МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

КІРОВОГРАДСЬКИЙ ДЕРЖАВНИЙ ПЕДАГОГІЧНИЙ
УНІВЕРСИТЕТ ІМЕНІ ВОЛОДИМИРА ВИННИЧЕНКА

НАУКОВІ ЗАПИСКИ

Серія:
Філологічні науки

Випуск 154

м. Кропивницький
Видавець Лисенко В.Ф.
2017

ББК 81.2(3)
Н34

Наукові записки. - Випуск 154. - Серія:
Н34 Філологічні науки – Кропивницький:
Видавець Лисенко В.Ф., 2017.– 830 с.
ISBN 978-617-7197-66-8

До Наукових записок увійшли статті, присвячені дослідженню актуальних питань лексичної семантики, ономастики, термінознавства, граматики, фонетики, теорії та практики перекладу на матеріалі слов'янських, германських і романських мов у світлі сучасних когнітивно-комунікативних, соціолінгвістичних, літературознавчих методологій.

Збірник розрахований на наукових працівників, викладачів, аспірантів та здобувачів наукового ступеня і студентів факультетів іноземних мов.

ББК 81.2(3)

Друкується за ухвалою вченої ради Кіровоградського
державного педагогічного університету імені Володимира Винниченка
(протокол № 8 від 27.02.2017 року).

Статті подано в авторській редакції

ISBN 978-617-7197-66-8

CURRENT ISSUES OF LANGUAGE, TEXT, AND APPLIED LINGUISTICS RESEARCH

УДК 81+159.964.225

SYSTEMATIZATION OF THE NOTIONS OF A COMMUNICATIVE SUBLIMINAL INFLUENCE

Alla KALYTA (Kyiv, Ukraine)

За результатами виконання системного аналізу різноманіття смисломістких елементів, що входять до понять стратегія, тактика, метод, прийом і засіб комунікативно-сугестивного впливу автором скореговано існуючі формулювання зазначених понять.

Ключові слова: *комунікація, сугестивний вплив, стратегія, тактика, метод, прийом, засіб.*

По результатам выполнения системного анализа многообразия смыслосодержащих элементов, входящих в понятия стратегия, тактика, метод, прием и средство коммуникативно-суггестивного воздействия, автором скорректированы существующие формулировки указанных понятий.

Ключевые слова*: коммуникация, суггестивное воздействие, стратегия, тактика, метод, прием, средство.*

As a result of a systemic analysis of the variety of elements that form such notions as strategy, tactics, method, technique and means of a communicative subliminal influence the author has updated the existing definitions of the mentioned notions. The author views the strategy as a planning tool of the highest hierarchical level, possessing the highest degree of generalization in relation to all the terms and notions that are usually used to describe a subliminal communicative influence. The tactics is regarded as a complex set of means realizing the strategy, while the strategy is considered achieved only if all the assigned tactical tasks have been solved. The presented systematization of notions of a subliminal influence can serve as an effective basis for unification of any terminology and scientific views in other related spheres of scientific knowledge.

Keywords*: communication, subliminal influence, strategy, tactics, method, technique, means.*

Numerous scientific works of contemporary linguists (see, for instance, [1; 2; 11; 13; 18; 24]) are mainly oriented on the analysis of strategies, tactics, methods, techniques and means of subliminal influence in communication. The distinctive feature of such a research lies in often unsystematic character and lack of hierarchy of classified definitions, which greatly complicates the process of correct perception of scientific knowledge, designed to shape an adequate picture of linguistic reality.

Therefore, the objective of the paper is to systematize definitions of strategies, tactics, methods, techniques and means of communicative subliminal influence known in linguistics.

An important point to make here is that as a methodological basis for the analysis presented below we have taken the following assumptions. The core principle of systematization of concepts describing the phenomenon of subliminal influence is the theoretical principle of ascending from the abstract (strategy) to the specific (means). The hierarchical axis of subordination of the considered terms is based on the principle of the functional purpose unity, according to which each higher-level conceptual element (e.g., strategy) plays the role of purpose in relation to the subordinate one (e.g., tactics) while any lower-level element towards the higher-level one may be regarded as means. Morphological series (similar according to external attributes of elements) are constructed using the methods of a system analysis [8, p. 96-97], while the disclosure of an alternative variety of their constituent elements is carried out on the consecutive lower-level hierarchical levels.

Defining the communication strategy as global in relation to other concepts, i.e. as the concept of a higher level of communicative hierarchy relating the purpose and the possible means to achieve it, V.E. Cherniavskaya correctly, in our view, regards the strategy as the most general hierarchical purpose [20, p. 45-46]. Arguing about the communication-and-speech strategy as an integrated concept that implies the inseparable unity of speech, cognitive and communicative activities, she introduces the definition of special strategies, variably implementing the general one. Similarly O.S. Issers [6, p. 105-109] dwells on primary and secondary, or general and special speech strategies. Anyway, as it is proved by other scientific papers we have analyzed, on the second hierarchical level of the focused system the authors describe those complex means (special, secondary, divergent and other strategies), which in the academic science are traditionally called tactics, i.e. the components of the strategy (see, e.g., [16, p. 1304]).

It should be noted here that despite very similar definitions of the strategy and tactics, found in many sources [5, p. 53; 20, p. 45; 15, p. 170-173; 27], they should be distinguished according to the three main characteristics [16, p. 1279, 1304; 9, p. 302]. Firstly, the development of a strategy is a special kind of thinking in the process of goals setting, main tasks setting as well as the choice of ways to implement them. For its part, tactics as a tool of strategy delivery is a strictly technological science of thinking with creative elements aimed at the synthesis of scientific and practical knowledge on the use of alternative means to reach one of the objectives set out in the strategy. Secondly, the strategy as the goal is calculated for a long time, while for the implementation of each individual tactical task as one of the strategy elements, as a rule, a shorter period of time is allowed. Thirdly, and this is particularly important, the strategy, being estimated for a specific prospect, is a kind of a hypothetical plan containing tasks and ways as well as terms of their implementation. Compared to the strategy, tactics is worked out as a synthesis of scientific and practical knowledge, directed to perform quite a specific plan of actions in external circumstances, using existing tools to solve the problem. In addition, tactics have to provide alternative solutions to a particular problem in view of possible deviations of events from their predicted development. Therefore, we can regard the tactics as a complex means of strategy implementation and consider the strategy implemented only if all the assigned tactical tasks have been solved.

In the light of the said above we continued analyzing the definitions of a communicative strategy, proposed by linguists in their works. The analysis showed that similarly to the situation discussed above, the author of the work [3, p. 11] argues the existence of a speech strategy, which he defines as a system of communicative actions performed by the sender under the control of operations of selection and combining, thematic processing and text encoding relevant to the strategic goal. It should be noted that, as we have already shown it, in reality there may be only a communicative strategy, against which the proposed “speech strategy” has all the typical features of communication tactics. This is evident from the linguistic practice which proves that speech strategy cannot exist in a pure form, since even a masterfully planned speech is always only a tactical element of a certain communication strategy originated in the author’s mind. It is also known that under real circumstances of written communication a so-called “speech strategy” is commonly accompanied by graphic and illustrative means, while in oral communication non-verbal means are unavoidably used. Consequently, according to the third characteristics mentioned above, we are dealing with a typical communication tactics.

In the paper [20, p. 46] by manipulation is implied a special communication-and-speech strategy directed towards the implementation in the recipient’s consciousness some desires, attitudes, assessments, which are designed to meet the addressee’s interests. Moreover, the author proposes to consider manipulation as a variant implementation of the general higher-level persuasive strategy. It is difficult to agree with such points, given that according to its functional and hierarchical level in communication manipulation is neither the strategy nor even tactics. Besides, depending on the complexity of the communication target structure manipulation performs only the role of one of the technological methods or techniques of a subliminal influence on the recipient. The contradictory nature of the second thesis cannot but be questioned, since in communication, as well as in other spheres of human activities, only one strategy can exist. Therefore, we believe that instead of the term “persuasive strategy” it might be more correct to use the notion of tactics.

In terms of a systemic approach there is a certain incorrectness present in the paper [21, p. 14-15], which states that when choosing a compromising strategy as a tactics the speaker can use blaming and ridiculing utterances (to influence the communication by means of evaluative and an emotional impact) and when choosing a submissive strategy he/she uses the utterances, expressing demand or evidence (in this case the influence is realized through coaxing and reasoning). In our opinion, the verbal construction of such a system poses some inaccuracy since the author offers definite types of utterances as a tactics, which, as is known, can act within this system, as in any other linguistic system, only as a means of achieving the strategy goals. Without denying the author’s right to offer her own terminology, we are appealing to a well-known methodological principle of Occam (or Occam's razor, or scissors), considering it rational to resort to the existing academic knowledge, according to which we can talk only about certain tactics of speech influence, certain types of utterances being their means.

Following the ideas expressed by T. van Dijk and W. Kinch [4], S. Osokina [12, p. 72] refers the tactics of citation, exaggeration, concessions, etc. to the strategy of discrediting, while the tactics of "a black opponent", threat, insult, etc. are viewed as the subordinates to the invective strategy. Here we also observe a violation of the above mentioned methodological principle of the hierarchical subordination axis of the terms employed to describe the phenomenon of a communicative subliminal influence. As we have emphasized, in any sphere of human activities that requires the development of a strategy, the number of alternative strategies is rather limited. They are formed according to a philosophical and methodological model of complex systems' functioning (see [7, p. 102-104]), described by the famous triad of dialectical logic: "thesis – antithesis – synthesis". For example, in present day business, regardless of its sphere, only three strategies are usually advanced: the strategies of creation, business effective development and transition to a qualitatively new level. At the same time, at the "antithesis" stage (in case of failure of an effective development strategy) it is possible to work on the known, relatively short-term strategy of the recovery from recession. These very circumstances, being traditional for all the areas of knowledge, give linguists the grounds to view the strategy as a planning tool of the highest hierarchical level, possessing the highest degree of generalization in relation to all the terms and notions that are usually used to describe phenomena, processes, mechanisms, methods, etc. constituting the nature of a subliminal communicative influence.

Thus understanding the existing logic and its mechanisms used in creation of scientific concepts and notions, it is easy to see that the outlined in the paper [12, p. 72] "invective strategy" and "the strategy of discrediting" are nothing but tactics of a subliminal influence, while the mentioned "tactics" are rather specific methods or techniques of their realization.

A similar transformation or shift of notions is traced in the paper [23, p. 58-96] that classifies the following persuasive strategies used in a socio-political communication: the strategy of creating a convincing utterance, the strategy of being relevant, attractive to the listener, of the emphasizing point, etc., which are, in fact, a symbiosis of tasks and techniques of a communicative subliminal influence.

Not dwelling further on the existing in theoretical works errors, negligence or inaccuracies connected with the use of notions of a communicative subliminal influence, we will name the most common of them typically occurring in a number of linguistic papers (see [1; 5, p. 51–53; 11, p. 87–88; 10; 14, p. 27–33; 22, p. 144; 26, p. 21–22, 51–57, 72, 88, 101, 168–169, 173; 25, p. 16–17, 21–82]). They are as follows: marking techniques and tactics with the term "strategy" and overestimation of hierarchical levels of techniques and methods to the level of communicative tactics.

Therefore, we consider it timely to update the existing definitions of the notions of a communicative subliminal influence, synthesizing them on the basis of the structure and content of the corresponding definitions given in different reference sources (see [9, p. 299; 16, p. 797]).

