

zu sehen ist (mit dem Off-Ton), verbindet die gezeigten Bilder zu einer Geschichte und versetzt den Zuschauer in die Beobachterrolle. Ein Wahlwerbespot mit dem indirekten Erzähler lässt den Zuschauer die Geschichte selbst formulieren. Ein Wahlwerbespot enthält in der Regel viele Leerstellen, die vom Zuschauer gefüllt werden sollen. Sympathie oder Antipathie zum Handlungsträger beeinflussen wesentlich das Ausfüllen dieser Lücken und das Formulieren einer Geschichte insgesamt.

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COLOUR PARADIGM INTERPRETATION IN "A PERFECT DAY FOR BANANAFISH" BY J.D.SALINGER

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Стаття присвячена аналізу механізмів створення прихованих смислів художнього твору на матеріалі оповідання Дж.Д.Селінджера «A Perfect Day for Bananafish». Вона є продовженням низки статей, у яких досліджуються свідомо творені підтексти, особливості їх генерування, інтерпретації та перекладу. Акцент зроблено на підтекстовій функції парадигми кольорів, яка, функціонуючи на різних рівнях тексту, і в залежності від типу його прочитання, створює додаткові смисли твору або підсилює відкритий план. Парадигма кольорів апелює насамперед до почуттів реципієнта, а отже здатна «навіювати», сугерувати відповідні емоції, при цьому підштовхуючи читача до активного прочитання тексту. Адекватність перекладу текстів зі свідомо твореним прихованим смислом значною мірою залежить від адекватності передачі їх підтекстів, а значить, парадигма кольорів є потужним засобом, який здатен як доносити, так і спотворювати додатковий смисл художнього тексту. Символізм кольорів визначається лінгвістичними, культурними, історичними факторами і часто виконує неоднакові функції у різних мовах та суспільствах. Неможливість заміни поверхневого плану змісту парадигми кольорів часто призводить до неможливості відтворення прихованих відтінків смислу. У такому випадку лише фонова культурологічна та лінгвістична інформація здатна компенсувати смислові втрати, проте ввести її у канву самого твору, на жаль, не уявляється можливим. Таким чином, інтерпретація прихованих смислів художнього твору та аналіз їх передачі у перекладах здатен підвищити адекватність сприйняття текстів, де підтекст є свідомо твореним.

Ключові слова: підтекст, прихований смисл, парадигма кольорів, символізм кольорів, інтерпретація, адекватність, активне читання, емоційний підтекст, смисловий вектор.

Статья посвящена анализу механизмов создания скрытых смыслов художественного произведения на материале рассказа Дж.Д.Сэллинджера «A Perfect Day for Bananafish». Она является продолжением ряда статей, в которых исследуются сознательно созданные подтексты, особенности их генерации, интерпретации и перевода. Акцент сделан на подтекстовой функции парадигмы цветов, которая, функционируя на разных уровнях текста, и в зависимости от типа его прочтения, создает дополнительные смыслы произведения или усиливает открытый план. Парадигма цветов апеллирует прежде всего к чувствам реципиента, а значит способна «внушать», суггерировать соответствующие эмоции, при этом подталкивая читателя к активному прочтению текста. Адекватность перевода произведений с осознано созданным подтекстом в значительной степени

зависит от адекватности передачи их скрытых смыслов, а значит парадигма цветов является мощным средством, которое способно как доносить, так и исказить смысл художественного текста. Символизм цветов определяется лингвистическими, культурными, историческими факторами и часто выполняет неодинаковые функции в разных языках и обществах. Невозможность замены поверхностного плана парадигмы цветов часто приводит к невозможности воспроизведения скрытых оттенков смысла. В таком случае, только фоновая культурологическая и лингвистическая информация может компенсировать смысловые потери, однако вплести её в канву самого произведения, к сожалению, не представляется возможным. Таким образом, интерпретация подтекстовых смыслов художественного произведения и анализ их передачи в переводах способен увеличить адекватность восприятия текстов, в которых скрытый смысл является сознательно созданным.

Ключевые слова: подтекст, скрытый смысл, парадигма цветов, символизм цветов, интерпретация, адекватность, активное чтение, эмоциональный подтекст, смысловый вектор.

