 194] wahr, den der Vater in den Sand schreibt. Wir gehen auch davon aus, dass der Sand in diesem Satz als Metapher dient, die auf die Unbeständigkeit und Veränderlichkeit des Lebens anspielt.

"Malina sagt, was ich erwartet habe: Wien brennt". [6, S. 259]. Dieses Zitat zeichnet sich nicht nur durch die für den Roman typische Verwendung von Satzzeichen aus, sondern auch durch die Metapher des "Feuers", die eine Verbindung zum Hörspiel "Der gute Gott von Manhattan" herstellt, in dem Jennifer sich an den guten Gott wendet: "Ich brenne bis in meine Eingeweide vor Liebe und verbrenne die Zeit zu Liebe ...".

Ein weiteres Beispiel ist die Ich-Rede im Dialog mit Malina, wo sie sagt: "Meine flammenden Briefe, meine flammenden Aufrufe, meine flammenden Begehren, das ganze Feuer, das ich zu mit meiner verbrannten Hand – von allem fürchte ich, daß es zu einem verkohlten Stück Papier werden könnte" [6, S. 257]. Einfache Sätze, die oft nur aus einem Wort bestehen, sind nach wie vor hauptsächlich in Telefongesprächen zu finden. Der Autor verwendet solche Sätze vor allem, um dem Leser zu zeigen, dass man sich auch mit wenigen Wörtern, mit Pausen und freien

Ausdrucksformen ausdrücken kann.

Die musikalischen Motive, die sich durch den gesamten Text des Romans ziehen, werden im dritten Kapitel durch Klammern hervorgehoben. Der Verzicht auf Kursivschrift wird wie im zweiten Abschnitt beibehalten, doch finden sich einige Zeilen aus Schönberg Pierrot Lunaire Op. 21 in Form von Noten. Sieh Figure 1 [6, S. 337].



Figure 1: Verwendung der Noten im Roman “Malina”.

Die Verwendung von Noten im Roman findet sich auch im Prolog [6, S. 12]. Es ist also davon auszugehen, dass Bachmann wieder den Effekt der Wiederholung und des “Rahmens” wie in dem Gedicht “Die gestundete Zeit” nutzt, indem sie sowohl am Anfang als auch am Ende des Werkes ähnliche Mittel/Phrasen verwendet.

Der Roman “Malina” offenbart somit Ingeborg Bachmanns jahrzehntelanges Ringen um eine adäquate Prosaform, die in einer Polyphonie von Stimmen und Motiven gleichzeitig widersprüchliche Bewegungen erkennen lässt. Das Endergebnis ist die Selbstzerstörung des weiblichen Ichs, die als “Mord” beschrieben wird, indem es einen Teil seines Selbst aufgibt. Der Tod des weiblichen Ichs ist die Chiffre für das Ende, das damals als der Anfang einer neuen Geschichte verstanden werden musste. Manche Beispiele, die das oben erwähnte Züge veranschaulichen:

1. Drüben versinkt dir die Geliebte im Sand, /er steigt um ihr wehendes Haar, / er fällt ihr ins Wort, <...>
2. Und das Nichts, das du sein wirst, durchwalten mit meiner Nichtigkeit. <...> Ich möchte ein Ende mit dir, ein Ende.
3. Nur die Zeitangabe mußte ich mir lange überlegen, denn es ist mir fast unmöglich ›heute‹ zu sagen, obwohl man jeden Tag ›heute‹ sagt, ja, sagen muß, aber wenn mir etwa Leute mitteilen, <...>
4. Meine liebe Jennifer, jetzt wirst du keine hören – und doch beginnt jetzt die Musik leise – denn ich werde es nicht dulden.
5. Kurznachrichten: Washington ... <...> einmal die Laden ein bißchen, nein, ich habe ja nichts gesagt ... Ich <...>
6. Ivan würde sagen: Die alle vergiften einander das Leben. Malina würde sagen: Die alle, mit ihren gemieteten Ansichten, bei diesen hohen Mieten, die werden teuer bezahlen <...>
7. <...> nie wissen (und benommen weiß ich doch, daß Malina nichts von Ivan weiß, warum jetzt über Ivan reden?) <...>

5. Schlussfolgerungen

In der wissenschaftlichen Literatur wurde wiederholt die Frage nach der Verwandtschaft zwischen Bachmanns Werk und der Philosophie von L. Wittgenstein aufgeworfen. Sein Einfluss auf I. Bachmann zeigt sich auf vielen Ebenen: lexikalisch, graphisch und syntaktisch als Ergebnis der Suche nach neuen Ausdrucksmitteln und der Zerstörung der "Grenzen der Sprache". So erscheint die Philosophie L. Wittgensteins als verstecktes Werkzeug in den Texten I. Bachmanns, als eine Art Grundhaltung, die eine Verbindung zur Wiener Moderne herstellt und so eine "Brücke" zum Sprachproblem schlägt.

Die Analyse des musikalischen Einflusses von H. Henze ergab, dass vor allem verschiedene Lieder, Zitate und Anspielungen aus der Welt der Musik, Namen verschiedener Schallplatten und Musikwerke im Hörspiel und im Roman von I. Bachmann erwähnt wurden.

Es wurde festgestellt, dass Bachmanns Verhältnis zwischen Mann und Frau äußerst tragisch ist und als zwei Pole erscheint: männlich und weiblich. Sie werden immer durch einen "unversöhnlichen Gegensatz" dargestellt, wodurch einer dieser Pole, nämlich der weibliche, zusammenbricht. Das "Ich" im Roman verschwindet in der Wand, Jennifer löst sich in den Konstellationen auf. "Er" in dem Gedicht "Die gestundete Zeit", der die Geliebte zu zerstören scheint, der gute Gott in "Der gute Gott von Manhattan", der Jennifer in die Luft sprengt, oder das Bild des Vaters in dem Roman "Malina", der das Ich verhöhnt. Darüber hinaus finden sich direkte und indirekte Bezüge zu P. Celan, wie z. B. in der Erzählung "Geheimnisse der Prinzessin von Karagan", und zu M. Frisch, was vor allem in den Ähnlichkeiten zwischen den Reden und Szenen aus "Mein Name sei Gantenbein" und "Malina" deutlich wird.

Was die Zeichensetzung betrifft, so haben wir festgestellt, dass die Autorin die Zeichensetzung sehr sorgfältig verwendet. Das Komma dient vor allem dazu, die innere Struktur des Textes zu organisieren, und ist das am häufigsten verwendete Mittel der Konjunktion. Lange Sätze werden mit Kommas und Konjunktionen gebildet. Ein Bindestrich in einem Text bedeutet eine Einfügung, einen unvollständigen Satz oder einen Themenwechsel. Gedankenpunkte weisen auf eine unnötige Auslassung hin. Einzelne Wörter und Sätze in Klammern weisen auf beiläufige Meinungen oder Ergänzungen hin. Im Roman "Malina" zum Beispiel stehen die Erklärungen oder rhetorische Fragen in Klammern.

Syntaktische Mittel in den Werken von I. Bachmann werden auf Figure 2 dargestellt.

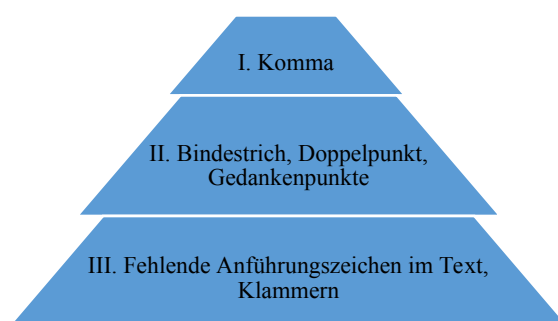


Figure 2: Syntaktische Mittel in den Werken "Malina" und "Der gute Gott von Manhattan".

In einigen Passagen ist es unmöglich, zwischen Fiktion und Realität zu unterscheiden, da die Autorin eine Montagetechnik anwendet, d. h. Telefongespräche, Briefentwürfe, Legenden, Dialoge und Ideen werden miteinander verbunden, zu einem Ganzen "montiert".

Als Ergebnis der Untersuchung und Analyse des angesammelten Materials wird festgestellt, dass die philosophische Weltanschauung und die persönlichen Erfahrungen eine enge, legitime Verbindung und Wechselwirkung in Bachmanns Werken haben.

Selbstverständlich, dass alle Aspekte des Schaffens von I. Bachmann in allen möglichen Zusammenhängen, was das Persönliche anbetrifft, erst dann interpretiert werden können, wenn Wissenschaftler den Zugang zu Archiven bekommen. Es wird als Aufgabe für die weiteren Studien des mannigfaltigen Nachlasses von Ingeborg Bachmann gestellt.

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Ut pictura poesis: The verbal-visual synthesis in William Blake's poetic worldview

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Abstract. This paper presents a new approach to William Blake's self-illustrated poems and investigates the verbal-visual synthesis in his worldview manifestation. It is hypothesized that verbal and visual representations made a demand for each other as they reflected unified embodied conceptualizations. The purpose of this study was to examine how different modalities increased a variety of ways in which the poet could interpret his own experience and represent his vision of the Universe. The findings showed that hybrid representation of Blake's poetic worldview resulted in the increased salience of relevant information, more varied imagery and its more elaborate encoding.

Keywords: William Blake, poetic worldview, multimodality, image

1. Introduction

The interdisciplinary orientation in modern science has brought to the integrated view of human creativity, focus on individual motivation, on why people are willing to create something and how they do so. This perspective appears useful for the studies in language and literature because it suggests that our individual approaches to the environment, values, beliefs are not only shaped by the might of cultural tradition and social history, but also by our individual experiences of organizing worldviews in which entities are interpreted as holistic and meaningful. In this light, artistic creations, including works of poetry and visual art, are individuals' perspectives on life, self, others and the Universe, "viewed as a window into conscious and subconscious facets of the writer's mind" [43].

In recent years, the scientific interest to poetic worldview has tremendously grown, "primarily because language is its medium" [31]. Modern linguists and cognitive scientists deal with discourse analysis and focus on poetic structures in communication [10, 14].

The linguistic agenda of worldview looks into the merge of the cultural and the symbolic [22], metaphoric resources and poetic thinking [14, 39]. Having made a cooperative effort in bridging "the gap between mind and world" [20], cognitive linguistics and poetics have moved

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towards a rapidly growing multidisciplinary field of studies on iconicity, creation of text worlds, connections between cognitive and textual structures [9]. In addition to the insight into how poetic mind understands the world and represents it to others [16], studies in poetics have taken a new direction by applying a multimodal approach to poetry and visual arts, considering the intersection of communication and multimodality, language and literature [4, 11, 25, 44].

This new approach has provided literature in general, and poetry studies in particular, with research methods that can foster our understanding of how an individual creates and represents concepts by polycoding means, “making the intermedial play of visual and verbal even more intricate and thus more expressive” [42]. Poetry does not confine itself to spoken or written words. There has been a long history of poetry presentation alongside with decorations and illustrations. However, a multimodal format in poetry, combining verbal and visual means of expression, does not simply stimulate the intensity of feeling or enhance esthetic satisfaction. It varies the dimensions of explication, enables to say what is not said in words, or give more salience to what has been said.

For William Blake (1757-1827), a seminal figure in English visual art and poetry of the Romantic age, the illustrations accompanying his poems, went far beyond the design and performance. Blake combined his poems and engravings to create a new world, obviously bringing him joy and satisfaction. Unpraised during his lifetime for the idiosyncrasy of the poetry and behaviour, Blake created visions and mythology, symbolism, contrasting images and leitmotifs that shaped the development of English romanticism with its poeticization of everyday life and nature, glorification of the human soul, and combination of lyrics and pathos.

The ingenuity of Blake’s poetic and artistic works, aesthetics and philosophy repeatedly excited debates and opposite interpretations [24]. Philosophical affinities and the echo of Blake’s voice in modern literature are outlined in [5]. The studies of Blake’s lyrics and prophetic poems examined the dialectic of his poetic language [36], mythopoetics, biblical overtones and syncretic images [37, 38]. The translation studies prioritised the interpretation of the emotional images and symbols [15]. The frame of cognitive poetics [32, 34] revealed the mythical worlds and multiple meanings associated with the key notions and views of the poet on divinity, art, love, justice, equality, eternity and infinity, to name but a few. Multidisciplinary studies found out about the philosophical and socio-religious concepts emerging from the poems [3, 12, 13, 28, 30, 35], defined the role of allegory [2] and opposition [1, 33] in their representation. Findings regarding the technique applied by the poet to illuminate his books [18, 41] presented the aesthetics and intransigence of his views, exposed intricate connections between the style and the material processes of the produced editions.

Previous works have failed to address an important issue of the inextricable intertwine between the poetry and imprints in Blake’s book productions, “bring together what he was doing in his art... [his] labour above payment” [23] and what his poetic talent composed.

This paper presents a new approach to William Blake’s self-illustrated poems and investigates the multimodal synthesis in his worldview manifestation. Although the difference between poetic and artistic methods seems to be immense, it hardly precluded Blake from synthesizing them in creating picturesque poetic texts. With this in mind, we look at William Blake as an artistic poet.

It is hypothesized that Blake’s self-illustrated poetry collections employed verbal and visual means to elaborate his individual worldview. Created separately but used together, verbal

and visual representations made a demand for each other as they reflected unified embodied conceptualizations.

The purpose of this study was to examine the multimodal space of William Blake's poetic worldview and broaden the current understanding of how different modalities increased a variety of ways in which the poet could interpret his own experience and represent his vision of the Universe.

The paper is structured as follows. Section 2 describes research methodology, materials and sources. Section 3 examines Blake's self-illustrated poems and the role of multimodal synthesis in his worldview manifestation. Our conclusions are drawn in the final section.

2. Research methodology and materials

Ut pictura poesis "a poem like a picture", a well-cited quote from Horace's *The Art of Poetry* (*Ars poetica*), has turned into a motto which, however, advocates neither imitation nor comparison between verbal and visual arts. The original idea of Horace was concerned with the theatre as he pointed out that vision was a stronger stimulus of imagination than what we heard: "*Less vividly is the mind stirred by what finds entrance through the ears than by what is brought before the trusty eyes, and what the spectator can see for himself*" (cited in) [8]. Horace's approach gave way to the theory emphasizing aesthetic experience and creativity in arts and literature, and later stimulated ideas about semiotic constructs that consist of several codes cooperating in the production of meaning [46]. We take these approaches as starting points in our research. The study also draws on the principles elaborated in the theories of language worldview, cognitive semantics multiperspectivity of literary works and the theory of iconicity.

The theory of verbal (linguistic / language) worldview, which refers to the ideas of Humboldt and Weisgerber about the language as a mediator between speakers and the environment, posits that judgements about the world, self and others are entrenched in languages. Encompassing what is dynamic in language, worldviews evolve as socially shared or individual. The former are stereotyped and the latter appear most individualized. The most idiosyncratic worldviews are creative literary versions of the Universe, perceived as such against what is stereotyped in language [21, 22]. As to the theory of poetic worldview, it is stated that poetry reveals its interpretation of life in depiction of events, people, actions, evaluating and creatively shaping them [31].

A lot of work has been carried out within the theory of cognitive metaphor developed by Lakoff and Johnson [27]. Metaphoric thinking is recognized as a universal instrument of cognizing the world. From a multimodal perspective, metaphor is considered as a tool of multiple meanings creation, hence turning a poem into a "powerful multi-dimensional construct" [4]. A cognitive semantic approach to the figure-ground asymmetry allows to consider the dependence of linguistic encoding on the frames of reference and the degree of information salience (i.e. relevance) [40].

The theory of multiperspectivity in literary pictorialism relies upon the semiotic and cognitive approaches to focus on visual poetry, onomatopoeia, figurative language and multimodal imagery [4, 14, 20]. The interrelations between literary and mental imagery (word – image), understood as poetic iconicity, can be discovered through figurative resemblance of various

kinds (acoustic, conceptual) [26].

The key concept of this research – multimodality – is widely used, but not very well defined. Although there is some degree of overlap among approaches, the term is applied to a variety of notions and not distinguished from polycoding and intermediality. The term “multimodality” or “multimediality” as a foundational phenomenon refers to the combination of multiple sensory and communicative modes that produce meaning, such as sight, sound, print, images, music. Multimodal literary texts comprise visual and verbal modes. Non-linguistic elements in the text counted as modes [19] are considered non-verbal modalities or non-verbal text elements. The term “polycoding” is used in translation studies, while “intermediality” is applied as an umbrella-term in literary studies, media studies, art history, etc.

Unfortunately, deep research into the theory of multimodal poetic representations alongside with individual case studies, leave a considerable uncertainty with regard to the role of verbal-visual synthesis in poetic worldview manifestation. This study pertains to the cognitive-semiotic analysis of William Blake’s poetic worldview, the role of verbal-visual synthesis in its manifestation.

For the purpose of this research, we applied a set of interdisciplinary methods. The contextual, componential, and conceptual analysis used in linguistics were combined with the basic principles of the description of works of fine arts.

The data were collected from William Blake’s illustrated books containing 130 lyrical and prophetic poems accompanied by 200 imprints and drawings [6, 7, 29, 45].

3. Results and discussion

Blake endeavoured to create etchings and engravings for his books. Pictures, which appeared alongside with the texts and on the book covers, had more to offer than just a commercial value increase, entertainment or readers’ imagination trigger. Illustrations played an aesthetic role, opened a unique way of author’s artistic interpretation of the world according to the rules of beauty. Color contrasts, flowing lines, fantasy images, charming plants adorned the inspiring lines of Blake’s poems.

Having established a close bond between the written and visual parts of his books, Blake succeeded in making them integral constituents of his poetic space. By combining imprints and verses, the poet extended and varied dimensions of his worldview. It is noteworthy that pictures do not duplicate the stories in the poems but enrich them, enable readers, and the author himself, to “experience the words” and “listen to the pictures”. By means of combining verbal and non-verbal representations, Blake shifted the onus for communicating ideas from the poet onto the painter and vice versa. As Distil rightly pointed out, in the “poet / painter alliance... The painter writes and the [poet] paints; their tasks and skills are not only compatible but apparently reliant upon one another” [17]. Multimodality is an efficient tool in Blake’s hands to create his own conception of the Universe.

Space is an essential ingredient of the poet’s worldview representing a set of features: vertical/horizontal, closed / open, static/ dynamic. However, most important for the poet is the vertical measurement in which the universe is revealed “(*Thro’ the Heaven and Earth and Hell...*” (*Broken Love*)). Among the lexical means of verbalization, the most frequent (43.5%) in Blake’s poems are

the names of the airspace, rising entities or their tops, heavenly bodies (*up, high, heaven, cloud, sky, hill, mountain, rock, sun, moon*, etc.), 56.5% of words with spatial meanings are distributed among several subgroups including the designations of the bottom, deep holes, etc. (*down, under, hole, grave*, etc.) and entities located in the middle layer (*earth, ground, land*, etc.), water space (*stream, river, sea, ocean*), and the civilized space (*town, city, palace, church, street, school*, etc.), geographical coordinates of the world, and general terms (*world, Universe*). In addition, the nominative elaboration of the upper part is achieved by the employment of the verbs of vertical movement (*ascend, rise, fall, rush down* as in “*I see thy dark clouds ascend*”; “*Rush’d down like floods from his mountains*” (*The book of Ahania*)), and nouns denoting artifacts designed as vertical passages (“*Over the doors ... and over the chimneys...*” (*Europe, a Prophecy*)).

As the upper part of the world in Blake’s conception is associated with divinity, awakening and beginning, it is distanced from humans. The spatial enormousness is iconically encoded in the extended forms of verbal structures, such as polysyndetonic enumerations (“*And over the void Spaces Over Sun and moon and star and constellation*” (*The Four Zoas*)) and combinations of the adjective distant with the emphatic pluralized noun *heavens* (“*in distant heavens / Away from me*” (*ibid.*)), “*the distant heavens reply*” (*Europe, a Prophecy*)). In these and other contexts, the adjective *distant* acquires the status of an epithet, enhances imagery and artistic expression. It is clear, however, that extended verbal structures deal with the concepts of eternity, infinity, spaciousness, inaccessibility of the heavens in Blake’s anthropocentric version of the Universe.

The vertical is given particular salience in the imprints. Vertical images prevail in Blake’s pictures: people are depicted in natural, comfortable poses, mostly in standing position (illustrations in *The Echoing Green, The Lamb, The Argument*). In contrast, horizontal poses, bending, kneeling, sitting, tilting seem to be forced and uncomfortable. After all, the people depicted in these poses experience pain and suffering: dead babies, a mother leaning over a child (*Holy Thursday*); the inclined figure of a child walking down the street (*The Chimney-Sweeper*); a sad woman lying on the grass (*The Angel*); an old man leaning to the ground because he is bound by the ropes of cruelty and obedience (*The Human Abstract*); the figures of children and a priest kneeling and praying in the devastated garden with graves, where flowers once grew (*The Garden of Love*).

The salience of the vertical is enforced by manipulating the viewer’s position. The sky and the sun may be drawn from below and make an impression of dominance. By violating the principle of ordering and perspective, Blake succeeds in focusing on individual objects. In order to accentuate on the image of the shining sun, the artist violates the rules of perspective: despite the distance, the sun in the background looks closer than other subjects in the picture, because it is depicted in brighter colors than the blurred outlines of people or animals in the foreground (see *The Black Boy* and *Fly*). We suggest that Blake’s choice of ordering, perspective and viewpoint reflects his interpretation of the world, place and value of various entities.