In accordance with this, the ***method*** of a communicative influence as an element of theoretical knowledge shows the way and sequence of the means' and techniques' application to achieve a specific goal or solve a particular problem. It should be noted that the method is the lower hierarchical element comparing with such components of the system realizing a communication strategy as tactics and techniques. This fact is particularly important as all other lower elements of the structured system of means (ways, devices, operations as well as linguistic and extra-linguistic means) are quite naturally considered by linguists to be the means serving to fulfill definite communicative technologies.

According to the accepted logic [17; 19], the ***way*** of a communicative impact, as a means realizing its specific method, includes a precise and unambiguous sequence of speech operations and techniques as well as the means of their actualization.

In its turn, the ***technique*** is a practice-proven means of a communicative influence that prescribes a specific sequence or order of the use of linguistic and non-linguistic means and/or their combinations.

Viewing the content of the given definitions as a methodological reflection basis, we shall analyze the existing in linguistics definition of ways and techniques that serve to realize a communicative strategy.

Thus, it is quite logically stated [21, p. 11] that the way of speech influence is a set of techniques or operations of practical activities, which correlates with the speaker's illocutionary goals. It is emphasized that persuasion, suggestion and inducement, having their own means and techniques, are traditionally viewed as the ways of fulfilling the strategy of speech influence [ibid, p. 6].

However, the author of the analyzed paper [ibid, p. 11] wrongly, in our opinion, reduces the status of the training method to the level of a particular way that fulfills the strategy of speech influence. And yet, the ways that realize the methods of a communication strategy are presented adequately to the substantiated above logic.

Concerning the techniques, they are mainly regarded [20, p. 46] as a single phenomenon, or a specific communicative step, acting as a single tool for realizing the general strategy. This view on the notion of technique, though not contradicting the above given definition, does not, unfortunately, include the indication as to the correlation between the functional aim of definite techniques and a particular sequence or combination of linguistic and paralinguistic means.

In our opinion, the nature of a technique as a means that realizes a particular method is revealed in the paper [21, p. 16], which states that the technique of a communicative influence comprises the speaker's specific psychological, pragmalinguistic and semiotic actions aimed at achieving his/her immediate illocutionary objectives as well as gaining the control over speech situation.

We can only add that a practical inexhaustibility of alternative means that realize techniques of a communicative subliminal influence is conditioned by the objective possibility of using in communication the unlimited variety of successive combinations of linguistic, paralinguistic, psychological and other means.

We believe that the presented classification, performed on the basis of existing theoretical and methodological knowledge about a communicative subliminal influence, can serve as an effective foundation for unification of terminology and scientific views in the fields of pragmalinguistics, speech act theory, cognitive science, psycholinguistics, text linguistics and other related spheres of scientific knowledge.

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ВІДОМОСТІ ПРО АВТОРА

Алла Калита – доктор філологічних наук, професор, професор кафедри теорії, практики та перекладу французької мови Національного технічного університету України «Київський політехнічний інститут імені Ігоря Сікорського».
Наукові інтереси: просодія емоційного мовлення, когнітивна фонетика, психо-енергетика і сугестія мовлення.

УДК 81”25

GENDER TRANSFORMATIONS IN TRANSLATION FROM UKRAINIAN INTO ENGLISH: REGULARITIES AND IRREGULARITIES

Valery MYKHAYLENKO (Ivano-Frankivsk, Ukraine)

Гендерний концепт враховує родові особливості, соціальні відносини і мовну картину світу. Регулярно категорія роду українського іменника виражена флективно і перекладається лексемами, які вказують на біологічну стать референта, хоча в деяких випадках категоря роду може бути змінена, наприклад, в українській мові іменник дитина ж. р. при перекладі на англійську мову змінюється категорія роду на с.р., проте, адресат «прочитує» рід іменника, біологічну стать референта, як чоловічий (хлопчик-дитина) або жіночий (дівчинка-дитина) в обох мовах під впливом контексту. Закономірності та виключення при перекладі гендерних номінацій можуть міняти свій статус під впливом лінгвістичних і соціальних змін.
Ключові слова: *рід, переклад, трансформація, усунення, дискурс, мовна картина світу, Кобилянська.*

Гендерный аспект учитывает особенности грамматического рода, социальные отношения и языковую картину мира. Категория рода имени существительного в украинском языке выражается флективно и переводится лексемами, что указывают на биологический род референта, хотя в некоторых случаях могут возникать изменения, например, касательно украинского существительного 'дитина'. Закономерности и исключения при переводе гендерных номинаций могут менять свой статус под воздействием лингвистических и социальных изменений.
Ключевые слова: *род, перевод, трансформация, устранение, дискурс, языковая картина мира, Кобылянская.*

The gender concept takes into consideration gender characteristics, social relationship, and the language world view. Regularly the gender category of the Ukrainian noun is flectionally expressed and translated into English by lexemes revealing biological sex of the referents, though in some cases the gender may be changed, for instance: Ukrainian дитина is of the feminine gender, when English child is of the neuter gender but the *addressee "reads" the biological sex of the referent, either masculine (a boy-child) or feminine (a girl-child) in both languages due to the context. Regularities and irregularities in translating gender nominations can interchange their status under the influence of linguistic and social changes.*

Key words: *gender, translation, transformation, elimination, discourse, language world view, Kobylianska.*

INTRODUCTION

Many academic publications in the field of translation are focused on the concept of gender, for instance, Kulbabska 2015, Bokor 2007, Talbot 2003, von Flotow 2001, Simon 1999, and Chamberlain 1998. According to Lori Chamberlain, "the issues relating to gender in the practice of translation are myriads, varying widely according to the type of text under translation, the language involved, cultural practices and countless other factors [10, p.96]". A language has different resources to distinguish the male from the female of species. It may use completely different words for them; it may simply add a feminine ending to denote the female animal. It may also add a word for maleness or femaleness. English has almost lost gender markers, Gabe Bokor writes, when referring to inanimate objects, with the exception of the feminine sometimes used for vessels and other means of transportation [8]. However, it has preserved the three pronouns for the three genders (he, she, it). The distinctions between male, female, and sexless gender have some connection with natural distinctions, but as Otto Jespersen underlines, in many cases it seems to be purely arbitrary without any reference to natural conditions [12, p.1-39].

The object of the present paper is a contrastive analysis of the gender nominations of the human-beings in the Ukrainian short story of "Аристократка", 1891, by Olha Kobylianska [5] and its English translation "The Aristocratic Woman", 1999 by Roma Franko [13]. The very title of the English translation served as Ariadne's thread to the complicated problem of gender transformations in the process of translation from Ukrainian, a flectional language, into English, an analytical one. The length of the Ukrainian text is 1254 word-forms and that of English is 1803 word-forms.

STATE OF THE ART

Von Flotow offers a comprehensive overview of research areas in which the issue of "gender and translation" could be investigated: historical studies; theoretical considerations; issues of identity; post-colonial questions; and more general questions of cultural transfer [23]. Most linguists consider *gender* as a grouping of nouns into classes of masculine, feminine, and sometimes neuter such that the choice of a noun of a given class syntactically has an effect on the *form* of some other word or element of the sentence or discourse (such as articles, adjectives, and pronouns) [see the definition of jender15, p.192].According to A. Pauwels languages with a "grammatical gender" system categorize nouns into gender classes on the basis of morphological or phonological features [18, p.557]. However, while many believe that a *grammatical gender* system does not have connection with '*extralinguistic category of sex*', Greville G. Corbett acknowledges that grammatical gender system is not merely a morphological system, but it has also a semantic basis which becomes obvious, particularly, in gender assignment to human (agent) nouns, where most nouns referring to women are feminine, and those referring to men are masculine [11, p.7].

In Suzanne Romaine's belief, the modern European languages probably inherited grammatical gender from a pattern of noun classification arising in ancient Indo-European, where originally grouped nouns according to phonological or sound-based principles which then developed into a grammatical system of syntactic concord or agreement. She claims, "Over time, however, these noun classes acquired a certain amount of semantic motivation by association with certain prominent nouns belonging to them. Thus, classes with a large number of nouns referring to female animates became associated with the female sex, whereas those containing a large number of nouns referring to male animates were associated with the male sex" [19, p. 69].

J. van Berkum points out that grammatical gender assignment in different languages could be on the basis of one of the following characteristics of the noun: (1) semantics of the referent; (2) phonology of the noun (e.g.: French); (3) morphology of the noun (e.g.: Russian and Ukrainian); or (4) a combination of the above mentioned factors (e.g.: German) [23, p.27].

The key theoretical and methodological fundamental of the gender concept is based, A. Kirilina admits, on four interdependent factors: cultural symbols; their regular ways of interpretation in the area of religion, science, law and politics; social institutions and organizations;

and personality identification [4, p.6]. Accordingly, the gender concept takes into consideration gender characteristics, social relationship, and the language world view. Regularly the gender category of the Ukrainian noun is flectionally expressed and it is translated into English by lexemes revealing biological sex of the referents, though in some cases the gender may be changed, for instance,Ukrainian *дитина* is of the feminine gender, when English *child* is of the neuter gender but the noun must reveal biological sex either the masculine (a boy-child) or feminine genders (a girl-child) in both languages due to the context, for instance:

1.4.(5.1.) *Кождій дитині була «бабунею», а недужим – лікарем* [5].

She was a babunya [granny] to every child,..[13]

The distinction between social and biological gender (sex) is one of the most crucial factors in the discussion of gender, for instance:

Кождій дитині була «бабунею», а недужим – лікарем.[5].

She was a babunya [granny] to every child and a doctor for the ailing.[13].

Ukrainian«бабуня», f →English [granny], f , but the Ukrainian noun лікар, m (cf: лікарка, f) and both regularly translated → English doctor, which can be interpreted either m or f (m/f) due to the context.

In Kobylianska's time traditionally a doctor was a man, that is a social gender then a doctor could be male and female but the noun grammatical gender remained masculine. The lexical-grammatical valency could reveal the biological sex of a doctor. In English the correlation of the 3-rd person singular pronoun reveals the biological sex of the doctor. These two semantic levels of gender are often inaccurately conflated with each other. O. Selivanova stresses that conceptual transformation depends upon social-cultural stereo-types and fixed the human consciousness [7, p.10].

INVESTIGATION

There are 23 singular nouns in the SL: *жінка* (1)wife, (2) woman; *вдов*а 'widow'; *донька* 'daughter; *дитина* 'child'; *бабка, «бабуня»* 'granny'; *женщина* – woman, *матір, ненька, мати* 'mother'; *аристократка* (cf.: Ukrainian *аристократ*), in English "aristocrat", but the translator strengthened the gender nomination with the noun *woman*:'aristocratic woman', likewise *син-п'яниця* 'drankard'; *жебрачка* (cf.: *жебрак, m*) English 'begger' of both m/f; *чоловік* (1)husband, (2) man; син 'son; *внук* 'grandson'; *син-п'яниця* 'drankard'; *лікар*, 'doctor'; *священник* 'priest'; *селянин* 'peasant' actualizing human-beings in the SL. There is also one substantivized adjective *мертва*, f and substantivized past participle *померша,* f which both are translated as 'the deseased', m, f.

Grammatical gender may cause translators some difficulties when they translate from the source language (Ukrainian) in which gender is differently grammaticalized compared with the target language (English), for instance:

N f → Nm/f

6.1. Чулася незвичайною людиною.[5]

She felt herself to be an uncommon person.[13]

людина, f. →person, m/f

Nm/f → Nm/f

1.2. *яко бідна вдова при своїм сині, однім з найбільших і найнедбаліших п'яниць села* [5].

*She lived in a small village … with her son, one of the besottrd and worthless drunkards in the village [*13]

п'яниця, m/f → drunkard, m/f.

These difficulties may be particularly intensified when grammatical gender coincides with the sex of the referent; for example when the SL shows no gender distinction in the first-person pronoun but grammatical gender agreement patterns which may produce the effect of gendered self-reference through gender concord [14, p.89].