The article deals with the analysis of mechanisms of the hidden meaning creation in an artistic work based on the story by J.D.Salinger "A Perfect Day for Bananafish". It continues a series of articles in which explicitly created meanings, namely their generation, interpretation and translation are investigated. The emphasis is made on the subtext function of the color paradigm, which acts at different levels of the text and depending on the type of reading creates additional meanings of the work or reinforces the explicit one. The paradigm of colors appeals in the first place to the feelings of the recipient, and therefore is able to "inspire", to suggest appropriate emotions, while pushing the reader to actively read the text. The adequacy of the translation of works with a deliberately created subtext largely depends on the adequacy of their hidden meaning rendering; thus, the color paradigm is a powerful artistic means that can both render and distort the meaning of an artistic text. Symbolism of colors is determined by linguistic, cultural and historical factors, and often performs various functions in different languages and societies. The impossibility of replacing the explicit plan of the content of the color paradigm often leads to inability to reproduce the hidden shades of meaning. In this case, only background cultural and linguistic information can compensate for the meaningful loss; unfortunately, it does not seem possible to bring it into the canvas of the work itself. Thus, the interpretation of the subtext meaning of a literary work and the analysis of its rendering in the translation process can increase the adequacy of text perception, in case the hidden meaning is deliberately created. Further development of comprehensive methodology of subtext identification and interpreting will undoubtedly enhance the effectiveness of literary text approximation and translation.

Key words: subtext, hidden meaning, color paradigm, symbolism of colors, interpretation, adequacy, active reading, emotional subtext, semantic vector.

Jerome David Salinger is unanimously considered to be an expert in creating subtexts. His works, concise and fragmented, contain several semantic planes, which unfold depending on the way of reading, the competence of a reader, their emotional state, but still have such depth and ambiguity, which can send the recipient to infinity – “the abyss of meaning”, and do not give the finite answers to their questions.

The complexity of Salinger's texts reading makes them difficult to translate; behind the apparent simplicity, there is extraordinary semantic saturation of every word, image, and even graphic presentation. A translator faces an important and difficult task - to convey the surface plan of a work and at the same time try to preserve a potential “insight reading” (since the right of final interpretation always belongs to the reader). The immediacy of the problem of subtext interpreting and translation lies, first of all, in the insufficient study of it, not only in terms of theory but also from the point of view of practice. The translation analysis of the texts of writers known to have been creating hidden planes, gives the possibility to detect “mechanisms”, that is, means of transferring subtexts, the task practically unachievable with works possessing “unconsciously” created hidden meanings. Problems of the rendering adequacy of artistic text semantic layers were investigated by N. Galejeva, R. Dzharshvili, R. Zorivchak, V. Kukharenko, A. Popovich, J. Miller and others.

The purpose of this article is to analyze the colour paradigm of the original story by J.D. Salinger “A Perfect Day for Bananafish”, identify the hidden meanings it creates, find out if the implicit layers created by it intensify the explicit meaning of the story or constitute a discord, which plays a role in the text interpretation [1, c. 39-52]. The translated versions of the story serve a purpose to explore the extent to which the translation render or distort consciously created subtexts by Salinger. As long as implicit meanings are hardly observed with the common reading, it is instructive to apply the so-called method of “slow reading”, which implies that a literary text is divided into short pieces, each of them being individually analyzed from the point of view of stylistic means capable of creating the subtext. Thereafter, these means are interpreted and correlated with the other subtext means of the text. In most cases, the stylistic means form

association networks, which in their turn create meaningful network, responsible for the subtext generation. It is not uncommon, when intertextual connections are involved as well [11].

The existence of the consciously created implicit meanings in the story “A Perfect Day for Bananafish” has long been a subject of discussion and the majority of scholars agree on a variable character of its subtext, that is, on the fact that there exist several subtext layers working in the same sense direction. Thus, well-known Russian researcher of the writer’s works I. Halynskaya considers the «superficial sense» of the story as a structure that works for the creation of an emotional suggestive meaning – “race” [2, c. 12-15; 3, c. 134-150]. This hypothesis seems rather probable, if we recall the epigraph to the cycle of “Nine Stories” - a philosophical mystery of Zen Buddhism, which purpose was to awaken intuition. Such a “race” in the narrative is to induce a reader’s sense of love [2, c. 33-41]. V. Rudnev, the author of the famous “Dictionary of Culture of the XX Century” believes that the story is constructed as a mystery, which, besides the obvious, has at least two hidden answers, that is, two “hidden meanings”; the first - psychoanalytic (analysis of the behavior of the protagonist and the parable of the fish from the standpoint of psychoanalysis) and “Zen” (the story is based on the principles of Zen Buddhism, which were adopted by the protagonist, and logically connected with the story of the Glasses. According to Zen philosophy, life and death are indivisible, and if people kill themselves at the moment of enlightenment, then this is not a tragedy, but a way to nirvana). Rudnev claims that only if several interpretations of the narrative are taken into account, the story can be understood “most adequately” [6, c. 352-355].