In contrast, the trees and people are portrayed from their level, hence achieve equality in the sense that they exist together in the same place and at the same time. In the poems, the sameness of nature and humans is created by metaphor and metaphonymy. Metaphors assign nature various human characteristics and manifest as personifications: “*the lonely dale*” (*The Little Boy Found*), “*And now her feet step on the grassy bosom of the ground*” (*The Four Zoas*), “*That earth from sleep <...> shall arise*” (*The Little Girl Lost*), “*list’ning to the voices of the ground*” (*The Book of Thel*). Metaphonymy exploits interaction of metaphor and metonymy, where the

personification of nature is highlighted by the synecdochic laughter of children in the green meadow: “*When the meadows laugh with lively green*” (*The Echoing Green*). Employing “sliding” mapping between different domains (‘human’ – ‘nature’) or within the same domain (‘laughing people’ as a part of the scene – ‘laughing people in the meadow’ as the whole scene, Blake establishes similarity and contiguity between nature and people, makes them integral parts of the whole.

The verbal and the visual modes in Blake’s poetic worldview operate in tandem and produce the effect of the whole. In cognitive terms, textual and pictorial modes interplay to realise the figure/ground alignment. A good example is a three-stanza hymn to happiness and togetherness called *The Laughing Song*. The format of *The Laughing Song* page in Blake’s book is a vertically oriented sequence of segments. The title and the stanzas are placed between the images of the people celebrating and a vine twig garland. The space is shared equally between the text of the poem and the pictures. Being framed, the poem and the images make an integrity implying the idea of the unity between nature and humans. As Blake praises the world, both human and natural, the text and its illustration complement each other in the symmetric representation of these two facets.

By expressing his pastoral invitation to *carpe diem*, Blake encourages other people to enjoy life: “*Come live, and be merry, and join with me*” (*The Laughing Song*). However, only five lines out of fifteen in the poem portray the celebration “*Where our table ...is spread ... / To sing the sweet chorus*” (ibid.). The first two stanzas worship nature in the picturesque and detailed description. Through a chain of fast-forwarding personifications Blake creates the image of beaming nature: “*... the green woods laugh ... the dimpling stream runs laughing... the air does laugh ... the green hill laughs ... the meadows laugh ... the grasshopper laughs ... the painted birds laugh*” (ibid.). Depicted in a specified way, the image of “*the lively green*” is encoded via syntactic parallelism and lexical repetitions (*green, laugh*): “*... the green woods laugh with the voice of joy, / ... the hill laughs with the noise of it*” (ibid.). The repetitions combined with indexical onomatopoeia (“*Ha! Ha! Ha!*”) add to the image of “*the merry scene [around]*” and manifest “togetherness”. The human facet has lover specification. Thus nature is the figure and people are the ground in the verbal dimension.

The joyful mood of the poem is enhanced by the picture. A group of people in circle are at table “*with cherries and nuts*” (ibid.), drinking, merrily singing and laughing. The central figure of the picture shows William Blake drawn from behind. We suggest that Blake’s choice of a drawing scenario, portraying himself in a very distinct movement and when facing the party, communicates the ideas of togetherness and involvement. This can be inferred from the relational deictic reference in the poem (*our table, join with me*). The whole scene is drawn from the normal viewpoint and that is how Blake himself sees the world. The choice of the viewpoint when an adult is standing up allows Blake to make the scene look most real, as we are accustomed to see. The party is pictured on the rich green background occupying approximately one the third of the picture. Since humans are more salient than nature in the visual dimension, people are the figure and nature is the ground. By integrating the text of the poem into the illustration, Blake eliminates the asymmetry between the figure and the ground and establishes the balance between nature and humans.

Harmony with nature is a recurrent theme in Blake’s works of art. In many engravings, the branches of trees, vines and flowers are made of thin and smooth lines. Curvilinear lines are

used to form the image of nature embracing, covering and protecting people (*The Echoing Green*, *The Lamb*, *The Fly*, *The Little Girl Found*, *Holy Thursday*, etc.). The image of vine, which is notably found in Blake's drawings and illuminations, is connected with the Christianity, the symbol of Christ, his blood, and believers: *Nurse's Song*, *Earth's Answer*, etc. At the same time, illustrations reinforce the pastoral idyll created by the poems: tiny figures of dancing children look like natural extension of vines, leaves and calligraphic curls.

The idea of divine nature echoes in the poems with animalistic and floral motifs. Contrary to personified nature, Blake attributes animal and floral features to humans. How nature is employed by Blake to view humans can be demonstrated by similes and metaphors that realize mappings between nature as the source domain with human as the target: "Grey-headed beadles... / as white as snow" (*Holy Thursday*). Christian symbolism abounds in poems in the forms of similes comparing children with lambs, birds, flowers: "Round the laps of their mothers / Like birds in their nest" (*The Echoing Green*), "these flowers of / London town!" and "multitudes of lambs" (*Holy Thursday*), or "dovelike sighs" (about a happy sleeping child in *A Cradle Song*). Such imagistic reference to Christ, innocence and protection is continuously repeated throughout Blake's poems to weave together human, nature and God.

Kaleidoscopic images in Blake's books evoke a changing flow of associations. Visuals are dynamic like collages assembled of multiple pieces: a realistic depiction of people dancing or sitting around the oak (*The Echoing Green*, *Spring*) or a fairy-tale like scene with the lion next to the figures of naked people under the branches of a colossal tree (*The Little Girl Found*). Not only does the imagery allude to *Arbor mundi* "the tree of life", it also embodies the concept of everything, creates a bittersweet atmosphere of reality and fantasy, causes the feeling of joy and sadness.

Colour is a significant constituent in Blake's poetic worldview. Visual images are built on colour contrasts: some scenes or segments are full of light and brightness (*Spring*), while others drown in darkness (*To Tirzah*). With the help of colours Blake represents the duality of the world, one part of which is lit with light (*white, golden, silver, green*), but the other is deprived of it (*pale, black*). With the help of a colour contrast, Blake represents the most remarkable antinomies of his world. Day and night, life and death, innocence and experience, joy and sorrow, moral and physical worlds are embodied with the help of opposing, yet cooperative colours: "And I am black, but O! my soul is white; / White as an angel is the English child, / But I am black, as if bereav'd of light" (*The Little Black Boy*), "Your spring and your day are wasted in play, / Your winter and night in disguise" (*Nurse's Song*). The words and visuals are combined to fill the space of the books with primitive innocence, childish simplicity, tenderness and grace that contrast with delusion and the chaos of the world of experience. By sensory contrast Blake renders the split of the world into something that continually pleases the eye and something somber.

Blake's artistic eye and skill allowed him to engage a wide colour palette and play with hue to represent the continuity as well as the dynamism of space and time in gradations. Let us consider the scene of a day break from *The Four Zoas*. First, shifting from dark reddish-blue to deep red, then to the mix of yellow and warm light bright, and finally to transparent, Blake portrays a gradual transition from night to daytime: "But purple Night, and crimson Morning, and golden Day, descending / Thro' the clear changing atmosphere, display'd green fields among / The varying clouds, like Paradises stretch'd in the expanse, / With towns, and villages, and temples, tents, sheep-folds and pastures, / Where dwell the children of the Elemental worlds in harmony"

(*The Four Zoas*). The break of the day is depicted through Blake's eyes with the help of poetic enumerations of colour terms, names of the parts of the day, listing out elements of the scene.

Another example is the image of falling asleep in the illustration to *A Cradle Song* created by gradual change from transparent yellow and dark blue to opaque dark blue. In the poem, the transition from wakefulness to sleepiness is lexicalized by the verbs denoting creation ('begin to exist' as in "*form a shade*", 'make a path by moving quickly, or twisting' as in "*weave the brows*"). The visual and verbal images appear complementary in representing a dynamic scene of falling asleep.

The combination of the text and the etching provides the integrity and multimodality of the poetic space. It is not the inclusion of visuals that matters in Blake's books, but the artistic synthesis of the written text and pictures. A bright example of how meaning is created across the forms of Blake's pieces is his poem called *Night*. The image of night in the visual mode is formed by stimulating intramodal visual sensations of space, shape and colour. The picture is a vertical depiction of the night sky occupying the most of the imprint space. Blake uses a broad tonal range of dark blue and green contrasting with a strong milky highlight to accentuate the focal elements – the verses in the moonlight. The lines of the poem are running on the page as if they are stretching in the air to meet the branches of the tree and become almost indistinguishable from them. That is how Blake pictures the beauty and serenity of the night. The visual image is complemented by a magnificent verbal portrayal appealing to seeing and hearing. With the help of metaphors Blake worships the glamour of the night: "*the moon like a flower*", "[the moon] *smiles on the night*", "*heaven's high bower*" (*Night*). Through repetitions, the poet evokes the feeling of stillness. The alliteration involving the fricative /s/ mimics silence: "... *silent delight, / Sits and smiles...*" (ibid.). It might even support gravity associations of lightness as sibilants in English are "less heavy" than stops. The anaphoric repetition and polysyndeton deliver an artistic effect of sameness, the lack or absence of movement and change: "*And keep them ... / And pitying the tender ... / And walking round... / And now beside thee ...*" (ibid.). The poem and its presentation demonstrate the efficiency of imagic and diagrammatical iconicity in synthesising visual and verbal dimensions in Blake's poetic worldview.

Perceptual images appealing to gustatory, olfactory and tactile modalities are involved occasionally to manifest contrasts: "*Smelling to his [lion's] prey; / But their fears allay / When he licks their hands, / And silent by them stands*" (*The Little Girl Found*); "*Softest clothing woolly bright; / Gave thee such a tender voice*" (*The Lamb*); "... *the Church is cold; / But the Alehouse is... warm*" (*The Little Vagabond*). Although successfully produced, they have low occurrence in Blake's poems. It may be suggested that such images are not experienced as vividly as images generated from visual or auditory modalities. This is evidenced by the verses in which gustatory, olfactory and tactile descriptions are contextually close to prevailing visual and auditory ones: "*How sweet is the shepherd's sweet lot! / ... For he hears the lambs' innocent call, / And he hears the ewes' tender reply; / He is watchful while they are in peace...*" (*The Lamb*). The second explanation for the low frequency of gustatory, olfactory imagery may be the well-documented difficulty to name odors and tastes. The third reason might be inadequacy of the imagery to the themes of the poems. The above-cited instances are from the poems representing symbolic themes connoting ever-recurring ideas of God's creation, Christian compassion, the physical incarnation of the deity in *The Lamb* and *The Shepard*, or forgiveness and salvation in *The Little Vagabond*. By appealing to different modalities, Blake used creatively varied approaches to communicating

his own experience and knowledge of the world.

4. Conclusions

The poet-painter William Blake efficiently exploited verbal and visual means in order to manifest the centerpiece and less-central concepts of his worldview. The choice and application of multimodal tools is determined by Blake's life experience, knowledge of the world, response to external influences, specificity of his imagination. Blake's talent and ingenuity led him to produce multimodal complexes in which verbal and visual dimensions became complementary. The visual-verbal synthesis enabled the poet to manifest the order of the universe as he imagined it and considered fair. The hybrid representation of Blake's poetic worldview resulted in the increased salience of relevant information, more varied imagery and its elaborate encoding. The study of Blake's *ut pictura poesis* demonstrated how we can interpret the world through thought, experience, senses, and creativity.

This study is another step towards our understanding of aesthetic aspect related to the construing language and visual forms, mental and embodied juxtapositions.

Authors' contributions

Tetyana Kozlova: Conceptualisation, Methodology, Writing original draft, Supervision; Olga Klymenko: Term, Writing original draft, Editing; Iryna Shyrokovska: Resources, Investigation, Formal analysis.

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Bilingual education as a means of improving future natural sciences teachers quality of education

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Abstract. The article deals with the problem of introduction of the elements of bilingual education in professional training of future natural sciences teachers. It has been found out that Ukraine has some historical experience of introducing bilingual education in general secondary education institutions. It has been revealed that the main drawback, in this perspective, is the training of future teachers who would be able to provide the opportunity for school students to study natural sciences subjects in two languages. The content of the elective course “Science teachers training in US universities” which is taught in English, as one of the means of ensuring a “parity model” of bilingual education for future natural sciences teachers and a “displacing model” has been revealed. Learning of this course involves a dual purpose – the formation of students’ knowledge of the concept of natural sciences teachers training in the United States (structure, features of the content, forms and methods of natural sciences teachers training under conditions of continuous pedagogical education) and adaptation of this knowledge to the educational process in Ukraine; formation of intercultural interaction skills. The peculiarity of the training technology is that teaching is carried out in English depending on the level of students’ foreign language competence formation and educational tasks complexity. It has been established that the teaching methods which include the use of different doses of assistance during the performance of cognitive tasks and differentiating of their complexity level are effective while teaching this course. The use of such teaching methods allows to provide each student with the optimal conditions for the maximum satisfaction of his cognitive needs and formation of communicative skills. These methods involve a gradual transition from collective forms of work to partially independent and fully independent and performing of the tasks, the complexity of which is growing. The effectiveness of the content of the course “Science teachers training in US universities” according to such a criterion as didactic quality has been experimentally proved. The quality of its study by the criterion of formation of methods of mental activity and development of types of speech activity has been confirmed.

Keywords: bilingual education, future teachers, natural sciences, elective course, content, dose of assistance

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1. Introduction

Current social and economic as well as political changes in the world require more active participation of different countries in the world geopolitical multicultural dialogue. One of the factors of such a dialogue intensification is the necessity to master at least one foreign language fluently. This has led to the emergence of such a phenomenon as bilingual education in the world educational practice. Creation and strengthening of the interrelations of pedagogical and scientific communities from different countries of the world naturally actualize the need for research of bilingual training. Its introducing will ensure active communication of the subjects of the educational process, expand employment opportunities and provide preferences in career growth. It's a gratifying fact that the national policy of industry specialists training who would be recognized by other countries and be competitive in today's labour market has undergone significant positive changes, especially with regard to the level of learning foreign languages, in general and foreign languages in professional sphere, in particular.

The development of bilingual education in Ukraine, which is caused by the current general trend towards integration into the European space and the desire for intercultural dialogue and intercultural communication, has certain historical roots. Thus, in the 60's and 70's of the XX century bilingual learning technologies were actively introduced in general secondary schools with advanced foreign language learning. Based on our own experience we know that at that time, for example, in Ternopil school № 3 specialized in learning foreign languages, the school subject "Geography" (6th grade) was studied in a foreign language (English). Such subjects as "English Literature", "American Literature", "Technical Translation", "United States Navy" were added to the school subject "English" in high school. On Tuesdays they used to conduct political information (reports on recent home and international events) in English. Herewith, they were conducted for all high school students. Once a week there was an English day, when the broadcasting of all programs on school radio was carried out in English. This experience remained and is actively used nowadays. But both then and now, there is a problem of training teachers, who would obtain, for example, natural sciences education and could teach schoolchildren in English. All this actualizes the problem of introduction of bilingual education in professional training of future natural sciences teachers.

The state and prospects of future natural sciences teachers training was the subject of our study [19]. Regarding bilingual education, the analysis of literature sources showed that the theoretical foundations of bilingualism in Ukraine are reflected in the works of Baditsa, Kolesnyk and Polkhovska [3], Bodnarchuk [5], Goroshkina [6], Ihnatenko [7], Konoval et al. [9], Kotlovskiy et al. [10], Shirin [18], Sulik [20], Sytnyakivska and Khlyvnyuk [22], Ustymenko and Hamaniuk [23]. Their researches prove that bilingual education is a purposeful process of involvement in the world culture through native and foreign languages, when a foreign language acts as a means of cognizing the world, acquiring special knowledge, learning cultural, historical and social experience of different countries and peoples. Their researches prove that bilingual education is a purposeful process of involvement in the world culture through native and foreign languages, when a foreign language acts as a means of cognizing the world, acquiring special knowledge, learning cultural, historical and social experience of different countries and peoples. Along with this the forms of using two languages, as well as the types of didactic materials and their language are not regulated, but their level should correspond to the

average language competence of the reference group.

Comparison of the students' attitude to bilingual education in Ukraine and Poland was conducted by Sytniakivska and Sejko [21]. Generalization of the ideas of American experience regarding bilingual education as a means of ensuring effective intercultural interaction in a multinational state was conducted by Bartosh [4].

The problem of introduction the elements of bilingual education in professional training of future natural sciences teachers has been partly explained in our work [16]. The advantage of such education is that it is a step towards multicultural education. Disadvantages are connected with the imperfection of the system of bilingual teachers training and the lack of appropriate textbooks. It has been established that bilingual education is a variety of models and programs united by a single principle: two languages are used as a means of teaching. The following models of bilingual education are known: dubbing or accompanying (used, as a rule, at the initial stage of training and offers representation of the same unit in native and foreign languages); supplementary (provides the submission of additional information in the foreign language, which partially or significantly enriches the content learned in the native language); parity (provides equal use of native and foreign languages in the disclosure of the content of the course); displacing model (foreign language dominates in the disclosure of the course content). However, today all these models require further research in the context of their content.

The **goal** of the article is to develop the content of the elective course "Science teachers training in US universities", which is taught in English as a means of bilingual education of future natural sciences teachers and substantiate its effectiveness experimentally.

2. Research methods

To achieve the above-mentioned goal, a number of methods have been used, namely:

- *theoretical* – comparative analysis to find out different views on the problem, identify areas of study;
- *modeling* – to develop a model of the elective course "Science teachers training in US universities";
- *constructing* – for the development of the course component, the criterion apparatus of the research, systematization and generalization to formulate conclusions and recommendations for improving the educational process with a view to raise the quality of educational services at higher education institutions;
- *empirical* – generalization of pedagogical experience, scientific observation, interviews, content analysis, questionnaires in order to determine the state of implementation of the problem in practice and to develop the content of experimental teaching methodology; pedagogical experiment, which provided verification of the effectiveness of the proposed methodology, methods of expert evaluation to determine the didactic quality of the developed experimental materials.

Experimental research has been carried out on the basis of Ternopil Volodymyr Hnatiuk National Pedagogical University. Effectiveness of the proposed methodology was checked

during the forming experiment. Experimental research lasted for two years (2019-2020 and 2020-2021 academic years) in the process of future natural sciences teachers professional training. It involved 21 lecturers of higher education institutions and 105 students of the second (master's) level of higher education of the educational and professional program Secondary education (Natural sciences). Out of them 80 people participated in the summative stage of experimental research and 25 people were involved in forming experiment.

The methodology of experimental research was implemented according to the following stages: preparatory; organizational and methodological; procedural; reflexive-analytical. At the first stage there was a study using methods of questionnaires, conversations to find out the needs of the subjects of educational interaction concerning the improvement the quality of educational services at the higher education institution. To meet the identified needs, we focused on studying the problem of bilingual education, developing the content of the elective course "Science teachers training in US universities", the teaching of which was carried out in English. The criterion apparatus of the research (criteria and indicators of the proposed course efficiency) was also determined.

At the organizational and methodological stage, the priorities of students in educational and organizational activities to study the proposed course among a number of elective courses were determined. The procedural stage involved the study of the proposed course. At the reflexive-analytical stage of the research, the results of experimental training were analyzed according to objective and subjective indicators.

3. Results and discussion

In developing the issue of introducing the elements of bilingual education in the training of future natural sciences teachers, we followed the assumption that such training is more effective than classical. It facilitates the development of students' general competencies, which in the future will enable them to compete not only in the Ukrainian but also in the world labour market. Along with this the following axiom was taken into consideration, that the solution of the problem of continuous improvement of professional training of future teachers in higher pedagogical educational institutions will be effective if it takes place not only taking into account the best examples of Ukrainian pedagogical education, but also with introduction of positive experience of professional training of teachers abroad, in particular in the US. It is in this country where multicultural education has the status of public policy, which has been legally regulated (the Bilingual Education Act), a special unit of measurement of the degree of competence aging (half-life of knowledge), which actualizes the need to interpret education as a continuous learning process has been established. More over, the US demonstrates a high level of development of natural science education, and hence the professional competence of teachers.

With the aim of introducing bilingual education in professional training of teachers, we have developed a program of the course "Science teachers training in US universities", which is the result of our scientific research [15]. This course belongs to the block of elective disciplines of methodological direction. It has been included in the curriculum for training students of the second (master's) level of higher education in the specialty 014.15 Secondary education

(Natural Sciences) and 014.05 Secondary education (Biology and Human Health) of the Faculty of Chemistry and Biology of Ternopil Volodymyr Hnatiuk National Pedagogical University. The course studying involves a dual purpose – the formation of students' knowledge of the concept of training natural sciences teachers in the United States (structure, features of content, forms and methods of teaching natural sciences teachers in the process of continuing pedagogical education); formation of the skills of intercultural interaction. The specificity of the course is teaching in English, depending on the level of students' foreign language competence formation.

Since students are enrolled for the second (master's) level of higher education with different levels of knowledge and skills in the foreign language, thus to form a foreign language competence, the teacher has to use different methods and approaches in the process of foreign language teaching. Taking into consideration the results of research of Amelina et al. [1], Kotlovskiy et al. [10], Kuts and Lavrentieva [11], Malykhin and Bondarevska [12], Morska [13], Nikolaeva, Zadorozhna and Datskiv [14], Volkova et al. [24], Zadorozhna, Datskiv and Shon [25], Zadorozhna, Klymenko and Quam [26] and the experience of conducting classes we came to the conclusion that teaching methods which include the use of different doses of assistance (according to Babansky [2]) during the performance of cognitive tasks are effective. Their use allows to provide each student with conditions for the maximum satisfaction of his cognitive needs and interests in the process of mastering educational material, formation of communicative skills. When planning tasks, the lecturer takes into account the level of students' knowledge in a foreign language, and this makes it possible to create tasks of different levels of complexity and, accordingly, groups to discuss topics. In case of providing students with doses of assistance, the lecturer offers tasks himself, but the amount of the dose depends on the student. In the process of such training there is a gradual transition from collective forms of work to partially independent and fully independent. Such an approach involves the tasks the complexity of which increases.