In the SL following sentences the feminine grammatical gender and female biological gender coincided and retained into the TL:

1. **N f→ N f**

1.1. *Донька з дітьми також прибула.*[5]

The daughter and her childreb had arrived.[13].

донька, f → daughter, f.

1.2. *яко бідна вдова при своїм сині,. [*5].

and later as an ompecunious widow, with her son,..[13]

вдова, f → widow, f.

1.3.*Зразу – яко жінка чесного, загальноповажаного чоловіка,.* [5].

At first as the wife of an honourable, widely respected landowner,. [13]

жінка, f → wife, f

1.4. *Кождій дитині була «бабунею»* [5].

*She was a babunya [granny] to every child…[*13].

бабуня, f. → babunya (granny) , f.

1.5. *Хто журився там, у голоснім світі, старою, зовсім зубожілою женщиною, матір'ю п'яниці?* [5].

Who showed any concern out there , in that clamorous world, about an old, completely indigent woman, the mother of a drunkard? [13].

мати, f → mother, f.

1.6. Моя рідна ненька; я мушу її прославляти! [5].

My own mother! I must glorify her![13]

ненька, f → mother, f.

1.7. …а погляди внуків зверталися з тихим цікавим подивом на бабку і її окруження [5].

While the grandchildren turned, time and again, to gaze at their grandmother and her surroundings.[13].

бабка, f → grandmother, f.

1.8. Душа бабуні могла чутися вдоволеною [5].

And she always at them with the secret pleasure…[13].

бабуня ,f → grandmother, f.

1.9. Саме в той час померла женщина.[5]

It was then that old woman died.[13]

женщина, f → woman, f.

1.10. Вона – моя мати! – кликав він п'яно-гордим голосом.[5].

She –was my mother he called out in a drunkenly proud voice.[13].

мати, f → mother, f.

Likewise in the SL following sentences the masculine grammatical gender and male biological gender coincided and retained into the TL:

2.**Nm → Nm**

2.1. Священик читав молитву [5]

The priest was reading the prayer.[13]

священик, m→ priest, m.

2.2. Пийте, – говорив заєдно плаксивим голосом син, [5].

Drink, the son kept saying in a weepy voice [13].

син, m → son, m.

2.3.Один з її внуків, якраз наймолодший, не міг відірвати свого погляду від неї [5].

One of her grandsons, the youngest one, could not take his eyes off her [13].

внук, m→ grandson, m.

2.4. яко жінка чесного, загальноповажаного чоловіка, яко дідича, [5].

At first as the wife of an honourable, widely respected landowner,.[13].

чоловік, m → husband, m.

2.5.а що найважніше – тут лежав її муж похований, і тут була вона знана [5]

And – most importantly –this was where her husband was buried [13].

муж, m → husband,m.

2.6. Кождий селянин, кожда жінка в селі знали і шанували її [5]

Every peasant, every woman knew and respected her, [13]

селянин, m → peasant, m.

In English (TL), the gender of nouns is based on sexual characteristics. Nouns that do not have sexual attributes are neutral, which means they have no gender.

When comparing the grammatical categories of Ukrainian (SL) and English (TL) parts of speech we can come across the following phenomena: (1) the absence of a particular category, for instance, the grammatical category of gender in English; (2) overlap; (3) a complete coincidence. Though as for the last case we must be very particular about it because irregularities can develop into regularities, when "true" regularities may become relics of the then language structure.

3. N f→ N n

3.1.Кождій дитині була «бабунею» ,. [5].

She was a babunya [granny] to every child, … [13]

дитина, f → child, n.

Though in the context the noun reveals the corresponding gender distinction. On the morphological level the formal transformations are: (1) categorical replacement with of the content of linguistic unit retained (e.g.: change of case, the aspect or voice of the verb , adjectival degree of comparison); (2) part of speech replacement; (3) replacement of morphological means oby lexical units; (4) elimination of some categories in translation [7, p.8].

4. Nf → Nm/f

4.1. Лежала межи чотирма стінами, мов жебрачка! [5].

She was lying like a begger amid four bare walls.[13]

жебрачка, f →beggar, m/f.

аристократка, f → aristocrat, m/f .

дідичка, f → landowner, m/f.

5. Nm → N m/f.

5.1.Кождій дитині була «бабунею», а недужим – лікарем.[5].

She was a babunya [granny] to every child, and a doctor for the ailing.[13]

лікар, m → doctor, m/f.

As for transformations (4-5) the Ukrainian feminine suffix –ка (*лікарка, жебрачка, піаністка, співачка, професорка, селянка, аристократка* etc.) may be ousted from all functional styles but the colloquial one, first, due to the political correctness requirement. And the expression of male and female genders with one form might be a regularity.

The important feature of social gender discussed here is its 'dependency on context'. The meanings of words, including allegedly gender-marked (sexist) words, are not fixed and vary from one context to another. According to Suzanne Romaine "although language is central to speakers' constructions of the meaning of gender, much of language is ambiguous and depends on context for its interpretation, a factor far more important than gender". She claims that gender differences in language are rarely, if ever, context-independent and "the same words can take on different meanings and significance depending on who uses them in a particular context" [19, p. 5].

5.2. *Він свідок, що я не мала сил ходити, а їхати не мала чим*![5]

*He is my witness and I did have the strength to walk to church – and had no other way of getting there [*13].

свідок, m → witness, m/f.

5.1. *Кождій дитині була «бабунею», а недужим – лікарем,* [5].

She was a babunya [granny] to every child, [13].

babunya [granny],f -- лікар, m. genders of both nouns referring to one and the same referent do not coincide in the SL.

J. A. Catford considers grammatical translation to be a restricted translation in which the SL grammatical category is replaced by the RL equivalent but with no replacement of the lexical meaning. The basis of the equivalent replacement must be correspondence to the context of the original unit [9, p.71]. The transformation can be also termed as a shift. By shifts he means departures from formal correspondence in the process of going from the SL to the TL. Two major types of "shift" occur: level shifts and category shifts, for instance, from grammar to lexis [see: 11, p.73].

Level shift: померша, f → the deseased, m/f.

Category shift: дитина, f→ child, n.

Yulia Andreichenko investigating the correlation of the masculine and feminine nouns underlines that mainly masculine nouns are unmarked or marked with the suffix that does not reveal the category of gender, for instance, *writer* "письменник", *doctor* "доктор", traditionally referred to the masculine [1, p7].

The most regular grammatical transformation of the gender nomination is substitution of the SL unit by the TL equivalent original retaining the original biological sex (*чоловік →man, жінка→woman, син →son, донька →daughter*) . In case of the social gender – the Ukrainian grammatical gender is transferred into the English common gender – either feminine or masculine (аристократка, f → *aristocrat,* m/f; *дідичка*, f → *landowner*, m/f [cf.: 6, p.125].

Leonid Barkhudarov differentiates between grammatical transformations (word form change, part of speech change; part of a sentence change, syntactical change in the sentence structure) and lexical transformations (specification, generalization) and transformations based on the causative-consecutive relationship [2, p. 191].

The category of gender changes in translation from Ukrainian into English, but the changes do not fully reflect the norms of the Ukrainian language, because the translators must consider both grammatical gender, social gender and biological sex of the characters if they embody the author's conception. It is also important for the translator to follow the author's intention Olha Kobylianska used the noun *доктор* instead of the noun *лікар* to underline the tradition – doctors could be *men* only, unlikely she should have employed the feminine noun *лікарка* [3, p..156].

2. Nf → Nm/f

небіжка була з великого роду, [5].

небіжка, f → the deceased, m/f.

аристократка f → aristocrat, m/f.

дідичка,m → (wife of a)landowner, m/f.

4. Nm → Nm/f

селянин,m → peasant, m/f.

свідок,m → witness, m/f.

5. Nm/f → Nm

5.1.*Навіть просьби її одинокої замужньої доньки – переселитися по смерті чоловіка до неї, покинути п'яницю – не вислухала*.[5]

She would not listen to the pleas of her only daughter, now married, to leave the drunken son [13].

п'яниця, m/f → drunken son, m.

The important feature of social gender discussed here is its 'dependency on context'. The meanings of words, including allegedly gender-marked (sexist) words, are not fixed and vary from one context to another.

6.Nm/f → Nm/f

6.1 *Чулася незвичайною людиною.*[5].

She felt herself to be an uncommon person.[13]

людина, m/f → person, m/f

Only the pronoun in English can show whether the noun *doctor* is masculine or feminine, and if the second clause is omitted, the translator may not know the teacher's gender, apart from the text or context, for instance:

2.1.*Один з її внуків, якраз наймолодший, не міг відірвати свого погляду від неї [*5].

One of her grandsons, the youngest one, could not take his eyes off her.[13].

A grandson, m ←→ his eyes

Presenting the category of gender in translation from the SL into the TL one must consider the grammatical features of Ukrainian (SL), but also the national mentality and speaker's consciousness, for instance, *лікар* , m--*doctor*, m/f. The important feature of social gender discussed here is its 'dependency on context'. The meanings of words, including allegedly gender-marked (sexist) words, are not fixed and vary from one context to another.

CONCLUSION AND PERSPECTIVES

The source text and the target text of the short story under study, whose author, Olha Kobyliaska, did much for the Women's Movement in Ukraine, likewise the translator, Roma Franko, and the editor, Sonia Morris, did much for the Women's Movement and development of Ukrainian Studies in Canada, are rich in human-beings gender markers revealing some regularities in transferring gender concept: male→male, female → female, but when the social gender is stressed then male/female → male/female. There is also a tendency to "de-genderize" gender nominations in translation from Ukrainian into English. Then the reverse process of "genderizing" nouns in translation from English into Ukrainian to reveal regularities and irregularities must of great interest for linguists and instructors of ESL/EFL and USL/UFL.

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ВІДОМОСТІ ПРО АВТОРА

Валерій Михайленко – доктор філологічних наук, професор кафедри перекладу та філології Івано-Франківського університету права імені Короля Данила Галицького.

Наукові інтереси – семантика, переклад, професійний дискурс, історична граматика.

УДК 3989.1

MIGRATION OF THE ARCHETYPE IDEAS IN SMALL FORM FOLK TEXTS OF DIFFERENT GENRES

Larysa TARANENKO (Kyiv, Ukraine)

У статті на основі аналізу теоретичних положень щодо першородності певного фольклорного жанру та за результатами їхнього співвіднесення з текстово-емпіричними фактами обґрунтовано модель інтерпретації міграції ідеї-архетипу під час формування змістових полів різножанрових фольклорних текстів. Підтверджено раціональність прийняття міфу за вихідну архетипову текстову модель, здатну насичувати ідеями всі наступні форми і жанри фольклорних творів. Установлено також, що внаслідок діалектичної природи саморозвитку народної творчості на тлі загального руху семантичних ядер ідей-архетипів від міфу до прислів'я мали місце прямі та зворотні міграції сюжетів, мотивів, структурних та інших елементів текстів різних фольклорних жанрів.

Ключові слова: *архетипові ідеї, фольклорні тексти малої форми, модель, пряма і зворотна міграція, семантичні і структурні трансформації.*

В статье на основе анализа теоретических положений относительно первородности определенного фольклорного жанра, а также по результатам их соотнесения с текстово-эмпирическими фактами обоснована модель интерпретации миграции идеи-архетипа при формировании содержательных полей разножанровых фольклорных текстов. Подтверждена рациональность принятия мифа за исходную архетипическую текстовую модель, способную насыщать идеями все последующие формы и жанры фольклорных произведений. Установлено, что в результате диалектической природы саморазвития устного народного творчества на фоне общего движения семантических ядер идей-архетипов от мифа к пословице имели место прямые и возвратные миграции сюжетов, мотивов, структурных и других элементов текстов разных фольклорных жанров.