We have repeatedly noted [10] that in order to create a subtext, Salinger uses a variety of techniques that ultimately work for the “depth” of a literary text that is, synchronously. This is the use of the extremely dynamic end, which poses a question to the reader, to which there is no direct answer, and the “iceberg principle” is a way of representing events, where «the surface» of the text contains only a small part of the information necessary to understand the idea of the work, while the greater part of it is hidden in the subtext. Another way of expressing events, which works effectively to create a subtext of the story and which can be called “subtext in the subtext” is an allegory. The subtext meaning of an allegory enlightens the character of relationship between the character and the surrounding world, unfolding his deep philosophical and dramatic world outlook. Salinger uses a number of other artistic techniques that are typical of subtext to build a hidden plan of the story. These are, first of all, repetitions: lexical, syntactic, emotional, evaluational and situational, through which the author creates the so-called “leitmotifs” – “dashed lines”. They are also elliptical, that is, unfinished remarks. The colour paradigm is rarely mentioned on the list, as compared to the other stylistic means it plays a modest part in the subtext “choir”. However, the story “A Perfect Day for Bananafish” shows that colours can become a powerful tool in creating a net of associations, which grow into an independent implicit layer capable of adding a significant shade to the overall subtext meaning.

It is worth saying that the colours in the story are represented randomly, seemingly accidentally and used as parts of characters descriptions. However, if we bear in mind that Salinger purposefully created a net of implicit meanings to “develop” his true message to a reader, we can follow the vectors created by the colour paradigm of the text.

The story starts with a traditional for Salinger “phone talk episode”, where the character’s description is interwoven into a dialogue. Muriel, the antagonist of the story is described through the so-called “close-up”, and among the other scarce details there is the beige of her suit the white of her gown. Here we can observe the thing typical of the author’s writings: the colours create two sense vectors. The first, which can also be called the explicit subtext, creates a contrast of the smooth light beginning of the story to the later tragic development of events. It is unfolded through the additional contrast to the ashtray, evidently full of grey ashes (the motive observed in other Salinger’s stories): the lucid image of the youth, beauty, and love is subtly stained by the remains of grey stubs. It is a perfect detail with the profound symbolism in it. Yet, one should not forget about the “dhvani” meaning consciously embedded into the text by the author. According to the philosophy of Buddhism, the white is the colour of balance and contemplation as well as ignorance. At the same time, the ash-grey colour means grief, melancholy, penance and remorse. This adds to the picture of the emotional subtext: a reader is completely unaware of tragic events, which will

happen later lulled by the placidity of the scene, however a tiny shade of affliction plays its part in the creation of the reader's mood.

The allegorical narrative of the protagonist about banana fishes is the quintessence of both the work and the whole cycle of stories; it is the most saturated subtext plan and hence the means of their creation. A fairy tale about fish is a brilliant allegory of a society, which the reader can see with the eyes of the hero. It is one of the most mysterious and ambiguous episodes involving the colour paradigm, which facilitates and even changes the comprehension of the story. Here we deal with several implicit vectors as well:

"Ask me something else, Sybil", he said. "That's a fine bathing suit you have on. If there's one thing I like, it's a *blue* bathing suit".

Sybil stared at him, then looked down at her protruding stomach. "This is a *yellow*", she said. "This is a *yellow*". (...) "A bananafish", he said, and undid the belt of his robe. He took off the robe. His shoulders were *white* and narrow, and his trunks were royal *blue*".

We can observe that the main character is dressed in blue trunks and he sees the blue with those who he shows affection for. The colour having various interpretations in the Indian poetics and in the Indian philosophy is definitely the reflection of some divine imminence, higher spirits, better human qualities. Thus, the blue color, according to the Indian philosophical epic, is the color of the blue lotus flower - the attribute of the god of love, Kama [2, c. 19]. Buddhism claims it the colour of intelligence, faith and eternity. All of these are the qualities inherent in the main character, the ones he is painfully striving for in others, but, alas for him, is unable to find. Yet the episode on the beach is not the only one, where the blue is mentioned. If we turn back to the initial phone talk of Muriel with his mother, they refer to it in connection with a coat: "Well. How's your blue coat?" - "All right. I had some of the padding taken out". It is a trifle episode seemingly unimportant for the interpretation of implicit meaning. However, if we remember that one of Salinger's favourite ways to create a subtext is to build up association networks, we can note that blue is presented as a part of a material thing (the coat), which is evidently unwanted by the owner, in other words, for Muriel blue is "out of fashion". This could be extrapolated to the general attitude of lay people like Muriel to the ones like Seymour: spiritual values are out of date; they can be easily taken out like the padding of the coat. The hidden contrast sends the meaningful vector to the final question why Seymour killed himself and helps the reader approach the answer.