Thus, in the process of course teaching there is a generalization of all knowledge and skills acquired by the student during the study of natural sciences at the university (in particular, during pedagogical and scientific-pedagogical practices) and, based on the acquired knowledge, comparison of the process of professional-methodological competence formation of the future natural sciences teacher in Ukraine and the US. Teaching of the course in English guarantees a significant improvement of foreign language competence. The scope of the course is 3 ECTS credits, the total number of hours is 90. Out of which, 10 hours are assigned for lectures, 20 hours for practical classes, and the remaining 60 hours for independent and individual work of undergraduates [15].

Lectures involve the study of general issues related to the organization and content of future natural sciences teachers training in the United States, forms and methods of professional training and monitoring the quality of natural sciences education in US universities. Thus, the students are offered to study the following topics: "Formation of the future natural sciences teacher's professionalism and his professional and methodological competence", "Normative sources of constructing the content of natural sciences teachers training in the US", "Content, forms and methods of natural sciences teachers professional training for the beginning of pedagogical activities", "Organization of natural sciences teachers professional training during pedagogical activities", "Methods of teachers professional training in the US", "Peculiarities of organization of future natural sciences teachers professional training in the US and Ukraine",

“Concept of monitoring. The essence and criteria of monitoring of education in US universities”, “Structure and standards of natural sciences education in US universities”, “Monitoring studies of students’ outcomes quality in US universities”, “Process and result as components of monitoring the quality of natural sciences education”, etc.

Practical classes are aimed at deepening the content of the main topics of the lectures through the study of components that ensure the high professionalism of natural sciences teachers in the United States; the main normative sources that determine the essence of professional training and pedagogical activities of natural sciences teachers in the United States; features of curricula for natural sciences teachers training in the United States; methods of natural sciences teachers professional training in the US, etc.

The content of the course is divided into two thematic modules: “Training of a natural sciences teacher in the US” and “Monitoring the quality of natural sciences education in the US”. Due to the fact that the content of the course is clearly structured, its scope can be easily expanded, and the topics can vary. Students’ independent work involves the work with literary scientific sources on the problems that are partially explained during lectures or discussed at practical classes.

Educational materials which are intended for students’ self-study are suitable for independent study according to the level of difficulty; expand, supplement, specify the knowledge of the fundamentals studied at the basic course; practical materials, that is, those that illustrate the application of general principles, namely: components of natural sciences teachers professional training in the United States; main stages of pedagogical practice at school; types of professional training methods that are implemented during the study of natural sciences and their characteristics; main differences between the Ukrainian and American systems of pedagogical education; comparative analysis of the content of American and Ukrainian training programs for future natural sciences teachers; characteristics of the requirements for the professions of the field of knowledge “Natural Sciences”, etc. The total number of hours assigned for students’ independent work is 52 hours.

The purpose of the student’s independent work is the formation of independence in the acquisition and deepening of knowledge, which will increase the competitiveness of future specialists in the labour market. Practical experience and observations show that independent work becomes effective in teaching English for professional purposes in 5th and 6th years of study, as it provides an opportunity to optimize the educational process when the masters are busy with different projects, disciplines on specialty, preparation of master’s thesis. With the aim of improving the organization of students’ independent work at higher education institutions, information technologies and e-learning environment are successfully used. It must be noted, that under such conditions, learning outcomes improve, undergraduates gain additional skills in working with information, which also increase motivation. A very important result of such training is the formation of skills to plan and organize their learning strategy, the development of skills of autonomous learning. At the same time the role of the lecturer changes, he turns from a traditional mentor into an organizer and moderator of the educational process. The lecturer acts as a partner and assistant, supporting, guiding and controlling the cognitive activity of future specialists. One of the main tasks for the lecturer is the correct organization of the educational process.

Students’ research work is aimed at the mastering of the skills of independent information

processing (primarily – information from electronic sources). In particular, students independently analyze and compare elements of Ukrainian, American and European experience in the training of natural sciences teachers, as well as compile a glossary to the topics and translate abstracted texts. In addition, the students study the process of natural sciences teacher's certification. An interesting example of research work is scholarly studies related to examples of developing a lesson plan and preparing for its conducting. To provide the integration of educational and scientific-research activities of the students, a web page "Scientific progress" has been created on the official website of Ternopil Volodymyr Hnatiuk National Pedagogical University, which contains a collection of scientific papers "The Scientific Issues of Ternopil Volodymyr Hnatiuk National Pedagogical University" Series "Biology" and materials of annual international scientific-practical conferences "Physics, Chemistry, Biology and Natural Sciences teachers training in the context of the requirements of the New Ukrainian School" and "Ternopil Bioscience", give undergraduates the possibility to demonstrate the results of their research.

Organizational and methodological support of educational process is based on the developing of educational and methodological complex of a course, which includes: program of the course; syllabus; textbooks and manuals; methodological materials and tasks for lectures and practical classes; individual tasks for independent work of students; current and final tests to check the level of acquisition of educational material by the students.

On purpose to determine the criteria for the effectiveness of the study of the course, we analyzed the essence of the general competencies that future teachers should have according to the Professional Standard for Teachers [17], and a survey of students. The results which we have received allow us to state that the study of the course "Science teachers training in US universities" has the greatest impact on the formation of such general competencies as: mastery of communication skills (this is the opinion of 92% of the respondents); ability to search, process and analyze information from various sources (96%); ability to apply best practices in professional activities (84%). Therefore, two criteria have been chosen: the level of formation of mental activity techniques (IQ); development of speech activities.

The first criterion is interpreted by us as an integrated indicator of the formation of the ability to analyze, compare and draw conclusions from known theoretical information and practical activities. It was identified through the analysis of students' opinions on the diversity and effectiveness of teaching methods used by lecturers of Ukrainian higher education institutions. The students made their conclusions on the basis of a comparison of theoretical knowledge gained during the course and personal experience, the real practice of future natural sciences teachers training.

The second criterion was determined on the basis of reflection the level of students' own achievements in mastering four main types of speech activity: reading and reading comprehension (adapted and non-adapted popular and scientific sources, lecture materials, manuals, textbooks and scientific articles, tests, media, English texts from Web-based resources, including software for the use of English-language sites, annotation and abstracting of texts); listening and listening comprehension (teacher's speech during the lectures, understanding of interpersonal communication during practical classes, understanding of audio-Internet conferences, round tables, seminars, authentic audio recordings of scientific films, feature films of socio-pedagogical orientation); speaking (monologue and dialogue speech at classes, communication during practice, delivering speeches at conferences with the participation of foreign scientists); writing

(writing notes at lectures, performing of social and pedagogical tasks, writing abstracts to scientific articles, writing a resume for further employment, preparation of scientific reports for participation in grants, writing of theses and reports to participate in international students conferences).

To assess the quality of the proposed course, an integrated criterion of “didactic quality” was used, which was determined by the method of expert evaluation [8]. A group of experts was formed to conduct the research, which included scientists and lecturers of pedagogical higher education institutions from different regions of Ukraine, who agreed to participate in the examination. We deliberately chose a non-homogeneous expert group in terms of composition in order to take into account more fully possible opinions on the compliance of the proposed content with the needs and real conditions of teaching practice and the current state of development of pedagogical science. The quality of experts was high, as all of them were sufficiently characterized by such important features as: competence; interest in the results of the examination; businesslike character; objectivity and impartiality.

The expert group included:

1. Lecturers and scientists of Ternopil Volodymyr Hnatiuk National Pedagogical University, National Pedagogical Dragomanov University and Sumy State Pedagogical University named after A.S. Makarenko.
2. Students of the second (master’s) level of higher education.

The information about experts is as follows: out of 21 respondents there were 6 Doctors in Pedagogical Sciences, 5 PhD and Associate Professors and 10 students.

A group of specialists especially competent in the field of the studied problem (5 people) was selected out of the total number of experts. It comprised foreign languages lecturers and methods of teaching natural sciences lecturers who have a degree and teaching experience of more than 10 years.

Indicators, according to which the content of courses of studies was later assessed, were agreed with this group of experts. As a result of collective discussion, following the condition that examples of in-text equations in context. Notice how this equation: $\sum_{i=1}^6 K_i$, the “weight” (K) of each of the six selected indicators was determined. The results are presented in table 1.

The examination was conducted in May 2019. 4 contents of the course “Science teachers training in US universities” were undergone the examination: I – lectures; II – practical classes; III – tasks for independent work; IV – control and reflexive tasks. Their content was evaluated according to the integrated indicator “didactic quality”. It was defined as the degree of correspondence of each submitted to the examination content to the totality of the mentioned indicators.

Invited experts were informed the objective of the experiment and the rules of its conducting. They were given the information concerning general approaches to solving the problem. After that each expert filled in individually the questionnaire, which included a set of factors that were assessed. The questionnaires were studied and analyzed.

The results of the expert assessment convincingly showed the possibility and expediency of including the course “Science teachers training in US universities” in the curriculum for

Table 1

The weight of indicators of the content of courses didactic quality.

№	Indicators	Weight
1.	Significance for soft skills formation, which are listed in educational and professional program	25
2.	Significance for hard skills formation, which are listed in educational and professional program	25
3.	Significance for the organization of interactive pedagogical cooperation of the educational process participants	10
4.	Accessibility for perception	10
5.	Expediency of use during future teachers professional training	20
6.	Correspondence to the life experience of scientists, lecturers and students	10

the training students of second (master's) level of higher education of the educational and professional program Secondary education (Natural sciences). According to the experts, its content is available on the whole, for perception and is important for improving the quality of future teachers professional training.

To assess the quality of the proposed course, the students were asked to answer the questions of the questionnaires after studying it. To answer the first question ("Indicate the forms, methods, techniques and technologies that were used by the teachers at lectures to ensure the educational process"), the students were offered a list of methods and techniques of conducting lectures (monologue presentation of the material, binary lecture, special guest invitation, lecture-discussion, "feedback cards", voting, discussion in subgroups, working in pairs, press conference, aquarium, problem solving, debates, Abercrombie groups, outdoor conversation, lecture-excursion, creating an intelligent map during the lecture, role-playing games, brainstorming, debate, free discussion, self-assessment groups, syndicates, training groups, flipped lectures, lecture with pre-planned mistakes). Each method or technique had to be assigned to one of the three categories: "often", "rarely", "never". The analysis of students' answers showed that among the methods that are often used during the future natural sciences teachers training are the following: lecture-discussion (64% of respondents); discussion in subgroups (68%), working in pairs during the lecture (60%), free discussion (32%). Also, 80% of respondents state that frequently lectures are held in the form of a lecturer's monologue, which is not typical of US universities.

The methods which were rarely used at the lectures are as follows: voting (84%), press conference (64%), brainstorming (20%), special guest invitation (92%); training groups (40%); debates (48%), problem solving (56%), lectures in the form of excursions (60%), work in self-assessment groups (80%). Among the methods which are used in US higher education institutions, but never encountered by the respondents were mentioned the following: binary lecture (96%); "feedback cards" (80%); aquarium (88%); Abercrombie groups (82%); outdoor classes (56%); use of role-playing games (64%); syndicates (60%); flipped lectures (96%); lectures with pre-planned mistakes (76%); debate (40%).

Answering the question "What techniques, methods, technologies are used during seminars?", respondents note that the following ones are often used: presentations and discussions (92%),

working in pairs (64%), project doing (56%), brainstorming (40%).

Among the methods that are rarely used during the seminars are the following: self-assessment groups (40%), “flow of ideas” (64%), round table (52%); essay writing (64%); situations modeling (56%); training groups (60%); “microteaching” (52%); case study (36%).

Teaching was never organized at the seminars using the following technologies: Abercrombie groups (80%); video recordings of students’ micro-teaching and their further discussion (88%); press conference (52%); role-playing games (72%); interdisciplinary seminars (56%); special seminars (52%); syndicates (64%); “decision tree” (72%).

According to the respondents, rather often during laboratory and practical classes, teaching was organized using the following methods: work with various equipment (96%); experimentations (100%); frontal survey (96%); individual survey (100%); testing (88%); performing the experiment (64%); conducting research (68%); problem solving (76%); observation of objects (72%); doing exercises (84%); demonstrations (68% of respondents).

Methods that were widely used at laboratory and practical classes during natural sciences teachers training in the United States, but rarely among Ukrainian students are as follows: doing projects (64%); heuristic conversation (48%); making visual teaching aids (40%). The respondents state that none of the enumerated methods can be classified as “never used”. Analyzing answers to the question “What methods of independent work do you use during studying?” it was found out that often independent work is organized using the following methods and techniques: preparation of a report (64%); work with various literature (68%); problem solving, calculations, exercises, individual tasks (76%); control or test questions answering (84%); performance of an individual research task (64%); independent doing the project (40%). Such technologies are rarely used in the organization of students’ independent work: abstracts writing (52%); essay writing (64%); work with scientific articles (52%).

The conducted qualitative analysis of students’ answers testified a sufficient level of their mental activity techniques formation, which they effectively use in non-standard conditions of changing educational environment and make adequate conclusions.

The quality of providing educational services according to the second criterion was determined by analyzing the results of students’ reflection on increasing the level of their mastery of four types of speech activity as a result of mastering the content of the course (table 2).

Table 2

Results of students’ reflection on increasing the level of their speech activity.

№	Type of speech activity	Increased considerably	Increased partially	No changes
1.	Reading and reading comprehension	28%	60%	12%
2.	Listening and listening comprehension	32%	60%	8%
3.	Speaking	80%	16%	4%
4.	Writing	4%	20%	72%

4. Conclusions

The process of bilingual education spread is inevitable for Ukraine, although this process is accompanied by a large number of problems related to the organization of such education, as well as to the determination of its goals and evaluation of results. The conducted research is connected with the creation of a training base for teachers of the new generation with high rates of intellectual development and emotional intelligence, providing conditions for the formation and development of modern models of personal development of teachers.

Inclusion of the elective course “Science teachers training in US universities” in the curriculum for future natural sciences teachers training helps to attract students to the world culture through the foreign language, which serves as a means of learning the world, acquisition of special knowledge, learning cultural, historical and social experience of different countries and peoples; broadens the possibilities of future specialists adaptation in various social, informational and scientific realities of nowadays; improves the quality of intercultural communication, the importance of which is growing in a globalized world. The prospects for further study consist in the development of the content of other courses for professional training of future natural sciences teachers.

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Interpretation of the novel “Across the River and into the Trees” in terms of means of emotionality expression

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Abstract. The article presents an attempt to clarify the essence of the concept of emotional lexical items and reveals the features of their translation into Ukrainian. The means of emotiveness is rendered specifically in different languages, thus complicating the work of translators. It is proved that E. Hemingway's book “Across the River and into the Trees” is an interesting example of the style of the famous writer. Emotions are expressed there in different ways. The syntactic constructions used in the text are a combination of descriptions of events or thinkings of the main characters, where simple, complex and compound sentences or their combinations are used, and dialogues characterized by the use of simple sentences, sometimes imperative ones. Descriptions are characterized by the use of completely neutral vocabulary, which, however, has a significant connotation. The translation of the book, performed by K. Sukhenko and N. Tarasenko is considered to be quite successful. The translators managed to preserve the style of the writer. Moreover, they preserved and rendered the emotionality of the work, using appropriate translation techniques, which was not easy given the significant differences in the means of expressing emotiveness.

Keywords: emotional lexical items, emotion expressing, emotiveness, literary work

1. Introduction

Cognitivism has recently increasingly influenced the development of domestic linguistics. All its branches, including translation studies, are subject to this influence. In our opinion, the mentioned process is conditioned by the needs of further development of culture and science.

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The cognitive concept in linguistics requires consideration of linguistic phenomena in relation to the human factor. This approach strengthens the role of interpretation significantly, setting out new, more in-depth tasks. Unfortunately, science still does not have an absolutely precise definition of the term “interpretation”, and therefore it is used in different meanings: sometimes as an independent linguistic unit, and sometimes as a part of translation.

Cognitive semantics is a cognitive approach to the categorization of concepts, as well as analysis of the organization of conceptual space in human consciousness, where conceptual structures are considered as carriers of basic knowledge about the world, and lexical meaning – as a cognitive category [7]. Semantics penetrates into the range of non-verbal concepts, in particular, in cognitive semantics such are the concepts. Concept is a term that is a means of explaining the units of mental or mental resources of our consciousness and the information structure that reflects the knowledge and experience of man; operative semantic unit of memory, mental lexicon, conceptual system and language of the brain (*lingua mentalis*), the whole picture of the world reflected in the human psyche.

Concepts arise in the process of constructing information about objects and their properties, although this information may include data on the objective state of things in the world, and data on fictional worlds and the possible state of things in these worlds. This is evidently that the individual knows, assumes, thinks, and imagines the objects of the world. They allow to preserve knowledge about the world and are the building blocks of the conceptual system, helping to process subjective experience by reducing information to certain socially developed categories and classes. Without the basic universal categories of human consciousness, man cannot think about the world and form a certain model of the world, create a certain image of it. When researching a certain concept, taking into account its semantic properties, it is necessary to include other concepts that have similar or opposite meanings. Thus, there is an entrance into cognitive semantics that uses semantic fields. Zhabotinskaia [23] considers the concept as any operational unit of thought, which may or may not have a clear logical form. Representatives of the cognitive approach in semantics are mainly American scientists: Acerbi et al. [1], Bondarchuk and Vorobyova [3], Cienki [4], Fauconnier [5], Fillmore [6], Goldberg [8], Jackendoff [13], Lakoff and Johnson [14], Langacker [15], Levitckaia and Fiterman [17], Rudzka-Ostyn [18], Talmy [19], Taylor [20], Tykha and Marchuk [21]. Jackendoff’s work “Semantics and Cognition” is well known, in which the connection of semantics with psychology is substantiated. In particular, it proves that in the perception of speech a person uses the same mechanisms as in the perception in general (visual, music perception, etc.). Differentiation of different structures of knowledge, determination of general principles of their formation, identification of the role of language in their representation, understanding and interpretation is the subject of cognitive semantics [13].

Disputes related to the ability to reflect emotions in language have a history. The works of Larin [16], Vinogradov [22], Zvegintcev [24] devoted to the rhetorical teachings of ancient philosophers can be considered as proponents of the aesthetics of “emotivism”. Scientists are also considering approaches to solving the problem of the ratio of emotional and rational in language and speech, methods and techniques of verbalization of emotions. These approaches are enough contradictory. Contradictions are due, on the one hand, to problems solving fundamental basic of linguistics, on the other hand, are a consequence of lack of a single psychological concept of emotions on which linguistic research of emotiveness is base.

In our work, we use this term in the meaning of research activities related to the interpretation of the semantic side of a literary work at its various structural levels through the correlation with the integrity of a higher level. The subject of our interest is the interpretation of emotionality and the adequacy of the means of its expression in the target language text.

Emotions (borrowed from Middle French *emotion* (modern French *émotion*), from *émouvoir* (“excite”), based on Latin *ēmōtus*) is one of the forms of reflection of the realities of life, which means emotional pain, worries, feelings. Emotions are multifaceted: they comprise feelings and experiences, physiology and behaviour, forms of cognition and conceptualization. Emotion combines different phenomena: emotional reactions, which have their analogue in external ways of expression; emotional states associated with internal emotional experiences that have no external manifestation.

Emotions are a necessary and inevitable form of cognition of objective reality. A person in an emotional state is both a subject and an object of cognition [7]. Much attention has been paid and is being paid to the psycholinguistic foundations of the theory of emotions, but this process, according to psychologists, is far from complete. Linguists consider the linguistic embodiment of emotionality in terms of dividing it into two groups: the language of description of emotions and the language of expression of emotions. Terminologically, these layers of vocabulary are distinguished by two functional types: vocabulary of emotions and emotional vocabulary.

The vocabulary of emotions has a nominative function, and emotional vocabulary performs expressive and pragmatic functions. Expressive-emotional colouring of words arises as a result of the fact that the word itself contains an element of evaluation. Nominativeness is thus complicated by evaluation, emotionality. Such words are usually unambiguous. However, there is a group of emotional vocabulary that is not so unambiguous. It has both neutral and emotional significance.

The concept of emotional means is associated with the category of emotionality, i.e. the external actualization of emotions. Manifestations of numerous emotions by various means in language are in fact communicative functions of these means. Features of the emotions themselves, namely the shading of emotions and contraction, i.e. the group nature of emotions, directly affect the multifunctionality of emotional speech tools and create difficulties in understanding and using these tools in the process of communication.

The relevance of the study is determined by the need to understand clearly the concept and role of emotionality in the linguistics of the text. The analysis of literary sources updated in different languages requires their in-depth interpretation. We consider it necessary to address the issue of interpretation of the literary text in the language of translation and, in particular, to the interpretation of emotionality.

The purpose of this article is to clarify the essence of the concept of emotional lexical units and identify the peculiarities of their translation into Ukrainian on the example of E. Hemingway’s novel “Across the River and into the Trees” [10] and its Ukrainian translation performed by K. Sukhenko and N. Tarasenko [12].