Ключевые слова*: архетипические идеи, фольклорные тексты малой формы, модель, прямая и возвратная миграция, семантические и структурные трансформации.*

In the article on the basis of the analysis of theoretical assumptions about the primordial type of folk genre as well as using the results of their correlation with empirical facts the author advances a model, interpreting the migration of an archetype idea while forming semantic fields of folklore texts of different genres. The notion of archetype ideas is viewed in the paper as persistent cultural symbols that are passed down through generations via folklore and literature. The paper also confirms the rationality of considering the myth as the primary archetypal textual model able to provide all the subsequent forms and genres of folklore with the ideas. The author concludes that due to a dialectic nature of the folklore self-development, alongside with the movement of semantic nuclei, or archetype ideas, in the direction from the myth to the proverb, there was a direct and reverse mutual migration of plot-lines, motifs, structural elements and other elements of the folk texts of different genres.

Keywords*: archetype ideas, small form folklore texts, model, direct and reverse migration, semantic and structural transformations.*

As it has been theoretically [20; 21] and experimentally [19] proved, the study of prosodic organization of English folk texts from the standpoint of energetic approach calls for the experimental research of their invariant intonation features, conditioned by archetypal elements of the structure and meaning of folklore texts of different genres. It is clear therefore that such an experimental research should be preceded by defining the specificity of transformation and migration of the archetypal structural and semantic elements of various folk texts.

Thus, the aim of this paper is to substantiate the model, interpreting the migration of the archetype ideas of small form folk texts throughout their different genres.

We shall note, first of all, that in the paper we proceed from understanding the *archetype* [29, p. 52] as a pro-form or prototype of any element or language unit that is genetically fixed in the unconscious of a human's psych and serves as the initial construct in further acts of communication. Under these conditions, we assume that the main feature of the archetype is the ability of the elements of plot, structure, and intonation contours to be reproduced throughout the course of time in the three enlarged groups of folklore texts: spiritual-and-ideological (myths, legends), cultural-and-household (proverbs, fairy tales), creative-and-teaching (riddles, anecdotes, parables) texts as well as in literary texts. Besides, we adhere to the definition of the *archetype ideas* offered by M. Bodkin [4, p. 4] as persistent cultural symbols that are passed down through generations via folklore and literature.

Describing this problem in general, we shall note that in literary sources there is a wide scope of views on the type of primary folk genre. Thus, some scholars [17, p. 6] state that narrative genres emerged from a legendary historical story, transformed from a pre-narrative mythological story as well as life descriptions of saints and parables. According to I. Kuznetsov [24, p. 22-23], the legend, anecdote and parable are the three primary (in terms of typology) oral pre-literary genres. Some believe that the parable is one of the oldest speech genres [36, p. 10]. However, due to the ambiguity of the notion of a parable various authors [15, p. 45; 36, p. 10, 29] often name it as preaching, fable, riddle and proverb. Other scholars [32, p. 29; 36, p. 14, 59] suppose that the parable originates from the proverb.

While searching for a primordial folk genre we can't ignore the ideas expressed by mythologists [38, p. 14; 42, p. 22], who considered myths to be archetypal stories and stated that it is their prototypical plots that convey a cultural value. A similar idea was expressed by the Swiss psychoanalyst C.G. Jung. Although his primary focus was psychological, C.G. Jung was interested in manifestations of the archetype in myths and fairy tales, believing that "myths are first and foremost psychic phenomena that reveal the nature of the soul" [9, p. 6].

The overview of existing approaches to the study of small form folk texts [33, p. 66-81] showed that myths as a basic component of the oral tradition's treasury contain a multiple potential of ideas, plots, motives, etc., serving as archetypal semantic and structural elements of almost all folklore texts which appeared over the historical time and still appear at present in a somewhat different form.

Thus, we have all the grounds to agree with the majority of scholars [13, p. 21-23; 14, p. 19, 26, 38; 15 , p. 45; 18, p. 40-41, 107, 140-141, 167-168, 230; 22, p. 33; 23, p. 8; 43, p. 335, 350-351; 5, p. 55; 26, p. 562, 566; 8, p. 562, 574] who believe that different myths of different peoples (e.g., cosmogonic (about the origin of the world), anthropogonic (of human origin), theogonic (about the origin of the gods), calendar (about seasons), eschatological (of the end of the world), etc.) are the source of the archetype ideas and archetype plots.

Further investigation showed that in the process of development and formation of folklore genres their texts inevitably underwent functional and structural metamorphoses. It was pointed out [13, p. 42-43] that the functional transformation in its extreme dialectical point can lead to the transformation of an idea to its direct opposite. Structural transformations may result in the change of the genre itself, the text plot, its motifs, characters, etc. Other scholars believe that folk genre metamorphoses also comprise the expanding (direct transformation) or shortening (reverse transformation) of the plot, motifs, ideas, characters, etc. of the original folk texts. In this respect one should mention the M. Bakhtin's idea [16, p. 252, 256-257] that the phenomenon of metamorphosis of primary (or simple) genres turning throughout the oral tradition into the secondary (or complex) ones generates their inter-textual connections.

Another specific feature of the described transformations is that in folklore genres on the basis of a finite number of their plot lines there can develop a potentially unlimited number of alternative plot lines [5, p. 59], within which there is a similar variability of interactions of the motifs, language means, structural elements and so on.

The nature and mechanisms of these variations have been considered by a number of scholars [13, p. 44-46; 14, p. 283-284; 18, p. 155-165, 230, 246; 22, p. 37; 31; 38, p. 221-222; 5, p. 59; 10, p. 123]. The summary of their ideas allows us to view the inevitable historical development of ethnic and socio-cultural environment, in which folk texts function, as the leading factor of their transformations. Consequently, we should correlate the transformations of different components of folk texts with the two levels of their generation: external and internal [10, p. 123; 26, p. 468].

It should also be noted that transformations of archetypal ideas of folk texts were caused by the desire of the representatives of a certain culture to get themselves away from negative aspects of reality, which were usually depicted in myths [34, p. 299]. Internal transformations, occurring within a definite territorial and ethnic culture, usually resulted in the change of the texts pragmatic orientation, their composition as well as in direct and revers migration of archetypal ideas throughout the majority of folk genres [14, p. 19-21]. All these transformations could occur both between adjacent genres and historically distant ones [3, p. 7].

A significant impact on such transformations, as is known [14, p. 22; 31, p. 179], was made by cultural assimilations occurring as a result of trade and cultural exchange as well as territorial and ethnic wars. We believe that these transformations were inevitably conditioned by a historical necessity due to the existence of common fields of mutually assimilated elements of mental and linguistic cultures of geographically adjacent ethnic groups. These common fields provided the cultures of related territorial and ethnic societies with the elements of similar folk genres.

Consequently, the archetypal ideas of small form folk texts are viewed in relation to the archetypes of human behavior [39, p. 7-8], models of the world [ibid, p. 9], models of personal and social behavior [27, p. 9], models of reality [41, p. 141], mental models [28, p. 296-297], systems of the world outlook [35, p. 168, 291-293], social archetypes [30, p. 129; 1, p. 529], ethical archetypes [30, p. 129] and so on.

Besides, the archetype ideas, on the grounds of which a conceptual space of all folk texts can be formed, are mostly direct or reverse, i.e. have a vector character. The starting point of their development can be, for example, the past naturally approaching the present as a final point, or the archetype ideas can unfold in the opposite direction – from the present to the past [10, p. 123]. Similarly, there can be a number of combinations of direct and reverse vectors of archetype ideas development in folk texts, e.g.: “personal → social” [ibid] or “social → personal”; “partial → stereotypical" [11] or “stereotypical → partial”; “historically significant → imaginary” [3, p. 17] or “imaginary → historically significant”; “real → fantastic” [27, p. 170; 30, p. 129] or “fantastic → real”; “good → evil” [30, p. 129] or “evil → good”; “own” → alien” or “alien → own”; “a friend → an enemy” [37, p. 182-183] or “an enemy → a friend”; “heavenly → earthly” [25, p. 267] or “earthly → heavenly”; “alive → lifeless” [40, p. 21] or “lifeless → alive” and so on.

Proceeding from these ideas and considering the division of small form folk texts according to their pragmatic aim into three enlarged groups (spiritual-and-ideological: myths, legends; cultural-and-household: proverbs, fairy tales; creative-and-teaching: riddles, anecdotes, parables), we have built a conventionally historical model of a dialectical interaction of the folk genres’ archetype ideas, presented on Fig. 1.

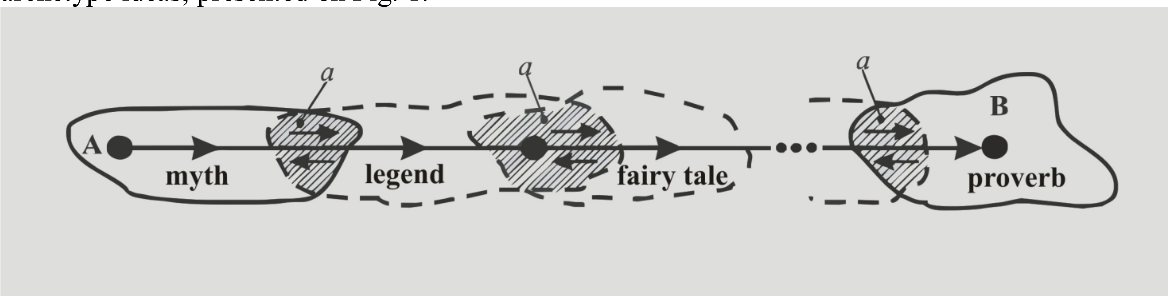

Fig. 1. Model of a linear interpretation of archetype ideas migration throughout small form folk texts while forming semantic fields of their different genres

This model shows the ability of a semantic nucleus as a specific archetype idea (marked on Fig. 1 by a dark circle) to migrate, passing from generation to generation through the emerging over a historical time a variety of folk genres.

It is assumed that this migration, starting from a particular myth, is directed towards the proverb, whose archetypes are viewed as constant auto-semantic conceptualizations [6, p. 63] that represent collective knowledge about various spheres of human activities. Considering this, on the scheme of a linear migration the movement of the nucleus of the archetype idea in the process of different genres’ semantic fields formation is directed from the point **A** to the point **B**, which is marked on the Fig. 1 with the corresponding arrows.

Since the object of our research is relict texts, a well-known phenomenon of a reverse reproduction of proverbs’ archetype ideas in modern myths, is not marked on the scheme. However, the model reflects a scientifically recorded phenomenon of direct and reverse transformations of plots, motifs, structural elements, language and other means that form a multitude of the survived folk texts [13, p. 42-43; 23, p. 146-148; 27, p. 8, 277; 32, p. 29; 5, p. 55, 59; 12, p. xv-xvi]. This phenomenon is shown on the model with forward and backward arrows depicted within the shaded areas (***a***), representing the diffusion [7, p. 7-8] of semantic fields of related folk genres. As for the reverse movement of the nuclei of archetype ideas from the proverb to the myth, this hypothesis is yet to be proved.

The performed analysis of the known theoretical assumptions as well as their correlation with the empirical facts confirmed the rationality of considering the myth as the primordial archetype model, serving to provide all the subsequent folk forms and genres with the archetype ideas. The analysis also revealed the feasibility of the suggested in the paper conventional sequence of the archetype ideas' transformation throughout folk genres in the following order: myth → legend → fairy tale → parable → fable → proverb → anecdote → riddle. Here under the term "conventional sequence" we mean a practical impossibility of performing a comprehensive retrospective analysis as well as logical reversibility of the transformation stages in the process of the folk genres' genesis.