The yellow is also the symbol of Buddhist love, spirituality, immateriality, withdrawal from the world (the Buddhist monks not without reason wear the yellow clothes). Yellow is also the colour of pride. In terms of prime elements of the Indian philosophy, the two colours symbolize the water and the earth, two basic elements giving life to everything. Interestingly, the main character favours the blue colour and shows dislike to the yellow one, though the two are definitely positive in the Buddhist philosophy. It can be partially explained by the elevation of thoughts and behavior he possesses. In his attempts to gain the highest level of spiritual development, he rejects everything earthly trying to fuse with the immortal. Anyway, the blue and the yellow create the harmonious contrast directing the reader's thoughts into the stream of philosophical contemplation.

Eventually, the colour worth mentioning in the connection to the problem is the black. It is not given directly in the description of events but it dooms over in the final part of the narration. When the character comes back to his room, he takes "an Ortgies calibre 7.65 automatic" (which is definitely black), releases the magazine (another black "spot") and cocks the piece (which is a part of a black thing). Thus, the suspense grows and it finally "fires" with a bullet that kills the character. The author managed to create the final riddle not only in the text, but also in the subtext. In Buddhism the black represents not only physical death, it also denotes spiritual death, the death of an ego, the destruction of ignorance, the death of everything that stands in the way of enlightened experience. Such is this color, black, shining, coal. The contradiction creates the answer: out of the tragic, irreparable outcome some hope for the eternal life, the life of the divine, enlightened spirit, and it gives the reader an impulse the author was trying to give.

In terms of translation, the colour paradigm is both easy and tricky to render. If the translator deals with the explicit level of the text, the only difficulty they can come across is the translation of colours, the names of which contain different denotative meanings, as connotations do not coincide frequently and present a separate problem. If we take the translations of Muriel's "white silk

dressing gown” or “white shoulders” of the main character, they do not represent a problem as both denotative and connotative meanings coincide in English, Ukrainian and Russian. For instance, “Плечи у него были *белые*...” in the translation by Rait-Kovaleva and “Плечі молодого чоловіка були *бліді*...” in the Ukrainian version by Dmytro Kuzmenko. “White” and “pale” differ in their form and connotation, but similar in the denotative aspect, which makes the translation quite adequate at both explicit and implicit text layers. The *blue* color, however, is a perfect example of a translator’s challenge. Thus, Rait-Kovaleva chooses “синий” in her translation: „синее пальтишко”, „синие купальнички”, „ярко-синие (плавки)” and choosing the colour retains the bright contrast to the yellow. Meanwhile, the Ukrainian translation by Dmytro Kuzmenko is based on variations: „блакитне пальто”, „блакитні купальнички”, але „яскравосині (плавки)”, and it somewhat “rubs” the intensity of the image, but better conveys the implicit meaning of the colour. It is especially important, if we remember that the light blue in the philosophy of Buddhism is significantly different from the dark blue (the colour of the Buddha statues as well as the walls of the temples are rather light blue or sky-blue). In this respect, the Ukrainian translation approximates the hidden meaning of the colour better.

An important feature of the subtext is its ambiguity, “infinity”; hence, each recipient will have their own thoughts, ideas and emotions about the hidden plans of the work. But it is possible to somehow affect the perception of the reader, direct the flow of their thoughts, compensate for the “gaps” with the help of explications and comments [4; 5]. This is especially important for the works of Salinger, who deliberately created a subtext, and therefore gave them a certain vector. Colour paradigm is an important part of the mechanism of subtext creation; it is quite easy to identify and to adequately translate at the surface level of a literary work. However, when it comes to rendering of the implicit meanings, finding the right equivalent to the names of colours and their associations can be a challenge. For that matter, it is difficult to overestimate the background knowledge possessed by a translator as well as by a recipient. Compiling informative glossaries, providing cultural, philosophical and linguistic information is an essential aspect of successful rendering and comprehension of a literary work. The “depth” of meaning can be discovered solely with the help of active reading, which is unimaginable without finding out all of the meaningful vectors, both hidden and explicit, which act to reveal the truth thought out by the author. In this light, it is important to note that techniques for creating a subtext are as diverse as the subtext itself. The prospect of this study is to expand the list of artistic means and techniques capable of hidden meaning creation and to further explore the mechanisms of their interpretation while translating. The development of methodology, which can facilitate identification and analysis of both deliberately and unconsciously created implicit meanings, seems of immediate interest as well.