2. Method

Human experience in the knowledge of emotions is enshrined in language units. Emotions are universal, and the structure of emotional vocabulary does not coincide in different languages, having national specifics. In this regard, there are universal emotional radios in lexical semantics. Emotional vocabulary is closely related to evaluative vocabulary, but it is not advisable to choose evaluative words to study emotional vocabulary. The basis of a single model for describing the whole variety of emotional vocabulary can be a sema of emotionality. It performs a special role in the manifestation of emotions in the semantics of the word. Having different positions in the semantic structure of the word, sema of emotionality can be the main categorical-lexical or dependent differential sema of the conversational style. Feelings and emotions are almost impossible to be expressed with just one language means. Usually emotionality in language is expressed by a set of language tools of different levels.

The essence of the research methodology is a gradual comprehensive analysis of the concept and role of emotionality in the linguistics of the text. We consider it necessary to address the issue of interpretation of the literary text in the language of translation and, in particular, the interpretation of emotionality. The peculiarities of Ernest Hemingway's authorial style are considered and revealed, and the text of his novel "Across the River and into the Trees" is analyzed from the point of view of means of expressing emotiveness and their translation in Ukrainian by K. Sukhenko and N. Tarasenko.

3. Results and discussion

3.1. Peculiarities of E. Hemingway's style

To be able to translate appropriately, it is necessary to analyze the style of the writer. And although we are primarily interested in emotionality and its manifestations in author's style, we can not ignore the general features of his style.

The obvious requirements for the style are specificity, avoidance of excessive descriptiveness, simplicity and conciseness. They are obviously connected with emotionality. No wonder Hemingway is said to "sculpt" his language. The language of the master is always multifaceted. In simple, short sentences, which in the eyes "sculpt" a figurative picture of the plot, so that we always have a clear idea of it, there is always something hidden. This prose is implicit and multi-layered. The writer himself called his method of writing "iceberg theory": if a writer knows well what he is writing about, he can miss a lot of what he knows and if he writes truthfully, the reader will feel everything that is not included in the text as deeply as if the writer had told about it. The greatness of the iceberg's movement is that only one-eighth of it rises above the water.

Hemingway was a versatile man, in his days he studied painting. Among the masters of painting, he was particularly fascinated by Cézanne. The writer pointed: "Cezanne's painting taught me that simple phrases are not enough to give the story the dimension and depth I was trying to achieve. I learned a lot from him, but I couldn't explain what exactly" [11].

A specific feature of the master's style is the special use of adjectives. They are few, he deliberately limited their number, they are accurate, appropriate, but devoid of bright layers

and external deliberate colours. “She liked his old, heavy face and big hands,” he writes [9], and a strong, stocky man, gray-haired, old, but still strong, immediately appears in our imagination, and we associate his strength not only with physical strength but also with his spirit. And all this occurs due to the three adjectives old, heavy, and big.

Another characteristic feature of his style is the use of barbarisms. Spanish, Italian, German inclusions gave his works authenticity, unique local flavour. So, it is not easy to convey Hemingway’s style. The external simplicity of his sentences hides the depth of the subtext, the dense implicitness, which must not be lost in translation.

3.2. Emotionality expression means in the novel “Across the River and into the Trees” and its rendering into Ukrainian

All researchers of the writer’s work state that the explicitness of Hemingway’s style emotionality is not distinct. His prose is restrained, tender and very economical. It can be mentioned that his lexical means of expressing emotionality are contextual, or rather, his texts are a complex combination of seemingly simple but extremely implicit syntactic construction with emotional vocabulary, represented primarily by adjectives of significant modal-evocative expressiveness (but also by verbs, nouns, negative particles, exclamations), the use of contextually implicit tokens, vocabulary of substandard style (with subjective-emotional meaning), and numerous phraseological units and other tropes. All this is quite true about his work “Across the River and into the Trees”. The work is typical in terms of Hemingway’s style and all its inherent features.

The syntactic constructions used in the text are a combination of descriptions of events or thinkings of the main characters, where simple, complex and compound sentences or their combinations are used, and dialogues characterized by the use of simple sentences, sometimes imperative ones.

Descriptions are characterized by the use of completely neutral vocabulary, which, however, has a significant connotation. For example: “They started two hours before daylight, and at first, it was not necessary to break the ice across the canal as other boats had gone on ahead. In each boat, in the darkness, so you could not see, but only hear him; the poler stood in the stern, with his long oar” [10].

The emotionality of this fragment of the text is manifested only contextually. The use of words and expressions they, at first, it was not necessary to break the ice across the canal, in the darkness evokes the recipient’s feeling of being involved in some event, perhaps an adventure, and the fact that the names of the characters are not are called, enhances the contextual saturation (you already know them, you’ve heard something about them).

Another example:

Original text	Ukrainian translation
After a while, the shooter, who was working hard and steadily and sweating in his heavy clothes, asked the boatman, „Where is the shooting barrel?“ [10].	Трохи перегода мисливець – тепло вдягнений, він уже впрів від важкої роботи – спитав човняра: – А де ж наша бочка? [12].

Emotionality in this case is also only contextual. Shooter, who was working hard; sweating in his heavy clothes not only emphasize how hard the hunter had to work, but also is an emotional background to the expected future events, which promise to be interesting and are sure to arouse the reader's admiration.

The same is proved by the following examples: "They made a curve and crossed the Tagliamento on a temporary bridge. It was green along the banks and men were fishing along the far shore where it ran deep." [5].

The description of the whole picture through detailed acquaintance with small details evokes reader's feeling of a rural landscape, still full of traces of the recent war (made a curve, a temporary bridge), as well as the narrator's trusting in what the author writes about.

The text is characterized by a high frequency of adjectives using. Most often, these adjectives act as epithets. The text is abounded with such examples:

Original text	Ukrainian translation
It was a lovely double [10]	Добрячий дуплет [12]
Lateral vision was just a condensation of flat, low country in the winter. [10]	За боковим склом тяглася одноманітна холодна рівнина. [12]
In the bar, sitting at the first table as he came in, there was a post-war rich from Milan, fat and hard as only Milanese can be, sitting with his expensive looking and extremely desirable mistress. [10]	В барі, за першим столиком біля входу, сидів міланець, скоробагачко з часів війни – такий огрядний і самовпевнений, як бувають тільки міланці, – з шикарною і надзвичайно знадливою коханкою. [12]
He had a fine face with the long, straight nose of his part of the Veneto; the kind, gay, truthful eyes and the honorable white hair of his age, which was two years older than that of the Colonel. [10]	Обличчя в нього було правильне, з довгим прямим носом, як у всіх уродженців Венето, з добрими, веселими й щирими очима і сивиною людини поважного віку – він був на два роки старший за полковника. [12]

In all these examples, adjectives have a bright emotional colouring. With help of these adjectives, the writer implicitly expresses feelings of satisfaction, dissatisfaction, respect, irony, disgust, admiration, and so on. Quite often it is only the use of an adjective that leads to the appearance of emotional coloration in the whole sentence. The peculiarity of English stylistics is that there is a possible combination of emotionally vivid lexical units with neutral ones. Not only that, it is the norm for English. This is not typical for the Ukrainian language. Accordingly, the translator must pay special attention to the selection of adequate means of conveying emotionality in the process of translation into Ukrainian. In our opinion, the translators of the novel have coped with this successfully.

Not only adjectives, but also nouns and verbs have an emotional function in the text. Here are some examples:

Original text	Ukrainian translation
“Get your back in it, jerk,” he said in English. [10]	Моторніш, телепню! – сказав він по-англійському. [12]
He’s a big brute, too. [10]	Ото лобуряка! [12]
The hell with him. [10]	Хай йому біс! [12]
The ice broke like sheets of plate glass as the boat drove into it, and onto it, and astern the boatman shoved them ahead into the broken passage. [10]	Крига тріскалась, неначе дзеркальне скло, і човняр на кормі пропихав човен в утворений прохід. [12]
Don’t let him spoil it, the shooter told himself. [10]	Ні, я не дам йому спаскудити мені ранок, – казав собі мисливець. [12]
”You’re so damned noble that sometimes you stink,” the Colonel said. “Get the wax out of your ears and hear what I say the first time.” [10]	Ви такий з біса солодкий, що часом аж верне, – сказав полковник, – Чи вам позакладало? [12]

Highlighted nouns and verbs are used to objectify emotions in the language, as well as to perform pragmatic and expressive functions. They evaluate, express imagery, saturate the text with expressiveness. They are mostly of negative, expressively substandard style connotation: *jerk, brute, hell, hatred, stink, son of a bitch* [10].

Their negative potential varies from disapproval (*jerk*) to disgust and outright contempt (*stink, son of a bitch*). There is a combination of emotions and evaluation. Due to this particularly the expressive emotionality of the text acquires pronounced features.

Of course, this can be observed in the above examples as well. Emotionality, emphaticism always have modal verbs (they are already emotional in nature) and negative particles.

Original text	Ukrainian translation
Every time you shoot now can be the last shoot and no stupid son of a bitch should be allowed to ruin it. [10]	Тепер кожний постріл, може, останній для мене, і я не дозволю якомусь там сучому синові псувати мені полювання! [12]

The modal verb *can* and the negative participle *no* are distinctly expressive. Modality conveys emotions of uncertainty, doubtfulness and related sadness (“Тепер кожний постріл, може, останній для мене” [12]). The negative particle expresses the expressive intention to keep the desired positive emotions from the hunt: “І я не дозволю якомусь там сучому синові псувати мені полювання!” [12].

In other cases, the negative particle *not* has the inner meaning of the expressive intention to keep something, to insist on one’s own decision, to defend one’s interests:

Original text	Ukrainian translation
But don't you ever run into anything... [10]	– Тільки глядіть, не вдартеся об щось тверде [12]
But the shooter did not know it and he thought, I do not understand him but I must not let him ruin it. [10]	Та мисливець не знав цього і думав: “Що це в біса з ним коїться? Не дам зіпсувати мені полювання” [12]

In other words, modal verbs and negative particles act here as amplifiers, having emotional and amplifying meaning.

Of course, expressive emotional features have tokens and word combinations that act as epithets. Hemingway's prose is full of epithets, although they are not as colorful and bright as, for example, in Galsworthy's works.

Analyzing “Across the River and into the Trees”, we also came across a large number of epithets. They have different affective evaluations, but, as it is always in Hemingway's works, they are relevant, expressive and accurate.

Original text	Ukrainian translation
I worked like a horse coming out here. [10]	Всю дорогу я працював, як віл. [12]
It was a lovely double, shot exactly as he should have shot, with complete consideration and respect for the position of the boat, and he felt very good as he reloaded. [10]	Добрячий дуплет – акуратний і точний, безпечний для човна, і мисливець почував велике задоволення, заряджаючи знов рушницю. [12]
“But don't you ever run into anything, or let any sparks strike you, when you're really souped up on nitroglycerin”. [10]	– Тільки глядіть, не вдартеся об щось тверде та пильнуйте, щоб на вас не впала іскра, коли вже так напхалися нітрогліцерином. [12]
I never saw a city boy yet that was worth a damn. [10]	Всі ви, міські хлопці, нічого не варті. [12]
He sure is a mean son of a bitch, Jackson thought, and he can be so God-damn nice. [10]	От сучий син, – подумав Джексон, – а вдавав із себе такого добрягу. [12]
You prissy jerk, the Colonel thought. But I better stop riding him, he corrected. [10]	Бісів святенник! – подумав полковник. – Та чого це я в'ївся на нього? [12]

The use of epithets is intended only to reflect the attitude of the author or hero to a particular person or event. All epithets have emotional and reinforcing meaning. The result is that everything related to the epithets in the text is extremely bright and emphatically rich. This kind of vocabulary is as close as possible to the real conversational style, giving the speech of the characters a shade of the greatest probability. Evaluative elements give the context emotional imagery.

Such an element of the emotional vocabulary layer as exclamations is also presented in the text. All scholars note that exclamations are a special “representative” of vocabulary, devoid of subject-logical meaning. Arnold [2] calls them “pure signs of emotions”. A particularly striking feature of exclamations is semantic irradiation, the ability to turn the most neutral sentence into a bright emotional one only due to the presence of an exclamation in the sentence. Let’s study the examples of exclamations usage in the text:

Original text	Ukrainian translation
“Listen,” the man in the boat called. “Don’t shoot toward the boat.” [10]	– Гей, ви! – гукнув човняр. – Чого гатите в човен? [12]

Exclamation Гей, ви! (“Listen,” in the original text), despite the fact that this is the only word, vividly conveys the fear of the Italian rower frightened by the shots. In translation, the motive of fright is supported by the use of verbs of substandard level гатите.

Original text	Ukrainian translation
“Get your back in it, jerk,” he said in English. [10]	– Моторніш, телепню! – сказав він по-англійському. [12]

In the above example, the word jerk (телепень) also acts as an exclamation and gives the imperative expression a deflated level, conveying the impatience that gripped the hunter.

Original text	Ukrainian translation
“You poor old son of a bitch,” the surgeon said. [10]	– Ох, старе луб’я, – сказав лікар. [12]

This phrase consists entirely of an exclamation. The selection of humorous vocabulary emphasizes the friendly and amicable relationship between the doctor and the colonel, old acquaintances who have known each other for many years. The exclamation gives the sentence the motivation of a friendly, familiar and mocking intonation.

Original text	Ukrainian translation
“All right, City Boy. You’ll never know”. [10]	– Гаразд, міський жевжику. Анічогісінько ви не тямите. [12]

Expressive exclamation City Boy (aptly translated as міський жевжик) also belongs to the vocabulary of substandard, conversational style. Its use is intended to convey the closeness of relationships between old acquaintances. Other tropes used in the text add emotionality to the story as well. These combinations and words have a double, emotional and subject-logical meaning. Their use enhances the semantics of the expression.

Here are some examples from the text:

Original text	Ukrainian translation
He's in a beautiful mood, the shooter thought. He's a big brute, too. I worked like a horse coming out here. He just pulled his weight and that's all. What the hell is eating him? This is his trade, isn't it? [10]	“Що це на нього найшло? – подумав мисливець. – Ото лобуряка. Всю дорогу я працював, як віл, а він ледь-ледь веслом ворушив. Чого він казиться? Йому ж за це заплачено!” [12]

This small paragraph is full of different tropes. It is extremely emotional. Word combinations *це на нього найшло, ото лобуряка, я працював, як віл, він казиться* are very expressive primarily because they have a subject-logical meaning and their expressiveness increases.

Original text	Ukrainian translation
“As your physician. You didn't think I'd try to wind your clock, did you?” [10]	А ви думали, що я хочу підкласти вам свиню? [12]

Extremely expressive trope *wind your clock (підкласти вам свиню)* emotionally reinforces the expression, making it very expressive.

Original text	Ukrainian translation
And I kept looking at those paintings until madonnas started to run out of my ears. I tell you, Colonel, sir, a man who hasn't been checked out on this painting can only see just about so many madonnas and it gets him. [10]	Дивився я, дивився, аж поки мене не занудило від тих мадонн. Мабуть, той, хто погано розуміється на мистецтві, тільки їх і бачить, аж йому всю душу вивертає. [12]

In this passage from the text such tropes as *madonnas started to run out of my ears (аж поки мене не занудило від тих мадонн)* and *it gets him (аж йому всю душу вивертає)* vividly convey the ignorance and spiritual poverty of the average American soldier, unable to appreciate the beauty of the paintings of the great masters of the Italian Renaissance.

Original text	Ukrainian translation
“Better to die on our feet than to live on our knees,” the Colonel said. “Though you better get on your belly damn fast if you want to stay alive in plenty places” [10]	– Краще померти стоячи, ніж жити на колінах, – додав полковник. – Але частенько доводиться й на череві плазувати, коли хочеш лишитися живим. [12]

The aphorism used by the colonel shows us both the nobility of his nature and the fact that severe military trials did not break him, did not force him to reject the principles of life. The second statement shows that the colonel was in the camps and participated in more than one

war, and, therefore, he had to crawl under heavy fire. At the same time, the statement sounds aphoristic, generalizing, demonstrating the life experience of an American.

And the last thing to pay attention to in terms of emotionality of the work is the use of barbarism. Hemingway widely uses in his works German, Italian or Spanish words, i.e. words of the languages he heard while his staying in these countries. The events of the novel “Across the River and into the Trees” take place in Italy, hence the barbarisms used in the text are mostly Italian. Their application, firstly, gives the story a distinct local flavour, and secondly, barbarisms are implicit and emotional in nature, because their semantic field is unstable. Let’s study the examples of barbarisms used in the text that are of our interest.

Original text	Ukrainian translation
... “Morire non e basta,” and the Colonel, then a lieutenant, had thought, “What the muck more do they want of us?” [10]	... «Мориро non è basta!», – і полковник, що був тоді лейтенантом, подумав: «Якого дідька ще їм треба від нас?» [12]
“Ciao,” the Colonel said. [10]	“Сіао,” попрощався полковник. [12]
He is probably a Commendatore, he thought. [10]	Він, певно, commenatore, – подумав полковник. [12]
That is twenty years at 500 lira a year for the Medaglia d’Argento al Valore Militare. [10]	Двадцять років по п’ятсот лір за Medaglia d’Argento al Valore Militare. [12]

Except for the first example, in all the others foreign vocabulary usage is purely ethnographic. These words are applied to denote the realities inherent to Italy, or simply to add a national flavour to an utterance. The recipient, encountering them in the text, is imbued with a sense of involvement in the events; he has an emotional confidence in the narrator.

The first example relates to the historical events of the First World War in Italy and to the personality of d’Annunzio, a historian, writer and politician. His aphorism is given in the original. Contextually, the meaning of the expression is clear; the aphorism carries emotional information for the reader, implicitly negative one.

4. Conclusions

The means of emotiveness is rendered specifically in different languages, thus complicating the work of translators. They face the problem of transmitting not only denotative, but also emotional, expressive and stylistic meaning.

The English language consists of several lexical groups endowed with considerable expressive power. Such words include exclamations, words that have only an expressive meaning; epithets that have emotional and subject-logical mean in themselves; a separate group consisting of words that are the names of human feelings, sensations, qualities. They have clear denotative and connotative meanings. All tropes, modal verbs are endowed with expressiveness and make language emphatic.

English tends contextual emotiveness caused by broader semantics than Ukrainian is. Quite often, the emotional and evaluative component is implicit in English.

E. Hemingway's writing style is characterized by a lack of colour. Hemingway's manifestation of external emotional coloration is almost absent. It can be argued that his lexical means of emotiveness expressing are contextual, or rather, it is a complex combination of seemingly simple, but extremely saturated implicit syntactic construction with emotional vocabulary, represented primarily by adjectives of significant modal-expressive accumulation (but also nouns particles, exclamations), the use of contextually implicit tokens, vocabulary of low style (with subject-emotional meaning), and a few phrases and other tropes.

All this is true of his work "Across the River and into the Trees". The work is typical in terms of Hemingway's style and its inherent features.

The syntactic constructions used in the text for descriptions of events or considerations of the main characters include simple, compound and complex sentences or their complex combinations. At the same time dialogues are characterized by the use of simple sentences, sometimes imperative ones.

The translation of the work by translators K. Sukhenko and N. Tarasenko is quite successful and adequate. The translators managed to preserve the style of the writer. Moreover, they preserved and rendered the emotionality of the work, using appropriate translation techniques, which was not easy given the significant differences in the means of expressing emotiveness. The emotiveness of a particular fiction text is a part of Hemingway's literary heritage. An attempt to analyze the expression of emotiveness of the novel "Across the River and into the Trees" and its rendering into Ukrainian is a step towards studying the author's techniques of creating characters on the one hand, and on the other it will help establish intercultural communication in translation studies. Therefore, further studies of the emotionality of the author's literary work from the point of view of translation studies are considered to be promising.

Author's contribution

Hannah Udovichenko, Svitlana Ostapenko – participated in the development of research methodology, analysis of the work of art, Svitlana Revutska, Viktoriia Zinchenko – conceptualization, critical review, Olha Herasymenko – analytical review of scientific papers, editing and technical design.

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Semantic and structural challenges of translating modern English agro-engineering terminology into Ukrainian

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Abstract. The study analyzes semantic and structural peculiarities of translating modern English agro-engineering terminology. Agro-engineering terms represent the up-to-date level of agriculture development noted for advanced mechanization, application of various technical processes, new technologies, etc., this causing additional translation problems. Besides, agricultural terminology encapsulates field-specific lexis as well as mathematical, mechanical, biological and general scientific terms. Translation difficulties are closely related to lingual characteristics of agro-engineering terms (structural peculiarities, synonymy, homonymy). Playing a significant role in forming this segment of professional lexicon, multi-component units are difficult to translate due to their length and non-prepositional bonds in most cases. The main research methods include comparative and contrastive analysis as well as the quantitative method. The results obtained reveal that a variety of techniques applied to translating English agro-engineering terms into Ukrainian include equivalence, analogue, descriptive techniques, transliteration, grammatical and lexical transformations. Yet, the most frequent technique is equivalence. Application of different translation techniques in multicomponent phrases can cause inconsistencies in the number of components in a terminological phrase in a target language. The authors suggest an algorithm of English-Ukrainian translation of agro-engineering multicomponent terms. The paper is intended for a wide range of specialists interested in translating agro-engineering texts, teaching ESP, students of translation departments and experts in the relevant field of knowledge.