To conclude we can state that due to a dialectic nature of a folk art self-development, alongside with the movement of semantic nuclei, or archetype ideas in the direction from the myth to the proverb, there was a mutual direct and reverse migration of plot-lines, motifs, structural and other elements of the folk texts of different genres.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Тараненко – доктор філологічних наук, доцент, професор кафедри теорії, практики та перекладу англійської мови Національного технічного університету України «Київський політехнічний інститут імені Ігоря Сікорського».
Наукові інтереси: енергетичні аспекти просодичної організації текстів малої форми.

УДК 372.881

ZUR ARTIKULATION UND SYSTEMINTERNEN PLATZIERUNG DER /L/-VARIANTEN

ARTUR TWOREK (Wrocław, Polen)

Метою даної статті є спроба продемонструвати, наскільки багатим є розмаїття артикуляції латеральних апроксимантів. Початкова артикуляція створює прототип звука [l]. Легка можливість артикуляції сприяє появі великої кількості варіацій звуку: велярного [ɫ] чи палатального [ʎ]. Окремо подається розподіл конкретних форм /l/, що дозволяє створити типологічну класифікацію.
***Ключові слова**: фонетика, артикуляція, звуки /l/.*
Целью данной статьи является попытка продемонстрировать богатое разнообразие артикуляции латеральных аппроксимантов. Первоначальная артикуляция создает прототип звука [l]. Легкая возможность артикуляции споссобствует появлению большой вариации звука: велярного [ɫ] или палатального [ʎ]. Отдельно выводится типологическая классификация при разделении определенных форм /l/.
***Ключові слова**: фонетика, артикуляция, звуки /l/.*
The aim of this paper is to show how rich is the articulation variety of lateral approximants. The primary articulation makes a prototype of [l]-sounds. The easy possibility of secondary articulation generates a lot of further /l/-sounds like f.e. velar [ɫ] or palatal [ʎ]. The distribution of concrete /l/-forms in a given language let her typologically classify.
***Key words**: phonetics, articulation, /l/-sounds.*

Einleitendes

Die /l/-Laute werden in phonetischen Sprachlautsystemen einzelner Sprachen als eine konsonantische Subklasse kategorisiert, die gewöhnlich als Sonanten (im Gegensatz zu Obstruenten) bezeichnet wird, was ihre gewissen funktionalen Eigenschaften generiert. Die wichtigste dieser Eigenschaften ist die potentielle Fähigkeit, sich auf der Silbenebene quasi vokalisch als Silbengipfelträger zu verhalten. Zwei artikulatorische Prinzipien liegen diesem Tatbestand zugrunde. Zum Einen sind die infolge von Sprechorganbewegungen entstandene Passagen im Mundraum weitgehend breit, was den Phonationsstrom ziemlich fließend und beinahe ungestört entweichen lässt. Zum Anderen sind die /l/-Laute in standardisierten Sprechweisen in der Regel stimmhaft. Das Erstere platziert sie segmental artikulatorisch ganz nah der Vokalen, das Letztere ermöglicht suprasegmental betont zu werden[1]. Obwohl die artikulatorische Spezifik der /l/-Laute ihre beachtliche Varianz generiert, werden die – manchmal unterschiedlichen – /l/-Laute am häufigsten phonologisch monophonematisch interpretiert. Dennoch aber steht das distinktive Potential nicht nur einem abstrakten /l/-(Proto)phonem bzw. einem prototypischen [l]-Laut zu, sondern steckt auch gewissermaßen sowohl intra- als auch interlingual in seinen artikulatorischen Varianten.

Konsonanten vs. Vokale

Konsonanten von den Vokalen effektiv auszudifferenzieren, sowie unter den Konsonanten einzelne Subklassen auszusondern, ist keine problemlose Aufgabe, was in der Fachliteratur bisher nicht selten zum Ausdruck gebracht worden ist. So sind beispielsweise die aus der vorangehenden Artikulation resultierenden physikalischen Parameter in der Akustik nicht immer eindeutig vokalisch oder konsonantisch, da Vokale nicht nur aus geräuschlosen Klängen und Konsonanten aus klanglosen Geräuschen bestehen. Die Überzeugung, dass die anderen physikalischen Parameter, die sich in der auditiven Perzeption akustischer Signale aktivieren, im Stande sind, Sprachlaute im phonetischen Redefluss eindeutig zu kategorisieren[2], ist übertrieben optimistisch. In der Psychoakustik[3] gilt bereits als bewiesen, dass die auditive Wahrnehmung der phonetisch manifestierten Sprache ein komplexer Prozess ist, in dem nicht die Differenzierung einzelner Segmente am effektivsten ist, sondern die Perzeption der ganzen – unterschiedlich langen – Segmentsequenzen mit entsprechender Gesamtsemantik, die zusätzlich durch kontextuell-situative Faktoren sowie durch die Redundanzmechanismen[4] wesentlich begünstigt wird. Das Gleiche gilt auch für funktionale Kriterien. Klaus Kohler [6, S. 113] behauptet zwar, dass Vokale post-initial und prä-final im Wort stehen, gibt aber gleich zu, dass dies nur „häufiger" vorkommt. Seine Feststellung, dass wieder nur Vokale diejenigen Sprachlaute sind, die monophonematische Wörter bilden können, wird in Bezug auf slawische Sprachen falsifiziert, weil es hier monophonematische Präpositionen gibt, die konsonantisch ausgesprochen werden, z.B. mit [v] oder [k]. Wie bereits oben angedeutet, ist die Fähigkeit selbst den Silbengipfel zu bilden, nicht nur vokalische Eigenschaft: Nasale, Vibranten und Laterale sind auch dazu fähig und in Sprachen wie z.B. Tschechisch tun sie das regelhaft.

All die oben aufgelisteten Kriterien der eventuellen Einteilung in die Sprachlautklassen sind Folgen der Sprachlautproduktion, also der Artikulation. Obwohl es auch in dieser Hinsicht Probleme gibt die beiden Hauptklassen der Sprachlaute voneinander zu differenzieren, lassen sich stufenweise Prinzipien formulieren, die dies und auch interne Konsonanteneinteilung in bestimmte artikulatorische Subklassen doch weitgehend möglich machen. Da als grundlegendes Prinzip der Artikulation die Bewegung von einem oder mehreren Sprechorganen gilt, ist die Frage angebracht, ob in Folge dieser Bewegung zu einem Kontakt von Sprechorganen kommt. So werden Vokale als

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[1] Die suprasegmentale Betonung wird akustisch durch die Änderung der sog. Grundtonfrequenz, über die nur die stimmhaften Segmente verfügen, markiert.

[2] Diese Meinung vertritt u.a. Hans Georg Piroth [vgl. 2005, S. 11].

[3] Vgl. u.a. Jorasz [1998].

[4] Durch die Vielzahl der sprachlichen Zeichen, in denen mehrmals dieselbe Information gespeichert wird, werden die fehlenden oder falschen Einzelmarkierungen kompensiert, indem die richtigen (bzw. die vom Sender beabsichtigten) probabilistisch vom Empfänger vorausgesehen werden [dazu vgl. u.a. Tworek 2012, S. 33ff.].

Sprachlaute ohne artikulatorischen Sprechorgankontakt[5] definiert und Konsonanten als Sprachlaute mit einem solchen Kontakt. Unter Kontakt sind entweder eine Art des Verschlusses oder der Enge zu verstehen. Die Approximation eines sich bewegenden Sprechorganes ist im Fall eines Verschlusses – also einer vollen Berührung von Flächen der zwei Sprechorgane – ultimativ. Eine solche Berührung gibt es aber nicht, wenn nur eine Enge gebildet wird. Sinnvoll ist in diesem Zusammenhang somit die Frage, wie eng muss bzw. wie breit darf eine solche Enge sein, so dass sie als ein konsonantstiftenden Kontakt zu betrachten ist? Die Antwort lautet: Beginnt der eingedrängte Phonationsstrom an Sprechorganflächen zu reiben und frikative Geräusche zu erzeugen, haben wir mit einer typischen Enge und mit der Artikulation der Engelaute zu tun. Ist die Enge so breit, dass die Friktion abgeschwächt ist, haben wir mit der Artikulation der Gleitlaute zu tun. Die approximative Aufwölbung eines Sprechorgans (z.B. eines Dorsumteils) stört den Phonationsstrom immer noch so stark, dass auf diese Weise erzeugte Gleitlaute nicht im Stande sind die Rolle des Silbengipfelträgers zu übernehmen. Die objektiven Daten der Aufwölbungshöhe eines Dorsumteils zeigen, dass er sich bei Gleitlauten höher als bei den höchsten Vokalen aufwölbt. Schematisch lässt sich die Approximation des Prä- (obere Reihe) und des Postdorsums (untere Reihe) von den tiefen Vokalen bis zur friktionsgenerierenden Enge folgendermaßen zeigen.

	tiefe V.	→	mittlere V.	→	hohe V.	→	Gleitlaute	→	Engelaute
Präd.:	[æ]	→	[ɛ]	→	[i]	→	[j]	→	[ʝ/ç]
Postd.:	[ɑ]	→	[ɔ]	→	[u]	→	[w]	→	[ß/ɸ]

Konsonantische Subklassen

Wie bereits angenommen, betrachten wir Konsonanten als diejenigen Sprachlaute, bei deren Artikulation ein Kontakt zwischen zwei Sprechorganen, d.h. einem aktiven Artikulationsorgan und einer passiven Artikulationsstelle, die zum Ziel der Bewegung des Artikulationsorganes wird, entsteht. Das Ziel der Kontaktbildung ist den entweichenden Phonationsstrom entsprechend zu beeinflussen. Und gerade der Einfluss, der durch den gegebenen Verschluss bzw. Enge auf den Phonationsstrom ausgeübt wird, lässt Konsonanten in Subklassen einteilen: Stört der Einfluss wesentlich den ausgehenden Phonationsstrom, indem er ihn beim Verschluss in erster Phase sogar stoppt und bei der Enge zum starken, auditiv gut wahrnehmbare Geräusche generierenden Reiben zwingt, haben wir es mit den sogenannten Obstruenten zu tun. Stört der Einfluss den Phonationsstrom nur begrenzt – d.h. stoppt nur seine restlichen Teile beziehungsweise generiert nur ganz leichte Geräusche – haben wir es mit den sogenannten Sonanten zu tun. Die Obstruenten werden des Weiteren qualitativ in Bezug auf ihre Artikulationsweise, also darauf, ob ein Verschluss oder eine Enge gebildet wird, eingeteilt. Abschließend werden einzelne Verschluss- bzw. Engelaute segmental ausdifferenziert, indem man ihre Artikulationsorgane und -stellen identifiziert und sie stimmhaft oder stimmlos ausspricht. Die Sonanten werden des Weiteren ebenfalls qualitativ nach ihrer Artikulationsweise eingeteilt, zusätzlich aber wird noch der quantitative Faktor berücksichtigt. Dieses zweifache Verfahren ergibt einerseits die Nasalkonsonanten mit jeweils einem nur schwach den Phonationsstrom beeinflussenden Verschluss und die Vibrationslaute mit mehreren den Phonationsstrom nicht allzu stark störenden intermittierenden Verschlüssen. Andererseits haben wir die Gleitlaute, die mit einer relativ breiten, den Phonationsstrom unwesentlich beeinflussenden Enge artikuliert werden sowie die mit zwei lateral angelegten, den Phonationsstrom etwa halbierenden – was ihn fast ungestört fließen lässt – Engen gebildeten Seitenengelaute (Laterale)[6]. Abschließend lassen sich einzelne segmentale Sonanten je nach ihren Artikulationsorganen und -

[5] Während der Artikulation der prädorsalen Vokale kommt es zwar zu einem Kontakt der Zungenspitze mit den unteren Schneidezähnen bzw. mit den unteren Alveolen in Form eines Verschlusses. Der Verschluss übt in diesem Fall nur eine Hilfsfunktion aus, d.h. er bildet eine Art Stütze und ermöglicht damit die Aufwölbung eines relativ großen Zungenrückenteils, also des Prädorsums. Der Verschluss hat somit keinen direkten Einfluss auf die Gestaltung des Phonationsstroms und ruft keine Eigenschaften des Vokals hervor.