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ДЕФІНІЦІЙНА ІНТЕРПРЕТАЦІЯ ЛЕКСЕМ-РЕПРЕЗЕНТАНТІВ ПОЛІТИЧНИХ КОНЦЕПТІВ ГУМАНІЗМ, ПЛЮРАЛІЗМ, МУЛЬТИКУЛЬТУРАЛІЗМ, ТОЛЕРАНТНІСТЬ

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У статті здійснено огляд лінгвістичних поглядів вітчизняних та зарубіжних мовознавців на когнітивну структуру концепту. Здійснено контекстуально-інтерпретаційний аналіз прикладів мовної вербалізації лексем гуманізм, плюралізм, мультикультуралізм, толерантність. У результаті в семантичному просторі лексем було виокремлено такі аспекти значень: 1) суспільно-політичний; 2) особистісно-орієнтований (зовнішній та внутрішній); 3) філософський; 4) юридичний; 5) історичний. Філософський аспект відрізняється однозначністю тлумачення і розташовується частіше на першому місці в словникових статтях. Суспільно-політичний аспект в українській мові визначувався певною рівнозначністю особистісно-орієнтованого і суспільно-політичного аспектів. Внутрішні особистісно-орієнтовані значення мають яскравий суспільно-політичний відтінок. Історичне значення займає важливу позицію у словниках, оскільки виражається майже у всіх дефініціях слів, окрім лексеми «мультикультуралізм», що пояснюється її недавньою появою в українській мові. Юридичний аспект у досліджених словниках репрезентує лише лексема «плюралізм» і має однозначне тлумачення.

Ключові слова: аспект, гуманізм, когнітивна структура, контекстуально-інтерпретаційний аналіз, концепт, мультикультуралізм, плюралізм, толерантність.

В статье осуществлен обзор лингвистических взглядов отечественных и зарубежных языковедов на когнитивную структуру концепта. Осуществлена контекстуально-интерпретационный анализ примеров языковой вербализации лексем гуманизм, плюрализм, мультикультурализм, толерантность. В результате в семантическом пространстве лексем были выделены такие аспекты значений: 1) общественно-политический; 2) личностно-ориентированный (внешний и внутренний); 3) философский; 4) юридический; 5) исторический. Философский аспект отличается однозначностью толкования и располагается чаще на первом месте в словарных статьях. Общественно-политический аспект в украинском языке определяемый определенной равнозначностью личностно-ориентированного и общественно-политического аспектов. Внутренние личностно-ориентированные значения имеют яркий общественно-политический оттенок. Историческое значение занимает важную позицию в словарях, поскольку выражается почти во всех дефинициях слов, кроме лексемы «мультикультурализм», ибо он зафиксирован в украинском языке недавно. Юридический аспект в исследованных словарях репрезентует лишь лексема «плюрализм» и имеет однозначное толкование.

Ключевые слова: аспект, гуманизм, когнитивная структура, контекстуально-интерпретационный анализ, концепт, мультикультурализм, плюрализм, толерантность.

This article reviews linguistic views of Ukrainian and foreign linguists on the cognitive structure of the concept. The complex approach to the study of the cognitive structure of the concept is considered, namely: 1) the aspect of the concepts under consideration is identified by the analysis of vocabulary definitions, analysis of semantic factors; 2) analysis of the language means of verbalization of concepts; 3) contextual-interpretational analysis of examples of language verbalization of lexemes; 4) construction of a linguistic cognitive frame-field model; 5) comparative analysis of structural positions of nuclear and peripheral slots and signs of concepts. The contextual-interpretational analysis of examples of the language verbalization of lexemes «humanism», «pluralism», «multiculturalism», and «tolerance» has been carried out in detail. As a result, in the semantic space of lexemes such aspects of meanings were singled out: 1) socio-political; 2) person-oriented (external, internal) 3) philosophical; 4) legal; 5) historical. The philosophical aspect has a number of features. In dictionaries, it is quite noticeable; differs unambiguous interpretation and is located more often in the first place in the dictionary entries. Concerning the socio-political aspect, it must be pointed out that in the Ukrainian language there is a certain equivalence of the person-oriented and socio-political aspects. The socio-political aspect has more unambiguous definitions, which are located at the beginning of the dictionary entry. Let us note that the internal personality-oriented significance of «humanism», «pluralism», «tolerance», and «multiculturalism» have a vivid social and political connotation. Historical significance occupies an important position in dictionaries, since it is expressed in almost all definitions of words, except the lexeme «multiculturalism», which is due to its recent appearance in the Ukrainian language. The legal aspect in the dictionaries is only a lexeme «pluralism» and has an unambiguous interpretation.

Keywords: aspect, humanism, cognitive structure, contextual-interpretation analysis, concept, multiculturalism, pluralism, tolerance.