Keywords: agro-engineering, equivalence, multicomponent term, translation technique

1. Introduction

Current achievements in science and engineering accompanied by intensified international economic and technical cooperation highlight the role of terminology in globalizing conditions. There arises a problem of translating large amounts of scientific and technical literature in specific fields of human activity. The investigation field is relevant due to the presence of modern

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agro-engineering terminology in the period of its formation and optimization, which is caused by transition from previously used Russian-language samples and standards in both formation and translation of terms, as well as the constant need for introduction of new foreign-language concepts into the Ukrainian-speaking agricultural sphere. Processes of harmonization, normalization of the concept system and standardization of professional units in agro-engineering prove that the given terminological professional system is still under development.

The objective of the research is to reveal some difficulties of translating the English-language agro-engineering terms into Ukrainian. To achieve the set aim, the following tasks should be fulfilled:

- to classify English agro-engineering terms according to their structural characteristics;
- to study the influence of synonymy and homonymy on the translation process;
- to examine principal translation techniques of the English agro-engineering terms into Ukrainian;
- to investigate various techniques for translating multicomponent agro-engineering terms into Ukrainian.

In our paper, we use the definition of a term provided by L’Homme [11]: “the term is a word or a phrase that is used to express a concept accepted in a relevant professional field and used in specific conditions” [11, p.55].

Many world-known linguists (e.g., Baker and Saldanha [2], Meister [12], Munday [15], Olohan [16], Rogers [18], Scarpa [20]) investigate into theoretical aspects of terminology translation. Much attention has been paid to some practical issues of terminology translation through the prism of grammatical difficulties [6, 14]; non-equivalent terms [7]; binary terminological units [10]; pragmatic and cognitive aspects of terminology translation [13, 19] as well as technical translation teaching [9, 17, 22].

Terminology translation is one of the most difficult problems in linguistics and translation studies, because terms are referred to rapidly developing vocabulary, which is in demand by specialists in various fields. Translation of terms requires knowledge of the translation area, understanding of a term meaning in English and knowledge of terminology in the target language. The most indispensable issue for terminology translation in Ukraine is standardization of national terminology and compilation of terminology dictionaries.

It is worth noting that the case study under discussion has not been actively analyzed on the English-Ukrainian contrastive basis.

Problems of English agricultural terminology translation into Ukrainian are researched into by such Ukrainian linguists as Amelina [1], Kaporovska and Kozub [8], Tishechkina [21]. Tishechkina [21] examines translation of derivatives of some agricultural terms (agriculture, seed, grain, cereal) through the prism of etymology. Kaporovska and Kozub [8] study mainly the stylistic aspect of the English agricultural terminology. Amelina [1] investigates into some grammatical peculiarities of German-Ukrainian translation of the agricultural discourse. The lack of a well-grounded structural-semantic analysis of terms in the agro-engineering field makes the process of terminology standardization and unification quite difficult, which, consequently, complicates the process of translation. In the given paper, we apply an integrated approach to the issue of translating English agro-engineering (not agricultural) terminology.

The English-Ukrainian Dictionary in Agro-Engineering by Volianskyi and Berezova [23] published in 2018 has become the source of illustrative materials for our research. The results of our investigation can be applied to teaching English for Specific Purposes (ESP) to students of non-linguistic specialities, as well as teaching translation studies to students of translation departments at Ukrainian universities.

Terminology translation causes some problems for students of technical specialities due to the following reasons:

- 1) structural peculiarities of terms;
- 2) frequent occurrence of homonyms and synonyms;
- 3) application of various translation techniques;
- 4) peculiarities of translating multicomponent English terms into Ukrainian.

English agro-engineering terms are quite difficult to translate into Ukrainian because they represent the contemporary level of the agricultural sphere development with its advanced mechanization, various technical processes, technologies, etc. Besides, the terminology under study is a combination of mathematical, chemical, mechanical, biological and general scientific terms. Moreover, some English agro-engineering terms have divergences in the American and British variants of English.

The research questions include the following:

1. What translation challenges can a translator face working with the English agro-engineering terms?
2. Do the number of components in multicomponent terms coincide in the source and target languages?
3. What are translation strategies for English-Ukrainian translation of those terms?

2. Research methodology

In order to achieve the research objectives and fulfil the set tasks, contrastive and semantic analyses are applied as the major research methods. The data for analysis are taken from the English-Ukrainian Dictionary in Agro-Engineering by Volianskyi and Berezova [23]. The principal method of our research is contrastive analysis. According to Ke [9], contrastive analysis is a set of research techniques and description of a language through its comparison with another language in order to identify its specific features. This method enables analysis of translation changes in the form on grammatical and lexical levels, selection of correct equivalents, and ways of translation of multicomponent terms.

Word-formation analysis is used to identify formation mechanisms of terminological derivatives and structural models of English agro-engineering terms.

The comparative method enables us to reveal in what way a translator overcomes translation difficulties as well as demonstrate what elements of the source text are left untranslated. The comparative method gives us information about correlation of individual elements of the source language and the target one (techniques and methods of translation). That correlation depends on the relationship between language systems involved in translation and some extra-linguistic factors.

The functional approach is used to study lexical-semantic aspects of English agro-engineering terminology taking into account synonymous and homonymous relations, thus allowing us to focus on the specific terminology of agro-engineering in modern English.

The quantitative method is used for calculating frequency of translation techniques.

The research is carried out in five stages. At the first stage, the current research material is selected from the English-Ukrainian Dictionary in Agro-Engineering by Volianskyi and Berezova [23]. The selected terms are divided into three categories (specific terms, cross-industry terms and general terms).

To define the structure of agro-engineering terms, they are divided into simple, derived, compound, two- and multicomponent terms. At this stage, we also define the word-formation models of multicomponent terms. At the third stage, functioning of homonyms and synonyms of English agro-engineering terminology is studied. The data obtained are further used in translation analysis.

At the fourth stage, principal techniques of translating English agro-engineering terms into Ukrainian by applying contrastive analysis are investigated. The component analysis is applied to developing an algorithm of translating English multicomponent terms into Ukrainian.

At the fifth stage, frequency of translation techniques applied is calculated. The final stage of our research provides comprehensive analysis of the data collected and conclusions drawn.

To sum up, combination of different research methods makes it possible to provide optimal accuracy and relevance of the research results obtained.

3. Findings and discussion

Translation difficulties are closely related to lingual characteristics of terms (structural peculiarities, synonymy, and homonymy). Let us consider them in detail.

3.1. Structural characteristics of English agro-engineering terms

In our paper, some difficulties of English agro-engineering terminology translation are determined by structural characteristics of the terms, synonymy and homonymy.

We agree with Bennet [4] who notes that morphological structure of a term plays a crucial role in the translation process. According to their structural representation, terms can be grouped into the following major categories: simple, constituent, compound and multi-word terms. A terminological unit has a variety of manifestations: words, collocations, abbreviations, acronyms, symbols, icons, however, ideally behind every terminological unit "... there should be a clearly defined concept which is systematically related to the other concepts that make up the knowledge structure of a domain..." [5]. According to this approach, we distinguish simple, derived, compound, two- and multicomponent terms in the agro-engineering semantic group.

Simple terms can be easily used as a basis for forming new terminological units [3], they have one component and do not cause any difficulties in translation: e.g. flake – лущення, furrow – борозна, etc. 21.4% of simple agro-engineering terms undergo conversion, i.e. they can be used both as a verb and a noun: e.g. draught – тяга and тягнути.

Derived terms can be created by suffixes (e.g. grader – грейдер, сортувальна машина, сортування, granulator – гранулятор, дробарка) and prefixes (e.g. detrash – очісувати листя

зі стебел цукрового очерету, desticker – сепаратор для відокремлення плодів і рослинного сміття).

Compound terms consist of two words linked together (e.g. windmill – вітродвигун, seed-box – насінневий ящик, rowcrop – обробляти просапні культури, shelterbelt – лісова позахисна смуга). Compound terms are characterized by various translation techniques applied: loan-translation, transformations, descriptive translation.

Two- and multicomponent terms can occur in a variety of models. Two-word terms are created on the basis of five models:

1. N + N: bale separation – поділ паків, potato set – картоплесаджалка;
2. Adj. + N: eccentric shaft – ексцентриковий вал;
3. Participle I + N: shearing set – стригальний агрегат; milking shed – доїльне приміщення, доїльний майданчик;
4. Participle II + N: suspended stacker – начіпний копнувач;
5. Proper Name + N: Venturi spraying – розкидач із соплом Вентурі.

It should be noted that in the target language the two-word terms can be turned into three- and more-word terms: mechanical shaker – струшувач з механічним вібратором, divided shovel – розрізний (секційний) підкопувальний леміш.

Multicomponent three-word terms are predominant and amount to 38%. They are created on the basis of the following five models:

1. Adj + N + N: basic wind velocity – базова швидкість вітру;
2. N + Adj + N: cast detachable chain – ланцюг з литих гакових ланок;
3. N + N + N: gang bush breaker – секційний кущоріз;
4. Participle II + N + N: trailed forage box – причіпний візок для силосу;
5. Participle I + N + N: rotating feed bunk – обертальна годівниця.

Four-word terms are created on the basis of such models as:

1. Adj. + N + N + N: hydraulic bale tension control – гідрорегулювання щільності пресування паків;
2. N + N + N + N: gravity flow grain box – кузов для зерна із самоплинним розвантаженням;
3. Adv. + Adj. + N + N: most unfavourable action of load – найбільш несприятливий вплив навантаження;
4. N + Participle II + N + N: force-fed auger elevator – шнековий елеватор із примусовою подачею;
5. Participle II + N + N + N: combined grain-and-fertilizer drill – комбінована зернотукова сівалка;
6. Adj + N + Adj. + N: internal gear final drive – кінцева передача з внутрішніми зубцями;
7. Adv + Participle II + N + N: hydraulically powered silage grab – гідрофікований силосний грейфер.

Five-word terms are not so numerous and they have the following formation models:

1. Participle II + N + N + N + N: slotted floor confinement swine building – свинарник з решітчатого підлогою над гнойовими канавами;
2. N + N + N + N + N: knife-and-feed auger stop lever – важіль зупинки різального апарата й шнека (комбайна);
3. N + N + Adj + N + N: reel height hydraulic adjuster lever – важіль гідравлічного регулювання підійманням мотовила;
4. N + N + N + Adj. + N: grassland spike-tooth flexible harrow – борона для обробітку луків зубова шарнірна;
5. Adj. + N + Adj + N + N: single disk deep-furrow opener – однодисковий глибокоборозний сошник.

As can be seen, multicomponentity of terms is achieved by specifying the meaning of a head word which is expressed by a noun and mainly takes the final position in the phrase. In the target language, the number of components does not coincide with the source one.

It should be pointed out that term formation models in Ukrainian translation may not coincide with the source term. This fact is determined by grammatical differences of both languages (English is an analytical language, while Ukrainian is a syntactical one). For example, the Nominative Case in the English term is conveyed with the Genitive Case in Ukrainian: land grading – вирівнювання ґрунту; fertilizer grinder – подрібнювач добрив. In some cases, a preposition can be introduced into the target term: grass-seed attachment – пристрій для висіву насіння трав; cane bundler – копнувач для цукрового очерету. The formation model N + N in the source term can be replaced by Adj. + N: garden sprinkler – садовий дощувальний апарат, irrigation sprinkler – дощувальний апарат. The two-word English terms can be translated as compounds: manure spreader – гноєрозкидач; bale stacker – пакоукладач.

3.2. Translation of multicomponent terms

Multicomponent terms cause the most numerous difficulties in translation process, e.g. declutching safety device – запобіжник з розчіплюванням муфти (трактора) в разі перевантаження знаряддя, bulk-handling potato digger – картоплекопач з бункером.

There is a contradiction between a tendency to link different meanings or different shades of meanings resulting in multicomponent terms, and, on the other hand, a global tendency for compression of information. This group of English agro-engineering terms mostly causes problems due to their complicated structure. Formation of such terms is carried out through step-by-step specification of a head word of the source term with a number of attributes. So, a multicomponent term consists of a head word and a number of attributes, which can specify and modify its meaning. This structure is typical for a non-prepositional terminological phrase in English:

$$LPA_n \leftarrow \dots \leftarrow LPA_2 \leftarrow LPA_1 \leftarrow HW,$$

where *HW* is the head word, $LPA_1, LPA_2, \dots, LPA_n$ are one or more left-position attributes that clarify the meaning of the whole term.

The algorithm of translating English agro-engineering multicomponent terms should be as follows. In non-prepositional attributive word-groups, we should start translating from the

head word that takes the final position in the phrase and direct further translation from the head word to the left (e.g. chilled water jacketed tank – танк із сорочкою для циркуляції охолодженої води). The number of components in the source term and the target term may not coincide.

Students should remember that in most cases the final component in an English terminological phrase becomes the first one in Ukrainian translation: chilled water jacketed tank – танк із сорочкою для циркуляції охолодженої води. The right “unrolling” is typical for the Ukrainian language. Prepositional terminological phrases are not so numerous in English agro-engineering terminology. In some cases, word-for-word translation is applied: loader for loading flat stored grain – машина для навантажування зерна з плоских майданчиків.

Application of different translation techniques can cause inconsistencies in the number of components in a terminological phrase. For instance, three-component terms in the source language become four-component ones in Ukrainian: cast detachable chain – ланцюг з литих гакових ланок, threshing mechanism clutch – муфта привода молотильного барабана. And, vice versa, four-component terms can be turned into two-component ones: tractor-mounted combine harvester – начіпний комбайн, rod-type elevating conveyor – прутковий елеватор. This inconsistency is determined by the following reasons: differences in grammatical systems of the source and target languages and a translator’s intention to find semantic, not literal, correspondences. A translator has to decide what constituents of the entry term in the source language could be sacrificed and how some of them could be compensated by applying the linguistic means of the target language in order to create the same degree of informativity at a particular level for target readers.

Thus, a large number of multicomponent terms in English agro-engineering are determined by a relatively limited number of term formation tools and the need to identify the agro-engineering system in a more terminological and accurate manner.

3.3. Synonymy as a translation challenge in agro-engineering terminology

Synonyms are lexical items which have the same meanings. In scientific language, it is desirable to avoid synonyms, but they still exist. Sometimes, synonymous and polysemic terms are not only inevitable but also necessary as they allow us to express both minor and major meaning shifts without changing the grammatical form of a term, or inventing a new one, which still should be similar to the existing one as it refers to the same concept. Extensive application of many synonyms is especially typical of dynamically developing terminology when the process of terminology categorization is already finished, but the search for a preferred term is still in progress.

The following means of synonym formation in the English agro-engineering terminology are revealed:

- 1) usage of the synonymous attribute components: conveyor canvas – полотняний транспортер, draper canvas – полотняний транспортер; warm house – теплиця; green house – теплиця; glass house – теплиця;
- 2) usage of divergences from American English and British English: maize (AmE) grinder – кукурудзодробарка, corn (BrE) grinder – кукурудзодробарка;

- 3) parallel functioning of an obsolete term and a common one: byre (obs.)– хлів, корівник; cow building – корівник;
- 4) alternation of nuclear components: cow building – корівник; cowshed – корівник; grass cutter – газонокосарка; grass mower – газонокосарка.

3.4. Homonymy as a translation challenge in agro-engineering terminology

A homonym is a word that has the same pronunciation and spelling as another word, yet with a different meaning. Cross-industry homonymy is a linguistic phenomenon when a term from one knowledge area enters terminology of another area and changes its meaning, e.g. a beam is брус, балка in construction terminology and гряділь (плуга) in agro-engineering; a bank is крен in automobile terminology and жмут (труб) in agro-engineering; a gin is лебідка in mechanical engineering and бавовноочисна машина, волокновідокремлювач in agricultural terminology.

Within the context of cross-industry homonymy, we should mention the fact of changing a term meaning due to addition of different attributes to a head word. For example, the term bed has a general technical meaning – підстава, фундамент. After adding different attributes, we can observe the shift in translation of this term in agro-engineering: drying bed – стелаж сушарки; fluidized bed – киплячий шар; husking bed – качаноочисний апарат, качаноочисник; louvre bed – жалюзійний лоток (сушарки); moving bed – рухоме дно, подовжній транспортер (причеп-розкидач); shaker bed – грохот (решето), віброгрохот, вібраційне сито, струшувальний пристрій; soilless bed – гідропоніка; tilting bed – перекидна платформа.

3.5. Translation techniques

The results of the conducted analysis suggest that a translator should apply a variety of translation techniques. Frequency of the applied translation techniques is as follows: equivalence – 37%, descriptive technique – 15%, literal translation – 21%, transliteration – 5%, lexical and grammatical transformations – 10%, analogue translation – 12%.

Structural and semantic analysis of English agro-engineering terms enables us to reveal some principal translation techniques into Ukrainian:

- 1) the descriptive technique applied to conveying the meaning of specific terms: forager – машина для брикетування кормів; carrier – плуг-борозноутворювач з бічними дисковими батареями (для обробки відкосів доріг);
- 2) the equivalence technique: baler – прес-підбирач; barley – ячмінь; barnyard – скотний двір, хлів; bat – планка (мотовила); batcher – дозатор;
- 3) the analogue technique mainly used to translate the words which define the form of a machine: poly-V belt – багаторядний клиновий (поліклиновий), (англійська літера V схожа на форму клину); spiral cleaner – гвинтове сортування, “змійка”; front-cut combine – Т-подібний комбайн; side-cutting combine – Г-подібний комбайн.

Sometimes the analogue technique is combined with the descriptive one, e.g. herringbone – доільна установка типу “ялинка”. As a matter of fact, translation of the word herringbone in

common English is скелет оселедця. In the figurative meaning, this pattern is associated with a fir-tree among Ukrainians (in comparison with the British). This is an analogue.

- 4) grammatical transformations: fieldwork – польові роботи; cage cleaner – механізм збирання посліду у клітках для птиці (the change of singular into plural form); trash conveyor – транспортер видалення відходів (addition); tree-seed drill – лісова сівалка (omission);
- 5) lexical transformations: melon-seed extractor – видаляч насіння з баштанних культур (generalization); deseeder – льоноочісувальний апарат, льономолотарка (specification);
- 6) transliteration: aerator – аератор; brooder – брудер; bushel – бушель. Terms that contain an inventor's name are also transliterated. The proper name in this case takes the final position: Hooke's coupling – шарнір Гука; Venturi spreader – розкидач із соплом Вентурі; Venturi meter – витратомір із трубкою Вентурі.

Speaking about translation peculiarities, we should mention the cases where the same adjective in terminological phrases can be translated in different ways: green corn harvester – машина для збирання кукурудзи на силос; green crop harvester – силосозбиральний комбайн, косарка-подрібнювач; green pea harvester – комбайн для збирання зеленого горошку.

Calculation results reveal that the equivalence strategy has the highest frequency (37%), while transliteration (5%) has the lowest. Thus, the equivalence strategy is the most frequent translation technique in this case study. A variety of other translation techniques is explained by complicated structural characteristics of the analyzed terms.

We have not investigated into translation of lexical innovations in English agro-engineering terminology because our case study is not the agricultural discourse, but the terminological dictionary in which neologisms are not represented. Hence, that aspect can be the subject of our further research.

4. Conclusions

The results of the research may be used for training students of technical specialties learning ESP in the fields of agro-engineering, agricultural industry as well as for students of translation departments. Presented findings might also have some implications for translators and experts in the respective fields of knowledge. In the course of the conducted investigation, its objectives have been achieved and the questions advanced at the beginning of the research have been answered.

Translation of English agro-engineering terminology is quite challenging due to the following reasons: diversity of structural models of the terms and cases of synonymy and homonymy. Contemporary agro-engineering terms are more often created by composition from existing lexical items (compounding, affixation) or by applying various meaning formation patterns, i.e. meaning shifts (synonyms, homonyms, etc.).

A great variety of structural models in English agro-engineering terminology demonstrates contemporary trends in term formation and reflects other tendencies in multilingual interaction of various language communities.

We can conclude that many techniques are applied to translating English agro-engineering terms into Ukrainian including equivalence, analogue, descriptive techniques, transliteration, grammatical and lexical transformations. The most frequent technique is equivalence. It can be stated that multicomponent terms play a major role in forming English agro-engineering terminology. They may cause problems due to their length and non-prepositional bonds (in most cases). The most successful algorithm of translating them is to start from the head word (the final position in a terminological phrase) to the left. Notably, the source multi-component terms may become the target two-component terms.

Authors' contributions

Rusudan Makhachashvili, Larysa Mosiyevych and Tetiana Kurbatova contributed to the design and implementation of the research conducted, its computation, analysis of the results and preparation of the manuscript.

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Internet search engines as auxiliary tools for translators

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Abstract. The paper focuses on using internet search engines as an auxiliary tool in the work of a translator. Emphasis is placed on the translator's skills in searching for information to support the translation process. Several search engines are discussed in terms of their use by translators to find additional and reference information on Internet resources. Aspects of the privacy policy of the systems in question are highlighted. The advantages of metasearch systems are outlined. A set of search options for translators has been defined – keyword searches, subject searches, and metadata searches. It is suggested to take into account the search engines of the countries for which the translation is being done.

Keywords: Internet search engines, information retrieval, translator

1. Introduction

The growing need for information in modern society in general and for each individual in particular is driving the emergence and development not only of new information and communication technologies, but also the complex transformation and expansion of the range of media content, as well as measures and tools to facilitate the processes of finding necessary information. In this case, the search for information on the Internet is used by various professions, but most often by those whose professional functions directly include the processing of information. Such professions include translators.

The Internet's information resources are now the most in demand, and their volume continues to grow. According to the latest figures, new web pages are created almost every three seconds. Of course, not all of them are useful, because there is also so-called "information noise". At the same time, the Internet as an information environment has many advantages that cannot be overestimated: it contains a large amount of information of various types; the information available is constantly updated; information is updated quickly and dynamically; information is available in various languages and data formats; information can be accessed quickly.