[6] Im separaten Kapitel analysieren Ladefoged/Maddieson Laterale und definieren sie wie folgt: „they are sounds in which the tongue is contracted in such a way as to narrow its profile from side to side so that a greater volume of air flows around one of both sides than over the center of the tongue" [8, S. 95]. Sie führen auch eine Übersicht ihrer einzelnen Artikulatoriationsvarianten an.

stellen aussondern. Anders als bei Obstruenten werden alle sonantischen Sprachlaute nur stimmhaft[7] ausgesprochen. Schematisch lässt sich die Einteilung der konsonantischen Subklassen folgendermaßen darstellen.

		ART DES KONTAKTES			
		Verschlussbildung		Engebildung	
EINFLUSS DES KONTAKTES	stark **Obstruenten**	**VERSCHLUSSLAUTE**	-	**ENGELAUTE**	-
	schwach **Sonanten**	**NASALE**	**VIBRANTEN**	**GLEITLAUTE**	**LATERALE**
		einmal	mehrmals	einmal	mehrmals
		ZAHL DER KONTAKTE			

Vibranten und Laterale

Die zwei sonantischen Subklassen Vibrationslaute und Seitenengelaute werden oft zusammen in konsonantischen Systemen platziert und als Liquide bezeichnet. Diese Bezeichnung scheint wenig relevant zu sein, denn auch Nasale und Gleitlaute lassen sich wegen ihrer Artikulation in Bezug auf den nur schwach gestörten Phonationsstrom als fließend charakterisieren. Dennoch aber haben Vibranten und Laterale etwas Gemeinsames.

Zum Einen geht es darum, dass sie über nur einen, etwa prototypischen Sprachlaut[8] verfügen. Diese Singularisierung wird aber durch eine bei anderen konsonantischen Subklassen so stark nicht vorhandene Tendenz zur artikulatorischen Varianz kompensiert. Allerdings sind die Voraussetzungen für diese Varianz bei Vibranten und bei Lateralen anders. Bei den Ersteren ist die Motivation stark idiolektal. Der sprechmotorisch komplizierteste (von allen Sprachlauten) apikale [r] wird von einigen (vielen?)[9] Sprechern (obwohl man heute schon systematische sprachtypische Mechanismen beobachten kann)[10] durch artikulatorisch weniger aufwendige Varianten (z.B. uvulare, frikative, approximative, vokalisierte) ersetzt. Bei den Letzteren ist die Art und Weise, wie primär artikuliert wird (vgl. unten), ein gewisser Anlass die so entstandenen Freiräume durch die sekundäre Artikulation quasi auszufüllen.

Zum Anderen ist vielmehr die bestimmte artikulatorische Komplementarität der Vibranten und Lateralen – präzise gesagt: ihrer prototypischen Sprachlaute – bemerkenswert. Das relativ produktive Artikulationsorgan, das bei der Erzeugung von vielen Konsonanten aktiviert wird, ist der aus drei Teilen (zwei seitlichen und einem vorderen) bestehende Zungenrand. In meisten Fällen sind alle seinen Teile aktiv und bilden jeweils mit der oberen Zahn- oder Zahndammlinie einen Verschluss bzw. eine Enge, dies gilt z.B. für [t/d], [ʃ/ʒ], [n], die somit omnikoronal sind. Bei den Liquiden [r] und [l] ist es anders: die Funktion des aktiven Artikulationsorganes übernehmen nur entsprechende Teile des Zungenrandes. Der Vibrant wird mit dem vorderen Teil des Zungenrandes (die Zungenspitze schlägt mehrmals in Form eines intermittierenden Verschlusses gegen den Zahndamm) und der Lateral mit den seitlichen Teilen des Zungenrandes (die hochgezogenen seitlichen Zungenrandteile bilden zwischen ihnen und ebenfalls seitlichen Zahn-/Zahndammreihen je eine Enge beiderseits). In diesem Sinne sind das apikokoronale [r] und das lateralkoronale [l] hinsichtlich ihrer Artikulationsorgane komplementär.

Diese artikulatorische Komplementarität korrespondiert mit der historischen Entwicklung der Sprachlautsysteme einiger ostasiatischen Sprachen, z.B. des Chinesischen oder Japanischen. In diesen Sprachen kam es aus diachroner Perspektive zu keiner funktionalen Zerlegung der Liquide in zwei separate Teilsubklassen: der Schwinglaute und der Seitenengelaute. Phonologisch gesehen

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[7] Ihre stimmlose Aussprache ist physikalisch möglich und kommt in bestimmten distributionellen, kontextuellen oder situativen Umständen vereinzelt vor. Dies ändert aber nie den phonologischen Status der Sonanten und führt nie zu Bedeutungsveränderungen.

[8] Auch wenn er in dieser prototypischen Form in einigen Einzelsprachsystemen nicht vorhanden ist.

[9] Es fehlen systematische sprachübergreifende Untersuchungen, die glaubwürdige und aussagekräftige quantitative Daten liefern würden.

[10] Vgl. Sprachen wie Französisch oder Dänisch, wo die vereinfachte uvulare Artikulation als Norm betrachtet wird. Zu solcher Lösung tendieren allmählich z.B. Niederländisch oder Portugiesisch. Dies gilt auch für Deutsch, wo es aber noch zusätzliche normgerechte Vokalisierungen des /r/ gibt. Die Tendenz zur stärksten Vereinfachung lässt sich in Form von approximativen (darunter auch retroflexen) Varianten im gegenwärtigen Englisch verfolgen.

werden sie also monophonematisch (nicht selbständig) betrachtet und verfügen über kein bedeutungsdifferenzierendes Potential. Es ist aber an dieser Stelle zu betonen, dass der chinesische oder japanische Vibrant mit nur einem kurzzeitigen Verschluss der Zungenspitze artikuliert wird, was weitgehend (bis auf die temporale Komponente) der Artikulation von [l] entspricht. Allerdings entweicht der Phonationsstrom bei dem Vibrant größtenteils zentral (obwohl seitliche Zungenränder auch leicht nach oben gezogen sind) und bei dem Lateral seitlich, was akustische Unterschiede[11] generiert, die wiederum auditiv wahrnehmbar sind. Die in einigen phonodidaktischen Kreisen geltende Überzeugung von der Unfähigkeit der z.B. japanischsprachigen Lerner Schwinglaute von Seitenengelauten auditiv zu differenzieren, haben u.a. Shimizu/Dantsuji [18] falsifiziert, indem sie experimentell das Gegenteil – d.h. eine relativ hohe Quote der richtigen Ausdifferenzierung beider Teilsubklassen in der auditiven Wahrnehmung bei japanischen Testpersonen – bewiesen haben.

Artikulation der /l/-Laute

Es unterliegt keinem Zweifel, dass die artikulatorische Varianz und daraus resultierende Vielfalt der /l/-Formen[12] auf zwei Fakten zurückzuführen sind. Zum Einen werden die durch entsprechende Bewegungen der Sprechorgane innerhalb des primären artikulatorischen Vorgangs gewissen Freiräume im Mundraum eröffnet, die – und dies zum Anderen – sekundäre Artikulationsvorgänge aktivieren, die oft darauf beruhen entsprechende Sprechorganbewegungen mit – je nach der Tendenz: regressiv bzw. progressiv – Nachbarvokalen (oder auch Konsonanten) assimilatorisch, die Aussprache ganzer Sprachlautsequenzen ökonomisierend, vor allem in Bezug auf die komplexe Dorsalität zu binden. Dennoch aber können sekundäre Artikulationsprozesse auch von der Koartikulation völlig unabhängig initiiert werden. Um die gewisse Besonderheit der /l/-Artikulation darzustellen, muss man also zwischen einer primären und sekundären Artikulation unterscheiden. Unter der primären Artikulation verstehen wir im Fall von Konsonanten die den entweichenden Phonationsstrom direkt beeinflussende Bewegung eines Artikulationsorganes, die zur Kontaktbildung mit einer Artikulationsstelle führt. Bleibt ein solcher in Folge der Artikulationsorganbewegung erzeugter Kontakt behalten und aktiviert sich zusätzlich ein weiteres Sprechorgan, dessen Bewegung den Phonationsstrom mitgestaltet, haben wir es mit der sekundären Artikulation zu tun. Bildet diese zusätzliche Bewegung auch einen Sprechorgankontakt und ersetzt damit den bisherigen, entsteht eine neue Variante der primären Artikulation. Eine Art Voraussetzung für die Aktivierung sekundärer Artikulation ist die sprechmotorische Unabhängigkeit der primär und sekundär agierenden Sprechorgane, so dass sie sich einander etwa nicht beeinträchtigen. Die geläufigsten Beispiele sekundärer Artikulation sind Palatalisierungen und Velarisierungen, die darauf beruhen, dass der vordere bzw. hintere Zungenrückenteil zusätzlich aufgewölbt wird, besonders wenn die primäre Artikulation im dental-labialen Bereich ausgeführt wird. Da eine solche sekundäre Dorsalität den Phonationsstrom beeinflusst, manifestiert sich der Vorgang im akustischen Spektrum des Sprachlauts was anschließend auditiv wahrgenommen wird. Umgekehrt aktivieren sich bei primär als Artikulationsorgan tätigen Zungenrücken- oder -randteilen sekundär die Lippen, was ebenfalls akustische und auditive Folgen generiert.

Mit dem Phänomen der sekundären Artikulation haben wir auch bei den Seitenengelauten zu tun. Das Prinzip ihrer primären Artikulation beruht darauf, dass der Verschluss der Zungenspitze und der oberen Alveolen (ggf. der oberen Schneidezähne) die Bewegung der beiden seitlichen Zungenränder als Artikulationsorgane ermöglicht. Sie werden hochgezogen und bilden mit den seitlichen Zahnreihen (ggf. den seitlichen Alveolen) beiderseits jeweils eine Enge. Der durch den apikal-alveolaren Verschluss geschlossene zentrale Weg leitet den Phonationsstrom größtenteils lateral ein, indem er in seiner Masse ungefähr halbiert durch die beiden Engen relativ fließend, ohne intensiv zu reiben, aus dem Mundraum entweicht. So entsteht der lateralkoronaler, dentaler (ggf. alveolarer), stimmhafter Seitenengelaut: [l]. Da die primäre Artikulation des [l] nur die Aktivitäten

[11] Obwohl bei allen /r/- und /l/-Lauten starke vokalische Marker im akustischen Spektrum zu finden sind, lassen sich bei Vibrationslauten kurze konsonantische Segmente mit geschwächter Energie und langen Transitionen sowie bei den Lateralen deutliche Antiformanten bemerken [vgl. u.a. Neppert/Pétursson 1986].