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It is therefore relevant to facilitate the translator's work to study the available tools for searching and processing the information needed [1], as there are now various options, ways and systems available for the user to carry out information searches. Information retrieval in digital resources can be carried out, *inter alia*, via internet directories, internet search engines, internet encyclopaedias and similar information portals, and semantic search engines.

The purpose of this paper is to review how Internet search engines can be used to support the information needs of a translator.

2. Literature review

Internet search engines have already attracted the attention of researchers over the past two decades, as evidenced by a number of relevant publications describing different types of Internet searches, comparing available search engines, studying the effectiveness of information searches, etc. [4, 7, 9, 16].

In particular, Griesbaum, Rittberger and Bekavac [8] have published the results of a comparative analysis of the German search engines AltaVista.de, Fireball.de, Google.de and Lycos.de.

All researchers agree that Google is the most popular search engine. Dirscherl [5] states this for European users in particular: "When Europeans search for something on the internet, they usually do it with Google. The Google search engine is way ahead of competitors like Yahoo! or MSN". At the same time, while not denying this view, Gil [7] notes: "Google might be the biggest but there are other, arguably better, search engines". We would agree with this position, as the translator's awareness of the availability of a number of different search engines allows to optimise their search, taking into account the options of these engines.

Recently there has been an increase in reports of new search engines and publications on their use. In particular, Weiß [15] discusses the search engine Brave Search, focusing on its user privacy and advertising filtering.

Despite the increasing attention of both researchers and practitioners to the study and use of Internet search engines, the issue of their use in the professional activities of translators has not yet been addressed. Therefore, it requires a separate study and, subsequently, the development of practical recommendations.

3. Result and discussion

3.1. Information retrieval by translators

When examining the characteristics of translators' activities at the present stage, researchers pay attention to their use of auxiliary aids in the process of preparing and performing translation [2, 10, 12, 13]. This also applies to the provision of information needs of the translator.

In order to guide translators through the available auxiliary resources, the European Commission has set up a special website [14], which demonstrates the attention European institutions are paying to improving the information competence of translators.

The European Masters in Translation programme stipulates the following skills within the technological competence of a translator: "Make effective use of search engines, corpus-based

tools, text analysis tools and CAT tools” [11].

Information retrieval consists of several steps to obtain information that is important for further processing or using it to clarify, detail, and verify already existing information of the text that is being translated. The first thing to do is to clearly define the information need and therefore formulate the information request correctly; select the search engine to be used for the information search and focus on specific information sources. The next step is to obtain information on the formulated information request and analyse it in terms of relevance and usability.

3.2. Possibilities for translators to use some search engines

Our aim is not to compare the available Internet search engines, but only to determine how they can be used in the work of translators.

It is advisable to familiarise with the main search engines that can be useful for translators to obtain reference, additional or clarifying information when translating.

The most popular, by far, is the Google search engine, recognised as the world leader in Internet searches. It has a market share of about 80 per cent.

Google’s search engine is based on the implementation of computer programs called Webcrawlers. They automatically search the internet by analysing web pages. The links found are the basis for the inclusion of pages in the ever-growing search index, even though its volume is now very large – it already exceeds three billion URLs. Certainly, this amount of information can satisfy a wide range of information needs of translators.

Found web pages are categorised by keywords and concepts, so users receive ranked search results. The PageRank is calculated based on more than 200 factors, which include primarily relevance. The said indicator displays the link popularity, that is, the number and quality of links directed to the web page in question. The more frequently a page is linked, the higher its link popularity, and therefore the higher the relevance of the web page is judged, which in turn increases the number of its priority hits in search results.

As well as searching the web, Google also offers many other information search services, such as full-text searches for PDF or Microsoft Word documents, image searches, news searches and research paper searches via Google Scholar.

In addition, Gmail, the video portal YouTube, the automatic website translation feature and at least the free Android and ChromeOS operating systems, as well as the Google Chrome Internet browser, are also in operation.

At the same time, there are a number of alternative search engines that are less popular than Google but are quite commonly used in some countries. Being familiar with such search engines and appreciating their possibilities for use in professional activities is useful precisely for the profession of translator. After all, a translator is always an intermediary between different languages and therefore “collaborates” with different countries. It is therefore important to know and be able to use the resources that are more or less prevalent in these countries.

One of the most widely used search engines in the world is Yahoo (figure 1). It is predominantly used in the United States of America, but more and more users from other countries are beginning to use the service because it is convenient enough to conduct searches. The extensive list of languages, which currently includes 38 language versions, also contributes to its popularity.

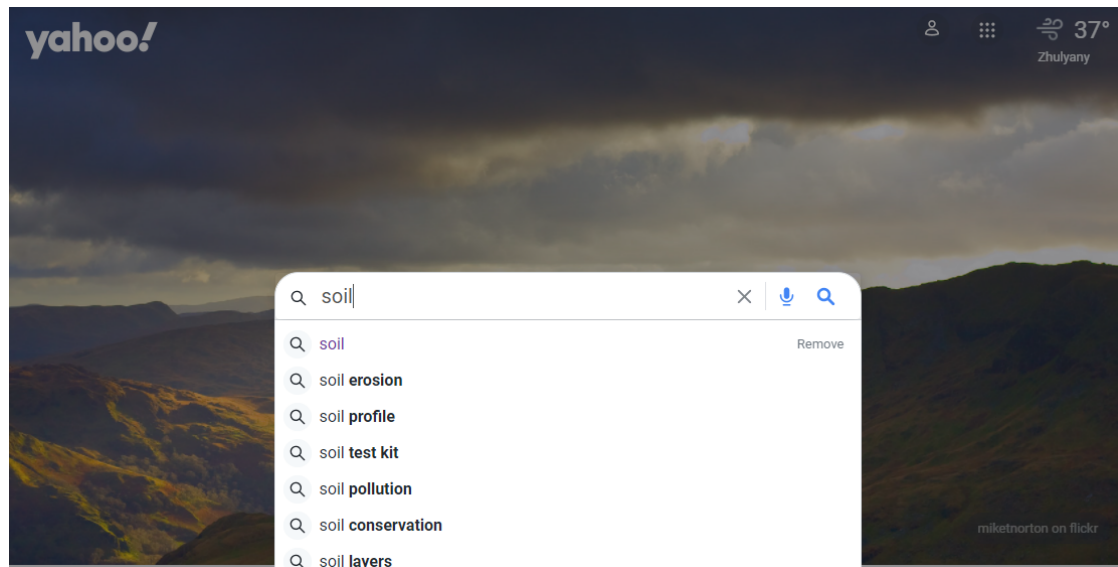


Figure 1: Search for the term “Soil” on Yahoo search engine.

The most well-known search engine emphasising compliance with data protection is the American search engine DuckDuckGo. The number of its users is growing rapidly and steadily, primarily due to the provider’s promise not to collect or store any user data. DuckDuckGo (figure 2) makes it possible to search the Internet not only for websites but also for photos and videos.



Figure 2: DuckDuckGo search engine page.

The Netherlands search engine Ixquick, which developed the Startpage search engine (figure 3), like the US search engine DuckDuckGo, also provides assurances that it does not store any user data, which includes the IP address, browser and the search query itself. Only the number of daily queries is stored. This meta-search engine allows you to search for photos and videos as well as phone book searches. It has been noted that this search engine allows users to retrieve Google search results while protecting user privacy by not storing personal information or search data. In addition, the benefits of this search engine can also include the fact that it reports potentially dangerous sites.

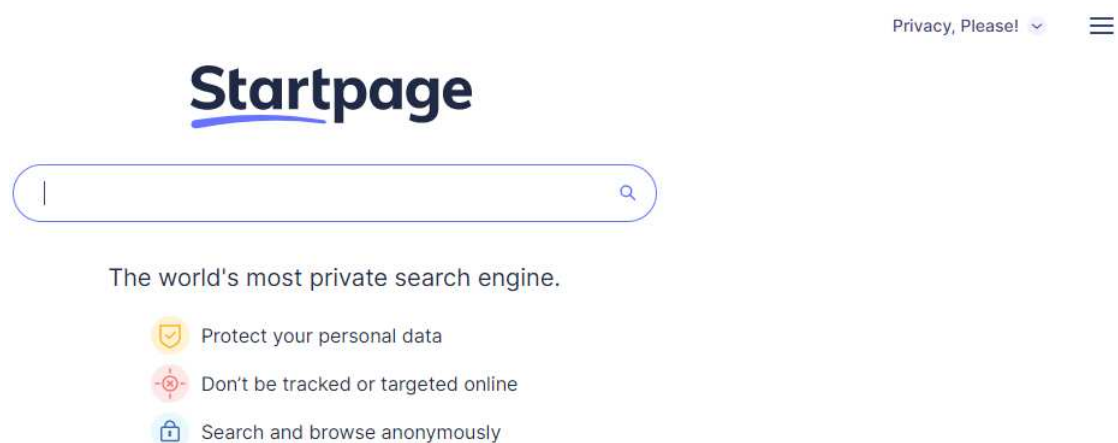


Figure 3: Startpage system search page.

Another well-known so-called meta-search engine is the German search engine MetaGer (figure 4). It automatically scans the entire range of web search engines and then summarises the results. The user can also decide which sources should be used for the search. In addition to the usual web search, it is possible to search for photos, news, and scientific papers with this system. MetaGer does not collect IP addresses or store visitors' cookies.



Figure 4: MetaGer system search page.

It is worth noting that one of the great advantages of the MetaGer search engine is that it is a meta-search engine that combines the search results of several machines, evaluates them according to its own criteria, and therefore gives different results. In some cases, it is this presentation of information search results that can satisfy a translator's needs. Using

a metasearch engine with a search procedure makes it easier for the translator to find the information they need, as they only have to formulate one search query. MetaGer blocks certain web pages that the system regards as questionable sites or sites with incorrect information, poor quality, etc.

Another common and potent German meta-search engine is Wegtam Search Agent (figure 5). According to the provider's own data, its aim is to focus on relevant information and avoid commercial influences. The system also respects privacy provisions and promises not to store any personal information. In addition to web search, there are separate search options for news, people, and videos.

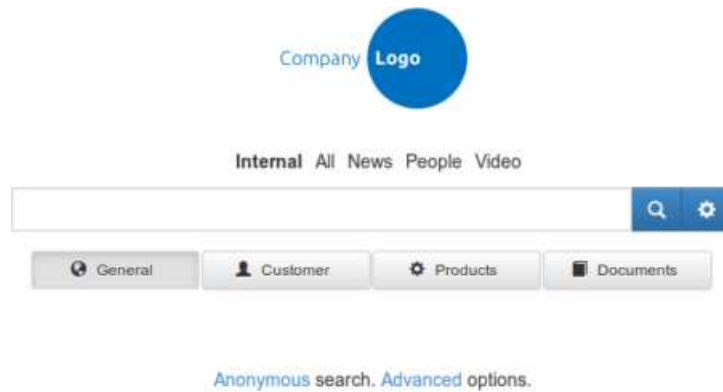


Figure 5: Wegtam Search for Business sample page.

Cybersecurity experts recommend using the European search engine Exalead (figure 6). Like most others, it also allows for searching images, videos or articles in the Wikipedia online encyclopedia, in addition to web searches. When conducting an information search on Wikipedia, the user can specify one of the languages in which material is to be retrieved – English, German, French, Dutch, Italian, Spanish.

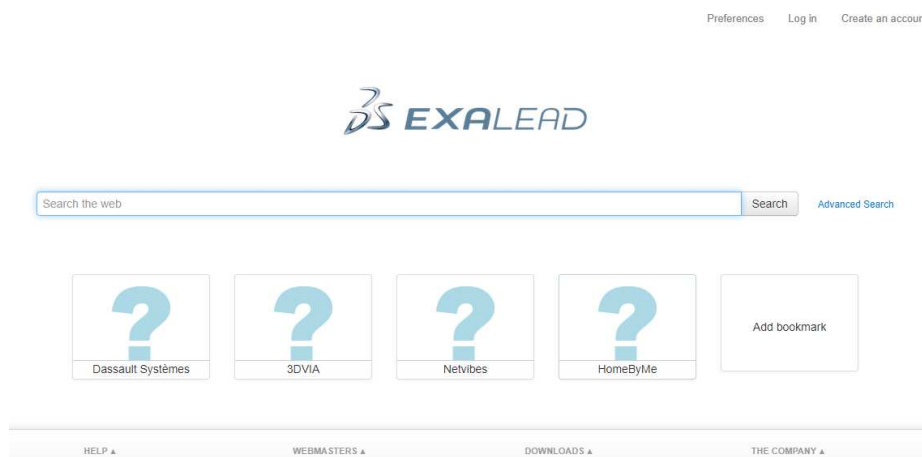


Figure 6: Exalead search engine page.

In 2013, the French search engine Qwant was officially launched (figure 7). Its developers claim that they have a particularly strict privacy policy. Instead of Google Analytics, the provider uses Piwik, which is the only analytical tool certified by French data protection authorities [6]. In addition to normal web searches, Qwant also offers media searches and people searches. Web searches display news, social media content and topical videos on the same page. However, users feel that this presentation of a mix of different materials together makes it difficult to perceive the results of an information search.

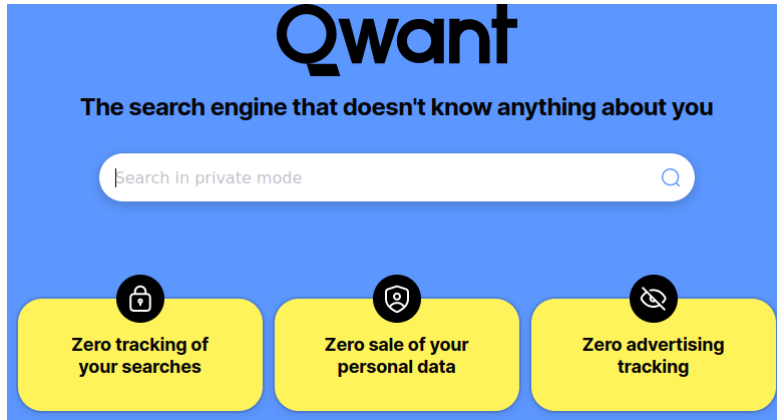


Figure 7: Qwant system search page.

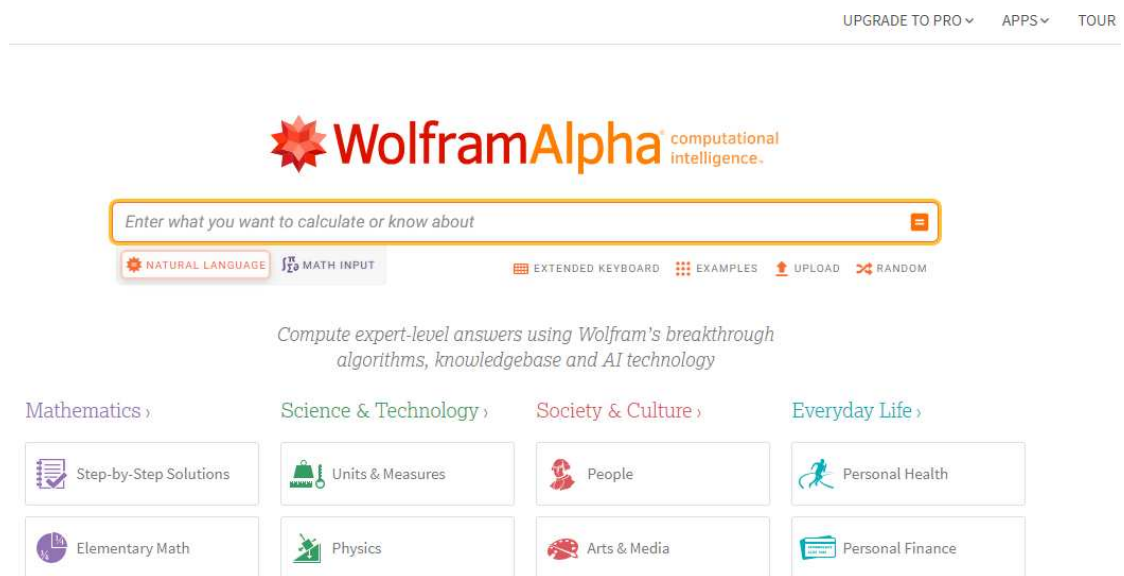


Figure 8: Wolfram|Alpha system search page.

The Wolfram|Alpha search engine (figure 8) differs significantly from traditional search engines such as Google or Bing. Instead of directing users to the most relevant websites, the

system tries to process information based on algorithms and provide the user with direct answers to their questions.

The basic approach of Wolfram|Alpha is that it is only possible to get an answer to a question for which an exact answer is possible. For example, if the query concerns the date of birth of a celebrity or a historically famous person, the correct answer can be obtained through Wolfram|Alpha. The developers of Wolfram|Alpha are guided by the fact that this system works with facts, but does not give estimates [3].

The same principle of “question and answer” applies to searching for information in the Ask system (figure 9).

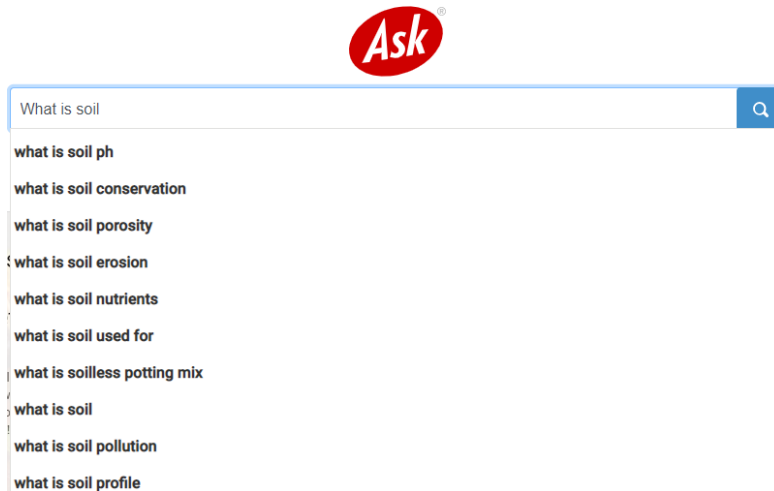


Figure 9: Search for information on the essence of “Soil” in the Ask search engine.

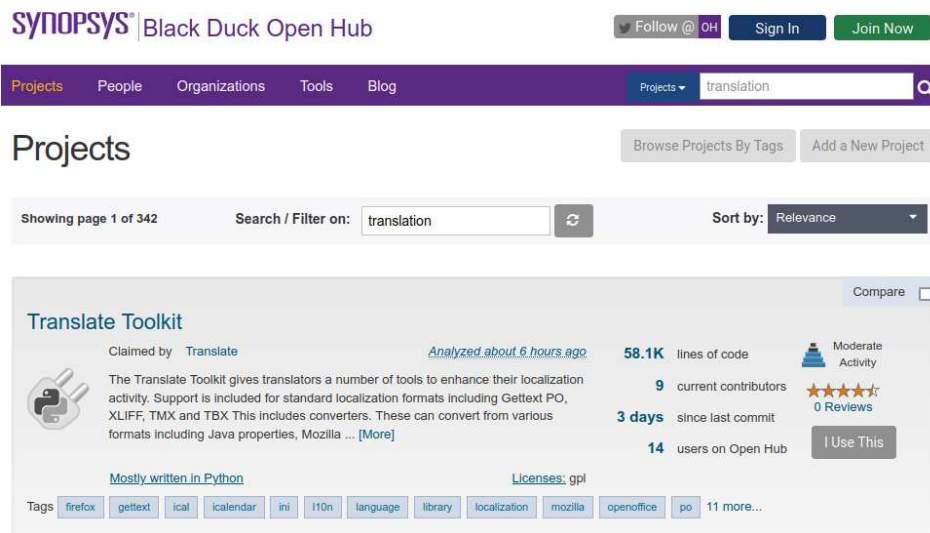


Figure 10: Black Duck Open Hub search results.

Specialised search engines deserve special attention. These include Ohloh, which is a directory of open-source projects. In 2017, the system was renamed to Black Duck Open Hub (figure 10). This search engine searches for a given keyword. Users can target searches by class, function or method, and the results can be sorted by project, language or file extension.



Figure 11: WorldWideScience system search page.



Figure 12: Search results for “Soil” in the WorldWideScience search engine.

WorldWideScience (figure 11, figure 12) is a search engine for scientific texts. The results can be sorted by author, country of origin and text type. In addition to scientific articles, the search engine can also find relevant multimedia content and data files. The site allows more than 200 million documents to be searched. The US-based Office of Scientific and Technical Information,

which collaborates with various organisations around the world, operate the system.

The WorldWideScience system is particularly important for translators who translate scientific and technical texts. By combining national and international scientific databases and portals, it is possible to search for relevant information in databases from all over the world in real time (figure 13).

Figure 13: Search options for different queries in WorldWideScience.

An interesting option is the Million Short search engine (figure 14, figure 15). In general, it works on the same principle as the other search engines. However, unlike Google or Bing, it also allows you to exclude the top 10, 100, 1,000, 10,000, 100,000 or a million results, if desired or required. This compares to starting a search on, for example, page 100 of Google's search

Figure 14: Million Short system search page.

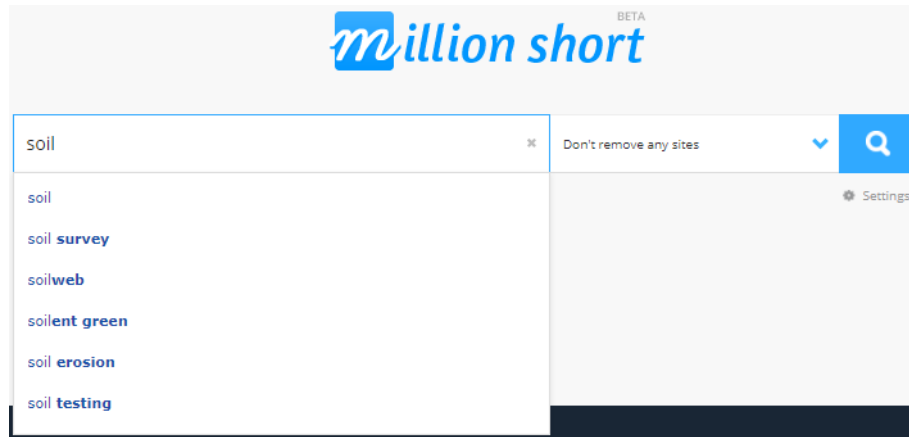


Figure 15: Search results for “Soil” in the Million Short search engine.

results. Some users find this feature quite practical. After all, Million Short can in principle be used in the same way as any other search engine, without applying the extra option offered.

In the last few years, a number of new search engines have emerged with positive user feedback, both in terms of search efficiency and privacy. These are, for example, Searx (figure 16) and Search Encrypt (figure 17). These systems also offer some additional benefits. In particular, it is possible to optimise searches using Searx by limiting results in many ways – by language, file type, location, age of results, etc.

The above examples of search engines that translators can use to support their information needs are certainly not an exhaustive list.



Figure 16: SearX system search page.



Figure 17: Search Encrypt system search page.

4. Conclusions

In order to carry out an effective information search, it is advisable for the translator to clearly define their information needs and formulate their query clearly. Depending on whether general or specific information needs to be found and other query criteria, it is possible to save time by using search engines that operate according to different principles of information retrieval among Internet resources. In particular, it may be a keyword search, a subject search, etc., or a metadata search.

It is important for the translator, as an intermediary between multilingual communicators, to be able to use search resources that are common among speakers of these languages. This will allow for a more accurate and comprehensible translation for speakers of the target language.

In addition, in the context of cyber threats, the modern translator should also consider, when choosing a search engine, its privacy policy, which avoids the loss of personal data. On the other hand, a useful function of some search engines is to warn about dubious and dangerous websites appearing in search.

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Challenges of machine translation application to teaching ESP to construction students

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Abstract. The article deals with problems of translation teaching, namely machine translation for ESP students. The study aims to conduct a comparative analysis of machine and human translation of construction terminology, identify causes of errors, provide recommendations for improving quality of students' translation via post-editing as well as developing their interdisciplinary skills using CAT tools. The main research methods include comparative and contrastive analysis as well as the quantitative method. The research material is presented by titles of construction students' qualification papers translated from Ukrainian into English. Quality of machine translation is affected by peculiarities of construction terminology due to harmonization of terms according to Eurocodes. The authors prove that application of software to translating construction texts without further proofreading or post-editing by students themselves entails errors including distortion of terminology and, consequently, meaning. There are presented reasons for lexical errors caused by peculiarities of translating multicomponent terms, discrepancies in translating prepositions. The article is intended for a wide range of specialists interested in translating construction texts and teaching ESP. Based on the results obtained, the authors develop recommendations for translating construction texts by using machine translation accompanied by students' post-editing.

Keywords: translation teaching, machine translation, ESP students, construction terminology, post-editing

1. Introduction

Technical translation issues remain essential for teaching English for specific purposes (ESP) at technical universities of Ukraine. At the age of computer technologies, construction students learning the English language are accustomed to using machine translation, considering the increased volume of information in their professional area due to ongoing intensification of their industry worldwide.

Using translation in ESP teaching and learning is an important issue but it has been very

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scarcely researched into so far because of the negative connotations with the grammar-translation method. Since the last decade of the 20th century, revival of interest in the use of translation and use of L1 in foreign language teaching has been noticeable. Translation activities consolidate reading, writing, speaking and listening skills of ESP learners, facilitate communication and comprehension in a specific field, develop analytic skills and teach to focus on accuracy [10]. In fact, translation has never lost importance in practical situations of teaching, especially in the context of ESP, at least as a supplemental method [2]. Translation has started to be seen as a useful tool in teaching ESP [8]; the use of L1 in ESP instruction has also started receiving considerable attention of researchers [11].

The study focuses on CAT (computer-assisted translation) application issues. They imply the use of technology, such as computer software, hardware, networks, and other auxiliary equipment in the translation process [3, 16, 17]. CAT tools do not typically translate the text; they assist the translator in various tasks, such as verification of terminology consistency, source and target text alignment, reuse of previously translated documents, grammar and spelling checking, pre-translation activities, terminology management, proper document formatting, document production, post-editing, etc. [7]. The study deals with developing the CAT competence among ESP students via an indispensable technique – a comparative analysis of machine and human translation with subsequent post-editing which has become an increasingly common practice in the translation field in recent years [9].

Besides general errors of machine translation, its quality is greatly affected by peculiarities of construction terminology due to harmonization of construction terms in compliance with Eurocodes, European standards specifying rules for the design of buildings and other engineering works and products. Among other term systems, construction terms are noted for appearance of new words and word combinations to denote new materials, processes, tools, etc., this making this terminological system extremely dynamic.

The article aims to conduct a comparative analysis of machine and human translation of construction terminology from Ukrainian into English, identify causes of machine translation errors, provide recommendations for improving quality of students' translation via post-editing as well as developing their interdisciplinary skills using CAT tools. We also suppose that the CAT competence includes all the components of the language competence along with some specific sub-competences: content-knowledge competence, research competence, and monitoring competence.

The research aim entails solving the following tasks:

- 1) to classify common errors in machine translation;
- 2) to compare the number of errors made after translating titles of students' master qualification papers by means of Google Translate and Prompt;
- 3) to perform human translation using specialized dictionaries and compare it with the machine one;
- 4) to study the problem of construction terms harmonization;
- 5) to perform a quantitative analysis of errors in machine and human translation;
- 6) to develop recommendations for translating construction texts by using machine or computer-aided translation;

- 7) to identify a relationship between specific machine translation problems and students' post-editing efforts.

Hypothesis: On the basis of the above-mentioned tasks, we expect that a decrease in machine translation quality will lead to an increase in human translation quality.

2. Methods

In order to achieve the research aims and fulfil the set tasks, the following research methods are applied: comparative analysis of machine and human translation; contrastive analysis to observe changes in translation on the grammatical and lexical levels, selection of correct equivalents and ways of translating multicomponent terms. The quantitative method is used for calculating frequency of terminological and linguistic errors in machine and human translation.

Master degree students of construction specialities of the Engineering Institute of Science and Education, Zaporizhzhia National University, were engaged in the pedagogical experiment. Twenty students translated fifty titles of master qualification papers by using Google Translate and Prompt followed up by manual translation with dictionaries. There are several reasons for selecting the actual material:

- 1) easy practice of post-editing on individual sentences;
- 2) high concentration of multicomponent terms within a sentence;
- 3) a large number of of-phrases adding grammatical difficulties;
- 4) no possibility of using translation transformations due to conceptual restriction.

At the next stage of our research, terminological and linguistic errors in machine and human translation are compared. Analysis of data obtained enables developing recommendations for teaching ESP to construction students in order to develop their CAT and general digital competences as well as interdisciplinary skills, thus enhancing future specialists' readiness to apply the acquired knowledge and skills to their professional activities.

3. Results and discussion

3.1. Machine translation errors

Looking into previous studies on the use of machine translation for educational purposes, we can distinguish three main concepts:

- 1) use of machine translation as a bad model [9];
- 2) use of machine translation as a good model [14];
- 3) vocational use including translation quality assessment, pre- and post-editing [1, 13].

In our research, we consider the third concept implying that machine translation tools should be combined with post-editing procedures.

At this stage of the research, we identify errors in Ukrainian-English translation of construction terms by means of CAT tools – Google Translate and Prompt. It should be noted that

the peculiarity of Google Translate is the fact that it does not perform direct translation from Ukrainian into English: it first translates into Russian, and then into English. This reduces accuracy and quality of translation.

Analysis of literature sources [4, 12, 18] reveals the following machine translation errors:

- content-based errors (distortion, incompleteness or redundancy of data, fragments left untranslated, loss of consistency);
- terminological errors (violation of terminological integrity, non-conformity with a glossary, dictionaries, industry-related standards of terms);
- linguistic errors (grammatical, lexical, spelling, punctual);
- stylistic errors (stylistic non-conformity of linguistic means, sentence structures, fixed phrases with a given genre, inconsistency of a text).

Error analysis consists in identification and classification of individual errors in a machine translated text [15]. Translation errors are an objective indicator of poor translation quality. To perform the given analysis, we have selected 50 titles of master qualification papers concerning the construction industry. Their lingual features condition only two typical errors in students' translations – terminological and linguistic. The quantitative analysis reveals that linguistic errors make about 41%, while those in terminology – 59%. Terminological errors prevail due to the following:

- 1) high concentration of terms within a small context;
- 2) complexity of translating construction terminology due to Eurocodes. There are fewer linguistic errors because there are no verb phrases in the titles under study.

Let us consider causes of terminological errors made by Prompt and Google Translate programmes. There are also examples of students' translations by means of Terminological Dictionary for Translation of Eurocodes [5, 6] (table 1).

Let us consider causes of language errors usually associated with translation of multicomponent terms. English multicomponent terms with a typical left-oriented deployment are characterized by dependent components in the left position regarding the main component. On the contrary, Ukrainian multicomponent terms are noted for right-oriented deployment. This fact should be taken into account when translating multicomponent terms.

English grammar rules require not to use the preposition *of* more than three times in the same phrase. Therefore, when translating three- (or more) component terms in the Genitive case, the rule should be observed when the main component in Ukrainian terminology (which is usually the first one) should occupy the final position in the English equivalent. In general, the structural scheme of the terminology group in the English word combination can be presented in the following form:

$$LPA_n \leftarrow \dots \leftarrow LPA_2 \leftarrow LPA_1 \leftarrow HW,$$

where *HW* is the head word, $LPA_1, LPA_2, \dots, LPA_n$ are one or more left-position attributes that clarify the meaning of the whole term. Examples of machine translation for titles 1 and 2 in table 2 do not harmonize with the translation scheme of multicomponent terms, so the

Table 1

Comparative analysis of some terminological errors in machine and human translation.

Paper title (Ukrainian)	Translation by Google Translate	Translation by Prompt	Human Translation
1. Вибір оптимальних конструктивних рішень ресурсозберігаючих огорожувальних конструкцій . In this example, we can see complexity of translating the terms «конструктивні» and «конструкції». Both translation programmes provide different translations, yet the Eurocode dictionary gives unified variants – ‘structural’ and ‘elements’.	Selection of optimal design solutions for resource-saving enclosing structures .	Choice of optimal constructive solutions of resource-saving enclosing structures .	Selection of optimal structural solutions for resource-saving separating elements .
2. Удосконалення технології нанесення торкрет-бетону на горизонтальні поверхні. The term ‘ торкрет-бетон ’ manifests synonymy in construction terminology when there are two equal options of translation. Google Translate provides the correct version, while Prompt gives only transliteration of the term ‘ torkret-concrete ’ which is incorrect.	Improving the technology of applying shotcrete on horizontal surfaces	Improvements of technology of drawing torkret-concrete on horizontal surfaces	Improvement of the technology of applying gunite/shotcrete on a horizontal surface
3. Технологія зведення каркасних будівель з вертикальними несучими конструкціями із трубобетонних елементів . The term «елемент» in spite of its simplicity is a cornerstone in the construction terminology. If it is a separate part of a building, e.g. a column, a beam, a flagstone, a foundation, etc. its English equivalent is “member”.	Technology of erection of frame buildings with vertical load-bearing structures made of tubular concrete elements .	Technology construction of frame buildings with vertical bearing structures from trubobetonny elements .	The Construction Technology of Frame Buildings with Vertical Bearing Structures Made of Pipe-Concrete Members .

preposition *of* makes them clumsy. The third example indicates that the Genitive case in the Ukrainian-language terminology can be translated not only by the preposition *of*, but also by *in* if the meaning of the phrase is not lost. Analysis reveals that students are capable of avoiding these errors in human translation.

It is an efficient technique to practice this task starting from analysis of oral English-Ukrainian translation of multicomponent terms. Students should remember that in most cases the final component in an English terminological phrase becomes the first one in Ukrainian translation,

Table 2

Comparative analysis of some linguistic errors in machine and human translation.

Paper title (Ukrainian)	Translation by Google Translate	Translation by Prompt	Human Translation
1. Науково-технічний супровід будівництва монолітних будівель в сучасних умовах.	Scientific and technical support for the construction of monolithic buildings in modern conditions.	Scientific and technical maintenance of construction of monolithic buildings in modern conditions.	Scientific and technical support of monolithic buildings construction in current conditions.
2. Застосування детермінованої сіткової моделі для оптимізації організаційних процесів будівельно-монтажних робіт на будівництві адміністративної будівлі.	Application of a deterministic network model for optimization of organizational processes of construction and installation works for the construction of an administrative building.	Applications of the model determined net for optimization of organizational processes of installation and construction works on construction of the office building.	Application of a determined network model for organizational processes optimization in construction and installation works to the administrative building construction
3. Удосконалення процесів управління інвестиційно-будівельними проектами житлового будівництва	Improving the management of investment and construction projects of housing construction.	Improvement of processes of management of investment construction projects of housing construction.	Improvement of management processes of investment and construction projects in residential construction.

e.g. *gas heating system* – *система газового опалення*, *main patching materials* – *матеріали для ямкового ремонту*.

It is worth mentioning that students are willingly engaged in the creative process of post-editing. Knowing the structural scheme of English multicomponent terms, they easily replace the *of*-phrase by a multicomponent term.

Let us exemplify machine and human translation by translating the following paper title: “Аналіз іноземного досвіду вибору технологій та матеріалів утеплення фасадів будівель”:

- machine translation (Google Translate) – “*Analysis of foreign experience in the choice of technologies and materials for insulation of building facades*”,
- human translation – “*Foreign experience analysis of the technologies and materials selection for building facades insulation*”.

As can be seen in human translation the first components in *of*-phrases become the final ones that enables reducing the number of prepositions *of*.

The other type of linguistic errors is associated with synonyms. Comparative analysis of Prompt and Google Translate programmes reveals that sometimes they give synonyms for one and the same word. It is worth mentioning that synonyms mainly relate not to construction terms, but to general English words. Unfortunately, students are not used to consulting monolingual dictionaries which are indispensable while distinguishing synonyms.

For example, the paper title “Особливості реконструкції існуючої будівлі гуртожитку по вулиці М. Гончаренко в м. Запоріжжі” is translated by Google Translate as “*Features of*

the reconstruction of the existing dormitory building on M. Honcharenko Street in Zaporizhzhia” and as “Peculiarities of the reconstruction of the existing dormitory building on M. Honcharenko Street in Zaporizhzhia” by Prompt. Taking into account the meanings of nouns *features* (one’s structure or make-up; form, shape, bodily proportions) and *peculiarities* (the quality or state of being peculiar; individuality; singularity) the decision is in favour of the word *features*.

The paper title “Дослідження усунення кренів будівель і споруд в Україні” is translated by Google Translate as “Research of elimination of rolls of buildings and constructions in Ukraine” and as “Investigation of the removal of cranes of buildings and structures in Ukraine” by Prompt. *Research* is diligent inquiry or examination to seek or revise facts, principles, theories, applications, etc. *Investigation* is the act or process of examining a crime, problem, statement, etc. carefully, especially to discover the truth. So, the word *research* is more relevant in that context. Besides the problems with synonyms, we can see the wrong translation of the word *крен*: *roll* and *crane* are inappropriate. It should be translated as *lurch*. One more error can be seen here: the word *споруду* is translated incorrectly by Google Translate.

It is worth noting that the context plays an essential role in translating technical texts since it helps differentiate synonyms. In paper titles, the context is incomplete, this fact causing some challenges.

Thus, machine translation errors can be both terminological and linguistic. Terminological errors are associated with Eurocodes, while linguistic ones are due to multicomponent terms and synonymy.

3.2. Specific features of translating construction terms

In 2014, the mechanism for simultaneous implementation of construction codes based on national technological traditions and building norms was harmonized with regulatory documents of the European Union (Eurocodes) and came into force in Ukraine. Eurocodes are European standards for designing structures of buildings developed by the European Committee for Standardization on the basis of the agreement with the European Community Commission. It is because of the complex and legally responsible nature of the construction industry that Eurocodes are to be considered by translators when working with construction terms.

Yet, not only students, but also many ESP teachers are not familiar with the Eurocodes dictionary designated to be guided by when translating construction terms.

Our research analyzes the terminological dictionary of Eurocodes by Hordeiev, Mushchanov and Perelmutter [5] published in 2013. The dictionary is aimed at unifying English-Ukrainian-Russian translation of Eurocodes. The fact that the Eurocodes dictionary has two editions confirms complexity of harmonizing construction terms.

The Ukrainian translation in the Eurocodes dictionary of the first edition differs from that in the second edition [6]. For example, *membrane theory analysis* in the first edition is translated as *розрахунок за безмоментною теорією*, while in the second edition it is translated as *розрахунок за мембранною теорією*. One more example: *critical temperature of structural steel element* is translated as *критична температура конструктивного сталевого елемента*, while in the second edition it is translated as *критична температура конструкційного сталевого елемента*. In our opinion, the option *конструкційний* is more relevant and accurate as it means *suitable for constructing buildings or their parts* and the word *конструктивний* means

associated with a structure and design.

The problem of providing Ukrainian equivalents of construction terms also occurs when translating the term *integral abutment*: the first edition translates it as *об'єднаний стоян*, while the second edition – *об'єднана берегова опора*.

After analyzing the given examples, we can conclude that the Ukrainian translation of some terms in the second edition is more relevant.

The mentioned discrepancies in translation cause a problem of term unification and standardization that results from the fact that translators working at a single document can suggest different options for translating the same terms. Because of this very discrepancy between dictionaries, machine translation without post-editing becomes inefficient when teaching ESP to construction students.

3.3. Analysis of data obtained

At the final stage of our research, machine translation errors are calculated and compared with those in human translation. In machine translation, term-related errors make 59% and linguistic/language errors – 41%. The number of errors made by Google Translate and Prompt programmes is nearly equal. When translating manually, these figures are lower: 45% and 30% respectively. Thus, the number of terminological errors decreases by 14%, while language errors – by 11% (figure 1).

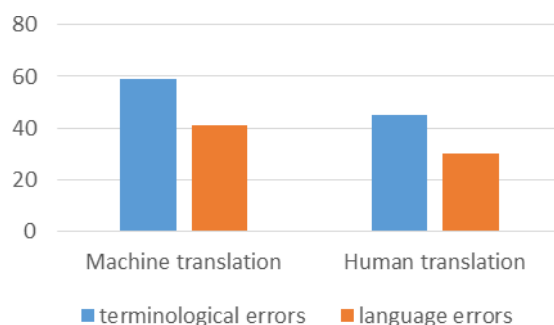


Figure 1: Comparison of machine and human translation errors.

Our hypothesis has been proven: a decrease in machine translation quality causes an increase in human translation quality. The results of the study have been shown to the students. The positive outcomes have increased their interest and motivation to study ESP. Post-editing training is based on analysis of terminological and linguistic errors, which develops students' analytical skills by forcing them to evaluate the difference in meanings of terms, find discrepancies with Eurocodes and select a more appropriate term.

Thus, reduction of terminological errors in human translation is the most significant achievement because incorrect translation of construction terms can lead to a complete distortion of meaning and technological errors in production.

4. Conclusions

The data obtained prove the advantage of human translation over machine one and substantiate the need for post-editing of machine translation.

When comparing quality of translation by Google Translate and Prompt programmes, it appears to be equally low. Since the titles of master qualification works should provide maximum information and reflect the essence of research, they are noted for long structures and multicomponent terms. As can be seen from the analysis, almost all 50 titles translated by machine translators contain terminological and linguistic errors.

Thus, the research has proven that a decrease in machine translation quality results in an increase in human translation quality. When translating, both programmes ignore requirements of the Eurocodes, which is quite natural for them. They also do not take into account the rules for translating multicomponent terms and offer options with numerous repetitions of the preposition of, which is unacceptable for English grammar. In addition, Prompt and Google Translate programmes may provide synonyms for one and the same word. We confirm that poor machine translation quality makes its post-editing obligatory.

The data analysis enables the following recommendations for teaching English for Specific Purposes for construction students:

- 1) making students acquainted with such linguistic phenomena as homonymy and synonymy of terms, “translator’s false friends” in order to prevent possible errors when using machine translation;
- 2) providing examples of possible translation options for multicomponent terms, taking into account the ways of avoiding excessive of-phrases;
- 3) introducing all kinds of specialized translation dictionaries of construction terminology – both printed (the Eurocodes dictionary) and online ones (e.g., Multitran) to students;
- 4) selecting appropriate samples of inconsistencies of terms in translation dictionaries and their equivalents in the Eurocodes dictionary;
- 5) reminding students about mandatory post- editing of machine translation;
- 6) introducing a special course *Application of CAT tools and Machine Translation to Translating Technical Texts* at non-linguistic universities of Ukraine.