[12] Im Folgenden lassen wir die möglichen Varianz in der Quantität der Laterale völlig außer Acht. Die eventuellen Verlängerungen ihrer Aussprache bleiben für die weiteren Überlegungen von keiner Bedeutung.

der Zungenrandteile umfasst und alle Teile des Zungenrückens dabei praktisch bewegungslos bleiben, lassen sich dadurch Freiräume für den Einsatz sekundärer Bewegungen von Zungenrückenteilen[13] eröffnen. Solange die seitlichen Zungenränder hochgezogen in der engebildenden Position bleiben, verursacht eine etwa mittelhohe Aufwölbung des Prädorsums eine palatalisierte [l$_j$]-Variante und des Postdorsums eine velarisierte [l$_w$]-Variante. Sollten diese Aufwölbungen intensiver ausgeführt und eine hohe Lage des gegebenen Dorsums erreicht werden, so dass jeweils eine zusätzliche Enge entweder zwischen dem Prädorsum und dem Präpalatum oder dem Postdorsum und dem weichen Gaumen entsteht, beeinflusst das wesentlich den entweichenden Phonationsstrom, obwohl die laterale Artikulationsweise immer noch vorhanden bleibt (die seitlichen Zungenränder sind stets hochgezogen, obwohl der apikale Verschluss fakultativ auf die unteren Zähne/Alveolen verlagert werden kann). Dies gestaltet eine neue Variante der primären Artikulation, die eine intensivere Entwicklungsstufe der vorigen sekundären ausmacht und einen palatalen [ʎ]-Lateral bzw. velaren [ɫ]-Lateral ergibt. Obwohl diese beiden Seitenengelaute nur stimmhaft realisiert werden können, verlieren sie in der Regel – durch ansatzweise eingeschränkte Liquidität – die Fähigkeit die Rolle des Silbengipfelträgers auszuüben. Die letzten Stufen dieser Entwicklung bilden die prädorsalen [j] und [ʝ] sowie die postdorsalen [w] und [β], bei denen bisherige laterale Artikulationsweise zugunsten der zentralen – unterschiedlich breiten – Engebildung getilgt wird. Die Gleitlaute [j] und [w] sind immer stimmhaft und gehören noch zur Subklasse der Sonanten. Die frikativen Engelaute [ʝ] und [β] verfügen auch über stimmlose Versionen ([ç] bzw [ɸ]) und gehören zu Obstruenten. Parallel zur Intensität der Engebildung werden die dorsalen Bewegungen durch koordinierte Lippengestaltung (Spreizung bzw. Rundung) begleitet. Schematisch lassen sich diese Vorgänge folgendermaßen illustrieren.

STUFE 1	primär$_1$	[l]	
		↙	↘
STUFE 2	primär$_1$+sekundär	[l$_j$]	[l$_w$]
		↓	↓
STUFE 3	primär$_2$	[ʎ]	[ɫ]
		↓	↓
STUFE 4	primär$_3$	[j]	[w]
		↓	↓
STUFE 5	primär$_4$	[ʝ]/[ç]	[β]/[ɸ]

Systeminterne Verteilungsmodelle der /l/-Varianten

Die Vielzahl der lateral artikulierenden /l/-Varianten (Stufen: 1, 2, 3) lässt sie intern innerhalb Sprachlautsysteme einzelner Sprachen einordnen. Wie bereits angedeutet, werden die sekundär-artikulatorischen Varianten und das prototypische [l] meistens phonologisch monophonematisch interpretiert. In den Sprachen mit der [ʎ]- und [ɫ]-Präsenz gelten entweder mono- oder biphonematische (mit diesen beiden Lateralen als selbständigen Phonemen) Interpretationen. Von der Zahl der abstrakten Phoneme abgesehen, ermöglichen die bestimmten /l/-Varianten alternationsartige phonetische Differenzierungen innerhalb gegebener Einzelsprachen. Diese funktionalen Differenzierungen können unter anderen regionaler (dialektaler), distributioneller oder sogar soziolektaler Natur sein. Um die typischen Verteilungsmodelle der /l/-Variantivität einigermaßen zu systematisieren, werden Kriterien vorgeschlagen, die mit der Präsenz bzw. Absenz einzelner Varianten zusammenhängen. Das Ausgangskriterium ist die Selbständigkeit der Lateralen, denn, wie bereits erwähnt, können die /l/-Laute zusammen mit Vibranten eine konsonantische

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[13] Die Aufwölbung eines Zungenrückenteils ist ein artikulatorisches Phänomen, das – genauso wie bei der Artikulation der Vokale – im akustischen Spektrum relativ deutlich in Form von sog. Formanten markiert wird. Dies gilt auch für palatalisierte bzw. palatale sowie für velarisierte bzw. velare /l/-Varianten. In der Fachliteratur gibt es zahlreiche diesbezügliche akustische Daten, die von Sprache zu Sprache zum großen Teil gleich sind. Vgl. z.B. bulgarische Daten in Tilkov/Bojadžiev [21, S. 120-124], lettische in u.a. Markus/Grigorjevs [11, Ss.38ff. u. 70] oder slowakische in Dvončová/Jenča/Kráľ [2, S. 87., 94., Tab. 59, 61].

Teilsubklasse bilden. Im Falle ihrer Selbständigkeit wird dann die Präsenz des prototypischen [l] zum Hauptkriterium. Anschließend wird noch berücksichtigt, welche Varianten gegebenenfalls das [l] noch ergänzen, was das jeweilige Gesamtbild eines Verteilungsmodells völlig ausmacht. Schematisch lassen sich die Modelle der /l/-Verteilung folgendermaßen darstellen.

LATERALE

↙ ↘

NICHT SELBSTÄNDIG — SELBSTÄNDIG

⇓ ↙ ↘

(a) [l/ɾ] — PROTOTYPISCHES [l] INKLUDIEREND — PROTOTYPISCHES [l] EXKLUDIEREND

↙ ergänzt um ↘ — ⇓

SEKUNDÄRE VARIANTEN — ANDERS PRIMÄRE VARIANTEN — (b) [ʎ] + [ɫ]

⇓ ⇓

(c) [l] + # — (g) [l] + [ʎ]

(d) [l] + [l_j] — (h) [l] + [ɫ]

(e) [l] + [l_w] — (i) [l] + [ʎ] + [ɫ]

(f) [l] + [l_j] + [l_w]

Im Modell (a), das u.a. für ostasiatische Sprachen (z.B. Chinesisch, Japanisch)[14] charakteristisch ist, sind das lateralkoronal-dentale [l] und das einschlägige [ɾ]-Vibrant Varianten eines Phonems, wobei die [l]-Aussprache seltener und soziophonisch[15] begrenzter ist. Das [l]-lose Modell (b) mit komplementär distribuierten palatalem [ʎ] und velarem [ɫ] ist vor allem für die ost- und südostslawischen Sprachen typisch, z.B. Russisch, Weißrussisch, Ukrainisch, Bulgarisch. Die Verteilung der beiden Segmente ist in den einzelnen Sprachen entweder völlig koartikulatorisch[16] bedingt und damit strikt distributionell geregelt oder verfügen [ʎ] und [ɫ] über gewisse artikulatorische Selbständigkeit und ansatzweise über distributionelle Unabhängigkeit. Die konsequenteste Distribution weist in dieser Hinsicht das Bulgarische[17] auf, wo sogar die Auslautsposition (was bei nicht progressiv assimilierenden Sprachen koartikulatorisch neutral ist)[18] geregelt besetzt ist, und zwar durch das velare [ɫ]. Die Konsequenz in der Besetzung koartikulatorisch neutraler Positionen lässt im Russischen, Weißrussischen und Ukrainischen nach. Infolgedessen ist die quantitative Verteilung der beiden Segmente in diesen Sprachen nicht identisch: im Russischen und Weißrussischen ist die Frequenz der distributionellen Positionen des palatalen [ʎ] deutlich höher und umgekehrt wächst die Häufigkeit des velaren [ɫ] im Ukrainischen wesentlich, was den intuitiv wahrnehmbaren Effekt der für das Ukrainische typischen Aussprachehärte direkt hervorruft. Zum Modell (b) gehören auch die baltischen Sprachen: Litauisch und Lettisch. Obwohl die gesamten Sprachlautsysteme des Litauischen und des Lettischen

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[14] In vielen Sprachen lassen sich aus diachroner Perspektive Veränderungen des /r/ und /l/ auf der segmentalen Wortebene beobachten. Nicht selten sind auch sprachunabhängige Fälle, wenn während der Entwicklung artikulatorischer Fähigkeiten einige Sprecher das sprechmotorisch kompliziertere [r] durch das weniger aufwendige [l] ersetzen.

[15] Huszcza/Ikushima/Majewski schreiben das [l] u.a. einer weiblichen oder stilisierenden Aussprache des Japanischen zu [3, S.45].

[16] Im Fall der regressiven Assimilation gilt die bekannte Dorsalitätsregelung: palatale Varianten stehen vor nicht postdorsalen (obwohl mediodorsale Vokale funktional instabil den prä- bzw. postdorsalen Reihen zuzuschreiben sind) vokalischen Segmenten (und im vorderen Mundraumbereich artikulierten Konsonanten), velare Varianten stehen vor postdorsalen vokalischen Segmenten (und im hinteren Mundraumbereich artikulierten Konsonanten).

[17] Prinzipiell gilt das auch für das Mazedonische, obwohl die koartikulatorisch bedingten Stellungen des palatalen [ʎ] wesentlich weniger frequent sind, als im Bulgarischen [17, S. 177].

[18] Das Gleiche gilt für präkonsonantische Stellungen.

zahlreiche, phonologisch wesentliche Unterschiede im Vergleich zu solchen ostslawischen Systemen aufzuweisen haben, lassen sich die beiden baltischen Sprachen aus typologischer Sicht zusammen mit ostslawischen Sprachen klassifizieren, solange es um einige (darunter nicht phonologisierbare) phonetische Phänomene geht, die tief rudimentär bestimmte artikulatorische Gewohnheiten[19] betreffen.

Die variantenlosen Sprachen (c-Modell) mit ausschließlich prototypischem [l] sind im europäischen Sprachraum vielerorts zerstreut. Es sind beispielsweise die germanischen Sprachen des skandinavischen Raums (Isländisch[20], Norwegisch und Dänisch, Schwedisch[21]) oder die ein areales Kontinuum bildenden Ungarisch und Rumänisch sowie die in dieser Hinsicht isolierten Albanisch oder Französisch[22]. Verantwortlich für diesen Zustand sind vor allem die stark abgeschwächten Palatalisierungstendenzen[23].

Für Modelle (d) und (e) ist eine bestimmte Asymmetrie charakteristisch: das prototypische [l] wird nur um eine sekundär-artikulatorische Variante ergänzt. Diese Asymmetrie ist einerseits Folge der in der Phonologie gewöhnlich interpretierbaren Nicht-Distinktivität sekundärer Artikulation und der damit verbundenen (aber nicht unbedingt daraus resultierenden) phonologischen Unselbständigkeit so entstandener Varianten. Andererseits kann phonetisch gesehen gegen die Vorkommensregularität der Varianten idiophonisch oder kontextuell gestoßen werden, was insgesamt nur ansatzweise geregelte Distribution der Varianten generiert. Die gleichen Faktoren determinieren auch das Bild des nicht mehr asymmetrischen Modells (f). Beispiele für das Modell (d) sind u.a. westslawische Sprachen mit regressiver Palatalisierung: Polnisch, Obersorbisch, Niedersorbisch. Während das palatalisierte [l_j] im Polnischen nur vor hoch prädorsalem Vokal [i] (bzw. vor dem hochfrequenten Gleitlaut [j]) steht, kommt es in den beiden sorbischen Sprachen auch noch vor den niedriger prädorsalen [e] und [ɛ] vor. Dies bedeutet, dass alle prädorsalen Vokalen in diesen Sprachen über das Palatalisierungspotential verfügen, was wohl auf die aus dem Deutschen übernommene Tendenz zurückzuführen ist. Zum selben (d)-Modell gehört auch Slowenisch, wo aber die reale gegenwärtige Aussprache dazu tendiert, in einigen orthoepisch geregelten Distributionspositionen das [l_j] in bisegmentale Sequenzen mit dem [j]-Gleitlaut artikulatorisch zu zerlegen [17, S. 187f.].