The results of the study enable developing students’ CAT and general digital competences. We have proved that CAT translation competence includes all the components of language acquisition, along with some specific sub-competences: content-knowledge competence, research competence, and monitoring competence. Besides, the results help to enhance students’ interdisciplinary skills of combining knowledge, analyzing and thinking critically. The latter is essential, as adequate translation is impossible without critical thinking skills.

While conducting the comparative analysis, the students apply unconsciously the top levels of Bloom’s taxonomy to achieve effective learning outcomes: analyzing, evaluating, and creating. Post-editing translation learning, the results of which are presented in the paper, generates motivation (it makes students prove themselves that they are better than artificial intelligence), knowledge and creativity. Essential personal qualities are generated in the process of learning a foreign language when the emphasis is shifted to motivational, cognitive and creative, aspects

of future specialists' personality. Search for terminological errors in machine translation contributes to developing construction students' professional competences, namely the ability to analyze information collected in documents and draw appropriate conclusions.

Further research prospects involve analysis of CAT tools applied to English construction texts in order to select them for in/off-class activities when teaching ESP. Percentage of multi-component units, lexical density, complexity of materials, etc. are the criteria for their selection.

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Cognitive and genre approaches in teaching cross-linguistic mediation

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Abstract. The article's main aim is to consider concept and genre text analysis in training professional interpreters and translators as well as students majoring in Publishing and Editing within the framework of complex interactions of theoretical and methodological practices. Theoretical considerations of cross-linguistic mediation, translation-oriented genre and concept analysis provided the basis for developing a set of learning practices. The main research question of this paper is how to exploit the above mentioned considerations in learning cross-linguistic mediation with the help of binary texts (the texts of the same genre considering alike problems in English and Ukrainian). Finally, the suggested methodology was verified and confirmed in the process of experimental teaching. The significance of the study lies in its cross-disciplinary approach to the problem of teaching translation: the mediation in teaching foreign languages, cognitive linguistics, translation-oriented genre analysis.

Keywords: mediation, genre analysis, concept, binary texts, cross-linguistic mediation

1. Introduction

The research aims to study genre analysis as a prerequisite of effective training professional interpreters and translators as well as students majoring in Journalism. The research tasks include developing and experimentally verifying the genre analysis strategies in learning cross-linguistic mediation. What sparked our interest in this research was a new competence in learning foreign languages introduced by CEFR [4]. First, we aim to use cross-linguistic

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mediation to raise the effectiveness of developing the skills in interpreting and translation. Second, we aim to use the translation oriented genre and concepts analysis and binary texts as its mechanism to achieve the goal mentioned above.

We believe that the way scholars distinguish training professional translators and students majoring in various technical subjects can be revised by describing the concepts of mediation and cross-mediation [4].

In the Companion Volume with New Descriptors [4], the concept of mediation is treated as one of the four modes of communication, that is: reception, interaction, production and mediation.

The mediator is treated as “a social agent who creates bridges and helps to construct or convey meaning, sometimes within the same language, sometimes from one language to another (cross-linguistic mediation)” [4].

Thus, learning cross-linguistic mediation takes place in translators training and in training students majoring in different branches of science and technology, enabling effective communication within their fields of professional, academic, and personal interest.

The function of mediation is to facilitate understanding and communication in various contexts. Three kinds of mediation are considered: mediating texts, mediating concepts, and mediating communication. It is stated that in practice, all kinds of mediation and their strategies are interconnected [4].

Our main focus in this research is on mediating a text, which involves mediating to another person “the content of a text to which they have no access because of linguistic, cultural, technical or semantic barriers” [4]. The following types of mediation activities are listed in the category of mediating a text: relaying specific information, data explaining, text processing, a written text translating, note-taking, expressing a personal response, analysis and criticism of creative texts [4].

It seems logical to consider mediating in the aspect of cognitive linguistics. First, in cross-linguistic mediation, all its kinds (mediating texts, mediating concepts, mediating interaction) come into play in forming social, cultural and plurilingual competencies. Second, the notion concept is one of the main ones in cognitive linguistics. Hence, such mediation strategies as explaining a new concept and linking to previous knowledge can be considered in terms of this science, making the cognitive approach in teaching translation worth considering.

As far as translation-oriented genre analysis is concerned, it is considered an effective method both in teaching English [3] and in translation training [2].

2. Literature review

In cognitive linguistics, concepts are understood only in connection with background knowledge structure that fully complies with the essence of mediating concepts in CEFR.

Concepts form domains that can be understood in background knowledge as conceptual complexes and are subdivided into the base and non-base ones. Base concepts do not have their background knowledge; they serve as nodes of information and are considered to exist not as linguistic but conceptual resources that can be exploited for linguistic purposes [7].

We argue that the idea of cognitive linguistics, namely a domain that exists independently of

any particular expression and can be exploited for linguistic purposes, is relevant to teaching cross-linguistic mediation in different contexts. Thus, we may consider a text as a particular hierarchy of base and non-base concepts.

In translating literary concepts, which have an associative nature, one should take into consideration such cognitive linguistics notions as image schemas, which are viewed as “pre-conceptual” structures that “give rise to more elaborate and more abstract conceptions (or at least provide their skeletal organization) through combination and metaphorical projection” [7].

In translating scientific and technical terms, cross-linguistic mediators deal not with terms meanings but with the concepts. Polysemous terms that change their meanings in various branches of science and technology evoke translation difficulties. Concept analysis, which helps distinguish base concepts followed by certain training activities, proved to be an effective instrument in coping with these difficulties. It can be exemplified by the experimentally verified bilateral interpreting course in training students of the Faculty of Linguistics of National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute” [6].

It is worth mentioning that different parts of some texts belong to different genres, patents being a good example. It is claimed that the patent domain is very diverse and may be represented by four sections of patent documents (title, abstract, description, claims that can be considered as different linguistic genres that have different stylistic characteristics and communicative function. Texts within the same domain share the same topic, which is reflected in the use of the same vocabulary [10].

We may assume that Invention is the main concept of the description section with wide use of scientific and technical terminology while the concept Claim in the corresponding section is represented mostly by legal vocabulary.

Undoubtedly, cross-linguistic mediation training should provide the knowledge of the conceptual resource (we may refer to as an invariant) and how the content is presented (variant), regulated by genre and style constraints.

We argue that the genre-based approach in learning mediation strategies aims to help students become effective participants in their academic and professional environments. The process genre approach has been set to employ the strengths of both the process approach and the genre approach. The researchers pay attention to different aspects of the genre approach in teaching writing:

- theoretical background of genre-based approaches to writing [3];
- the process genre writing approach [13];
- using the genre-based approach to teaching writing through the use of model texts [5];
- learning descriptive writing [8];
- focusing on disciplinary content and knowledge [9].

The translation oriented genre analysis is given by Biel [2]. It is claimed that genre analysis helps identify differences in genres structures, conventions and expectations across languages and cultures, distinguishing between obligatory and optional elements, grouping texts according to similar communicative and pragmatic features, thus enabling specifying similar translation difficulties. The author states the necessity to promote the use of the concept of genre in translation studies [2].

Blended or so called process-genre approach allows students to study the relationship between purpose and form of a genre as they use the process of prewriting, drafting, revision and editing. The researchers show that it is the effective approach not only to involve students in learning EFL but to familiarize students in social and cultural context the language is used in [12]. In any linguistic mediation occurs cultural mediation that tries to facilitate understanding. Mediation is inherent in cultural awareness that applies both within a language and across languages and cultures.

Mediation involves the use of the target language “in particular social contexts in ways that are based on certain social needs”, as Stathopoulou [11] states. In other words, cross-language mediation aims to offer information to the audience that is contextually optimal and relevant, usually in common everyday situations. It requires an overall competence that includes linguistic, intercultural and interpersonal competences, needed for living in a multilingual global society. Nowadays there is an incredible growth of attention not only to teaching culture of foreign language but also to taking into account the socio-cultural influences on communication. Teaching foreign language not only as a means of communication but also as a way of understanding the culture of the target language community has become an inevitable part of foreign languages and translation teaching.

Studies of genre and style dominant in translation enable specifying the core of a genre – primary genre forming features that should be preserved in a relevant translation and interpreting. Thus, specifying genre and style dominant serves as a particular filter in the translator’s decision-making process.

We argue that genre and style also regulate the dominance of certain concepts.

We may speak about similar concept complexes or image schemas, offering similar translation difficulties.

Literary texts are represented by literary concepts (feelings, emotions); scientific and technical texts by certain scientific and technical concepts; informative and advertising genres of media texts differ in their key concepts – “Event” and “Positive Evaluation”. Mass media advertising genres are characterized by evaluative saturation, represented by lexical units with positive connotations.

3. Methods

The research employs an analysis of educational and linguistic sources on the issue under consideration. The study includes CEFR description of the essence of cross-linguistic mediation [4], translation-oriented genre analysis [2], the essence of cognitive linguistics [7], the content analysis of informative and promotional media texts, the experimental verification of the effectiveness of the integrative concept and genre analysis in learning cross-linguistic mediation.

3.1. Participants

The experimental training conducted in September-November 2020 and included 40 second-year students of the Institute of Publishing and Printing National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute”.

3.2. Instruments

The main instruments of the research were:

- integration of the cognitive and translation-oriented genre approaches in learning cross-linguistic mediation;
- experimental verification of the genre approach efficacy in teaching ESP written production at the Publishing and Printing Institute of the National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute”;
- content analysis of 100 media texts;
- experimental verification of the efficacy of translation-oriented concept and genre analysis in learning cross-linguistic mediation at the Publishing and Printing Institute of the National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute”.

3.3. Procedures

Experimental verification of the genre approach efficacy in teaching ESP written production took place in 2019-2020 at the Publishing and Printing Institute of the National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute” [1].

Analysis of its procedure and results helped plan and conduct new research in September-November 2020.

The main task of the experimental study lies in using translation-oriented concepts and genre analysis in the teaching and learning cross-linguistic mediation. The content analysis of 100 English and Ukrainian media texts proved the dominance of the concept “Event” with such sub-concepts as participants, accompanying activities, envisaged results in informative texts and “Positive Evaluation” in the promotional one. In addition, the analysis of 100 English and Ukrainian media texts enabled selecting 20 binary texts as an instrument in experimental learning cross-linguistic mediation.

Experimental learning included three stages. In the first stage, the students analysed the English and Ukrainian texts of the same genres and similar topics in terms of their genre characteristics and verbal representation of the main concepts. The main aim of the second stage of experimental learning was interpreting activities based on binary texts. The third stage included written translation of English information and advertising texts.

4. Results and discussion

Genre competence is highlighted in teaching written communication to future publishing specialists at the National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute”. Analyzing the communicative-pragmatic characteristics of information and advertising texts allowed substantiating the methodological typology of genres in teaching English written communication [1].

To exploit the genre approach to learning cross-linguistic mediation, experimental learning based on genre and concept analysis was conducted in September-November 2020. First, the concept analysis of 100 English and Ukrainian texts of informative and promotional character

was conducted. It revealed such vital concepts as an Event for informative genres with such sub-concepts as Participants/Activities/Expected results of the event and Positive Estimation for promotional ones. Second, the concept and genre analysis resulted in choosing 20 binary texts, that is, the texts in different languages but with similar genre features, topics and concepts.

The sources for selecting the binary texts were such electronic resources as:

- BBC Media Centre: <https://www.bbc.co.uk/mediacentre/worldwide>;
- Book forum: <https://bookforum.ua/>;
- Events: <https://ukrosvita.at.ua/publ>, etc.

It is recommended to start learning English with the second-year students familiar with the genres of journalism and who know how to work with information sources and analyse genre peculiarities of information and advertising messages in their native language. The experimental training included 40 second-year students. In preparation for the experiment, its purpose was determined, participants were selected, and experimental materials were prepared.

The developed didactic teaching model became the basis for determining the goals, approaches, methods, teaching aids and control (figure 1). Where objective is developing skills in cross-linguistic mediation; approaches – concepts analysis and genre approaches; methods – mediation of text (binary texts analysis) and practising in interpreting and translation; result – raising effectiveness in interpreting and translation.

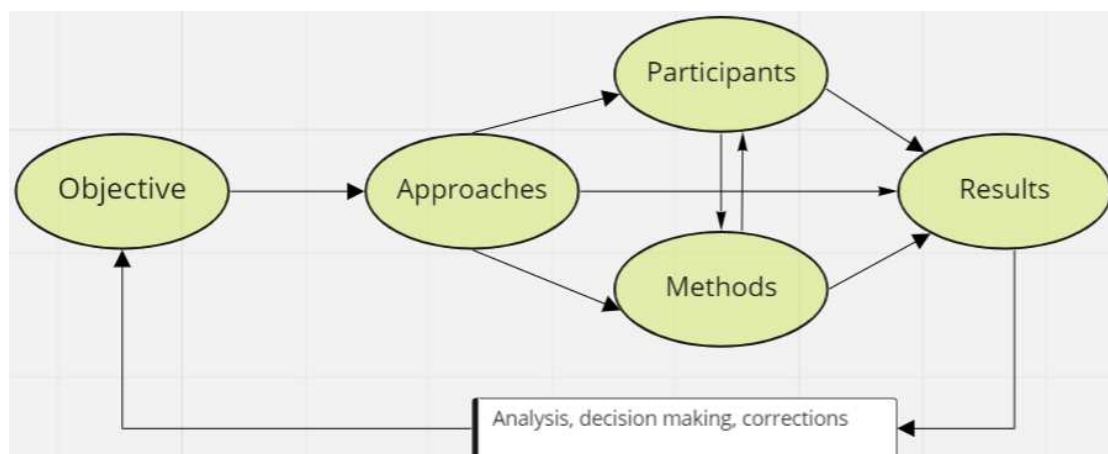


Figure 1: Model of learning cross-linguistic mediation.

The key criteria were a) the content compliance with the source text; b) genre compliance with the source text; c) concepts compliance with the source text; d) lexical and grammatical correctness (table 1).

Before the experimental training, a pre-experimental section was performed. The students of two academic groups EG-91 and EG-92 translated the information and advertising texts. Their results were assessed by chosen criteria and presented in figure 2.

First experimental group EG-91 scored 0.12 for the content compliance, 0.14 for genre compliance, 0.15 for concepts compliance, and 0.12 for lexical and grammatical correctness. The results

Table 1

Scoring according to evaluation criteria.

Criteria	Descriptors	Score
Content compliance	Relevant information to achieve the objectives of the statement is provided. The information presentation corresponds to the required amount to cover topic.	4
	The goals of the statement are almost achieved. The presentation of information is sequential	3
	The information is not logical enough, insufficiently systematized causing difficulties in understanding. The topic is not fully covered.	2
	The information is not arranged properly causing difficulties in understanding. The presentation of information does not cover the topic.	1
Genre compliance	It is necessary to comply with the requirements for the text design in accordance with genre standards. The text is correctly divided by compositional elements, and the statement is logically constructed.	4
	The requirements for the text design in accordance with genre norms have been met. The presentation of information is coherent according to the genre.	3
	There are errors in the text design in accordance with genre standards. The text is divided into compositional elements, but some elements are missing.	2
	The requirements for the text design in accordance with genre norms have not been performed. The text is not divided into compositional elements.	1
Lexical and grammatical correctness	Vocabulary accuracy according to the context. Compliance with grammatical rules. Grammatical structures are used correctly.	4
	The exact use of vocabulary according to the context, but there are some errors. Compliance with grammatical rules, but there are inaccuracies.	3
	Limited range of vocabulary according to the purpose and insufficient linguistic correctness of the text. Some lexical items and grammatical structures are misused.	2
	The use of vocabulary does not correspond to the context; there are some mistakes. The language of the text does not meet the standards. Some grammatical structures are misused.	2
Concepts compliance	Verbal representation of all the source text concepts.	4
	Verbal representation of 75 percent of the source text concepts.	3
	Verbal representation of 60 percent of the source text concepts.	2
	Verbal representation of less than 60 percent of the source text concepts.	1

in the group EG-91 showed that the average learning rate reached 0.53. Second experimental group EG-92 scored 0.14 for the content compliance, 0.14 for genre compliance, 0.12 for concepts compliance, and 0.12 for lexical and grammatical correctness. Pre-experimental results in the group EG-92 showed that the average learning rate in the group reached 0.52.

The results showed a low level of translation skills, justifying the need for experimental training. The experimental learning included the following stages:

1. Before-translating stage (2 hours). Group work. Genre and concept analysis of binary texts with specifying similar and different features in terms of their:
 - logical structure;
 - concept and sub-concepts;

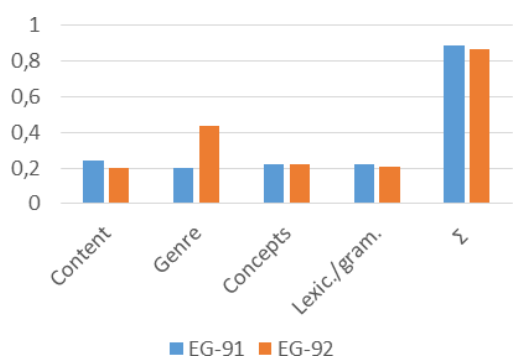


Figure 2: Average results of pre-experimental training according to chosen criteria.

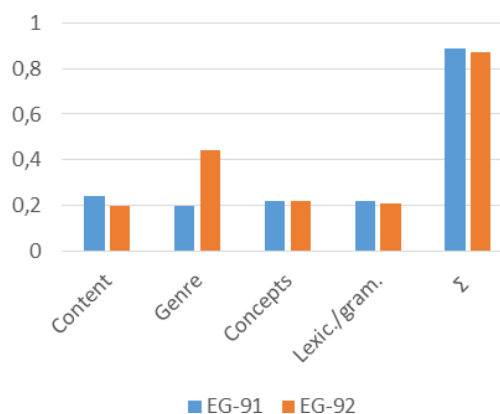


Figure 3: Average results of experimental training according to chosen criteria.

- linguistic representation of sub-concepts.
2. Translation/Interpreting stage (4 hours).
 - Work in pairs: practicing English-Ukrainian and Ukrainian-English interpreting fragments of binary texts;
 - translating English text of the same genre and the same sub-concepts.
 3. After-translating stage (2 hours).
 - Pair work. Editing each other translations.
 - Group work/ Discussing translation problems.

Average results of experimental training according to chosen criteria (figure 3) showed the dynamic change.

EG-91 scored 0.23 for the content compliance, 0.24 for genre compliance, 0.20 for concepts compliance, and 0.22 for lexical and grammatical correctness. The results in the group EG-91 showed that the average learning rate increased to 0.89.

EG-92 scored 0.20 for the content compliance, 0.24 for genre compliance, 0.22 for concepts compliance, and 0.21 for lexical and grammatical correctness. Pre-experimental results in the group EG-92 showed that the average learning rate in the group equals 0.87.

Average results in group EG-91 changed from 0.53 to 0.89 and in group EG-92 – from 0.52 to 0.87. Thus, the integrated concept and genre approach and binary texts as its instrument proved to be effective in learning cross-linguistic mediation. This approach offers a way of adapting the traditional means of translation to a more task-oriented and communicative style of teaching EFL.

The experimental study aimed to apply the integrative concept and genre analysis in the teaching and learning cross-linguistic mediation. 100 English and Ukrainian media texts analysis enabled the selection of 20 binary texts as an instrument in cross-linguistic learning. The results of the pre-experimental stage showed a low level of translation skills, justifying the need for experimental training. Nevertheless, the experimental study results proved the hypothesis that binary texts prove to be an effective tool in learning cross-linguistic mediation.

Therefore, it can be stated that the cross-linguistic mediation training helps provide the knowledge of not only the conceptual resource but also the way the concept is presented, which in its turn is regulated by genre and style constraints [4].

Furthermore, there is no doubt that the focus on disciplinary content and knowledge is crucially vital within learning mediation strategies [9].

In our research we consider the future specialists as the mediator that is viewed as a plurilingual social actor participating in the intercultural communicative event, shaping new meanings and then creating it through writing (or speaking) for people of a different linguistic or cultural background, thus establishing the interaction between languages and cultures, participating in both cultures in the process of mediation [10].

However, the limitations of the research should be mentioned as well. First, the experimental study involved the students majoring in Publishing and Editing only, meaning that a relatively narrow cross-section of the participants was represented.

5. Conclusion

We argue that the concept and genre-based approach in learning mediation strategies aims to help students become effective participants in their academic and professional environments. The process genre approach has been set to employ the strengths of both the process approach and the genre approach. The effective tool represented by binary texts proved effective in learning cross-linguistic mediation in distance learning. The experimental study conducted in 2020 that involved 40 students from the Institute of Publishing and Printing, National Technical University of Ukraine “Igor Sikorsky Kyiv Polytechnic Institute” verified the efficacy of the application of translation-oriented concepts and genre analysis in the teaching and learning cross-linguistic mediation. This was proved by the results of the experimental study that increased from 0.52-0.53 to 0.87-0.89, respectively.

Nevertheless, this aspect requires further development in terms of expanding the fields of science students majoring in and the genres repertoire.

We hope that our research will raise interest in the genre and concept analysis in learning cross-linguistic mediation and bring to light the efficacy of binary texts as an instrument in this learning.

Authors' contributions

I. Antonenko designed and performed the experiment, and analysed the data.

S. Kolomiets verified the analytical methods, planned the experiment and supervised the findings of this paper.

S. Kolomiets and L. Guryeyeva developed the theoretical formalism and verified the analytic calculations.

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