Zum Modell (e) gehören unter anderen Englisch, Niederländisch, Tschechisch[24]. In den zwei ersteren Sprachen ist die [ɫ]-Realisierung fakultativ, in einigen Positionen – vor allem im Auslaut – lässt sich aber eine Tendenz zur konsequent velarisierten Aussprache deutlich wahrnehmen. Im Tschechischen ist die Zahl solcher Positionen größer, was aber zugleich die Wahl der [ɫ]-Variante idiophonisch motivierten Entscheidungen überlässt. Die Tendenz das velarisierte [ɫ] im Tschechischen immer häufiger auszusprechen, hat einen soziophonischen Charakter und verbreitet sich unter jüngeren Generationen sowie in den Medien[25], worauf unter anderen Šimáčková [19] und

[19] Möglicherweise ist diese Situation auf den Einfluss des Russischen zurückzuführen.

[20] Zu den nicht eindeutig interpretierbaren Entstimmlichungsmöglichkeiten des isländischen [l] vgl. z.B. Pétursson [14, S. 39f.].

[21] Zu nicht systematischen Möglichkeiten der umgangssprachlichen [l_j]- und dialektalen [l/ɽ]-Aussprache vgl. z.B. Lindqvist [9, S. 43ff.].

[22] Das einst im Französischen präsente palatale [ʎ] entwickelte sich historisch zum gegenwärtigen [j]-Gleitlaut, was das Französische in dieser Hinsicht vom Italienischen und Spanischen typologisch unterscheidet [12, S. 56].

[23] Dies gilt nicht so strikt für die Velarisierungen, was in vereinzelten eher nur idiophonisch und nicht distributionell motivierten Fällen zu mäßigen Aufwölbungen des Postdorsums bei [l] führen kann. Allerdings wäre ihre Interpretation als [l_w] nicht berechtigt gewesen.

[24] In westslawischen Kernsprachen lässt sich eine kompensatorische Korrelation beobachten, die darauf beruht, dass Sprachen (Polnisch, Niedersorbisch, Obersorbisch) mit der systematischen Präsenz des [w]-Gleitlauts über keine laterale [l_w]-Variante verfügen und die (Tschechisch) ohne das [w] in ihrem System das [l_w] verwenden.

[25] Wie wichtig die Präsenz des fakultativen [l_w] für die Wahrnehmung des auditiven Gesamteindrucks einer Sprache ist, zeigt das anekdotische aber zugleich symptomatische Beispiel: Bei einem schwachen und enttäuschenden Fußballspiel zwischen Tschechien und Polen im Jahre 2009 haben die gelangweilten polnischen und tschechischen Zuschauer zur eigenen Erheiterung einen Spruch skandiert: *my chcemy gola* (polnische Version) / *my chceme góla* (tschechische Version). Nach traditionellen phonologischen Interpretationen sollten sich die beiden Versionen dank distinktiver Merkmale der verbalen Auslautvokale ([ɨ] im Polnischen und [ɛ] im Tschechischen) und der Quantität des Stammvokals [ɔ] (im Polnischen kurz und im Tschechischen lang) voneinander unterscheiden. Leider waren aber weder die verschiedene Labialität des [ɨ] (unmarkiert) und [ɛ] (gespreizt) noch insbesondere die sehr schwach auditiv wahrnehmbare vokalische Länge im Stande, die Ausdifferenzierung der beiden Sprachen im Spruch zu garantieren. Dies war – nach der Aussage von

Lipowski [10, S. 56ff.] hinweisen. Auch Deutsch lässt sich unter (d)-Modell platzieren. In diesem Fall geht es aber um eine Art intralingualer Alternation, nach der die [ɫ]-Variante an Stelle des hochdeutschen [l] in bestimmten Distributionspositionen (d.h. bei auslautendem /l/ nach einem postdorsal-velaren Konsonanten – z.B [k], [g], [ŋ] – auch im Fall der Schwa-Reduktion dazwischen) in dialektalen Realisierungen im bairischen und österreichischen Raum bevorzugt wird.

Das eine der variantenreichsten Modelle ist (f), in dem außer dem prototypischen [l] auch beide sekundär-artikulatorische Varianten, das [l_j] und das [l_w], realisiert werden. Im Gegensatz zu Modellen mit komplementärer Distribution ist sie diesmal fakultativ und zum Teil sogar instabil. Zu diesem Modell gehört beispielsweise Neugriechisch, wo die Frequenz des [l_w] relativ niedrig (im Vergleich zu [l_j]) ist und durch idiophonische Vorlieben oder situative Sprechweisen als Alternative für [l] bedingt wird. Andere Beispiele sind südslawische Sprachen Kroatisch und Serbisch sowie die östlichste unter westslawischen Sprachen: Slowakisch. Obwohl in phonologischen Interpretationen der letztgenannten Sprache meistens die palatale [ʎ]-Variante als ein selbständiges Phonem und die [l_w]-Variante nicht einmal als allophonische Realisierung aufgelistet werden, was die Zugehörigkeit des Slowakischen zum (g)-Modell rechtfertigen[26] könnte, scheint das Vorhandensein beider Varianten – des palatalisierten [l_j] und des velarisierten [l_w] – in gegenwärtiger phonetischer Realität der Sprache bewiesen zu sein. So lässt sich die Präsenz sowohl des [l_j] als auch des [l_w] den akustischen bereits von Dvončová/Jenča/Kráľ [2] angeführten Daten entnehmen. Die für [l_w] charakteristische leichte Aufwölbung des Postdorsums wird im Slowakischen durch die Verschiebung des apikalen Verschlusses auf den postalveolaren Bereich begünstigt [vgl. u.a. Sabol 1989] und ermöglicht fakultative Aussprache des [l] und [l_w] in gleichen Stellungen. Und auch wenn es im gegenwärtigen Slowakischen die Tendenz gibt, das koartikulatorisch unabhängige palatalisierte [l_j] (phonologisch als [ʎ] interpretiert) immer seltener[27] auszusprechen, wird es stets mindestens in typischen Positionen vor prädorsalen Vokalen artikuliert. Im Kroatischen und Serbischen ist die feste Position für [l_j]-Aussprache u.a. bei der Schreibung <lj/љ>[28], in anderen Stellungen schwankt die Aussprache zuwischen [l_j] und [l]. Diese Schwankung ist auch für das [l_w] charakteristisch, obwohl am festesten für diese Aussprache die prä-[a]-Stellung prädestiniert zu sein scheint. In den meisten sonstigen Distributionen wiegt die [l]-Aussprache[29] vor.

Die Modelle (g) und (h) unterscheiden sich von den Modellen (d) bzw. (e) artikulatorisch gesehen durch die Intensität der prädorsalen bzw. postdorsalen Aufwölbung, die besonders bei velarisierten Varianten relativ effektiv von Hörern auditiv wahrnehmbar ist. Zusätzlich gelten die [ʎ]-Varianten des Modells (g) als Etappen in historischer Entwicklung eines gegebenen Sprachlautsystems und korrelieren aus diachroner Perspektive mit späteren [j]-Gleitlauten (im Fall des [ɫ] gilt in der Regel eine solche Korrelation mit [w]-Gleitlaut). Beispiele für die Modelle (g) und (i) findet man vor allem unter romanischen Sprachen. So gehören Italienisch, Katalanisch oder Spanisch[30] zu Modell (g) wegen distributionell fester Präsenz des [ʎ] und das Portugiesische zu Modell (i) wegen zusätzlicher Präsenz des [ɫ], das allerdings in seiner Distribution lockerer verteilt wird. Das Modell (h) ist dagegen u.a. für viele altaische Sprachen typisch, z.B. Türkisch oder Kasachisch. Obwohl phonologisch das System der Lateralen oft als Opposition des neutralen [l] und

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einigen abgefragten Fernsehzuschauern – erst dank der spezifischen, gut hörbaren Aussprache des tschechischen <l> in *góla* möglich. Und diese Spezifik beruhte auf der fürs Tschechische typischen und im Polnischen unbekannten Velarisierung des /l/ als [l_w]-Variante.

[26] Auf diesbezügliche interpretatorische Kontroversen weisen u.a. Sawicka/Grzybowski [17, S. 155ff.] hin.

[27] Zu soziophonischen und sprachpolitischen Ursachen sowie zu regionalen Besonderheizen der [l_j]-Aussprache vgl. u.a. Král' [7, S. 26ff. u. 68ff.] und Lipowski [10, S. 59ff.].

[28] Auditive Eindrücke lassen einzelne Interpretationen des Segments als [□] zu, obwohl dies auf jeden Fall nicht als systematisch aufzufassen ist.

[29] Ob auditive Eindrücke, dass es im gegenwärtigen Serbisch die Tendenz herrscht, das [l_w] häufiger als im Kroatischen auszusprechen glaubwürdig sind, müsste in systematischen phonetischen Analysen erst bestätigt werden.

[30] Zum regiolektalen Zusammenfall des Laterals und des Vibrants vgl. z.B. Blaser [1, S. 88]. Zu regiolektalen (südamerikanischen) Alternationen in der [□]-Aussprache vgl. ebenfalls Blaser [1, S. 87f.].

palatalen [ʎ] dargestellt wird, platziert die phonetische Realität die beiden Varianten in der distributionell bedingten komplementären Relation vom prototypischen [l] (mit nur unsystematischen vereinzelten Palatalisierungen[31]) und velaren [ɫ][32].

Abschließend ist an dieser Stelle zu bemerken, dass die Richtung der intralingualen Variantenentwicklung des internen Systems im velaren Bereich vom prototypischen [l] über das velarisierte [l_w] (e-Modell) zum velaren [ɫ] (h- und i-Modell) führt. Es gibt aber auch eine umgekehrte Richtung, die ebenfalls sogar zu [ɫ] führen kann, aber außerhalb der lateralen Artikulationsweise beginnt. So kann das frikative Engelaut [v] intralingual im Slowenischen und Slowakischen mit [w]-Gleitlaut alternieren und im Ukrainischen führt diese Tendenz morphophonologisch bedingt eben auch zur Alternation mit lateralem [ɫ]. Historisch[33] wurde es auch eine begrenzte Alternation vom [w]-Gleitlaut zum [ɫ]-Lateral zum intralingualen Phänomen im Polnischen.

Abschließendes

Die Lateralen bilden eine konsonantische Teilsubklasse, die zusammen mit Vibranten, über die größte Varianz ihrer artikulatorischen Formen verfügt, was aus der Leichtigkeit des Einsatzes sekundärer Artikulationsvorgänge resultiert. Die wichtigste – aber nicht die einzige – konkrete /l/-Varianten generierende Motivation ist die koartikulatorische Ökonomisierung der Aussprache von /l/-inkludierenden Sprachlautsequenzen. Die Vielzahl der Varianten sowie ihre Verteilung innerhalb einzelner Sprachlaut(teil)systeme lässt Sprachen diesbezüglich typologisieren. Die sekundären Artikulationsvorgänge – auch wenn sie gegebenenfalls die Funktion primärer Artikulation übernehmen – hinterlassen jeweils relativ effektiv markierte akustische Merkmale, was wiederum ihre anschließende auditive Wahrnehmung begünstigt. Dies ist der Grund, warum die vielen /l/-Varianten auch idiophonisch, soziophonisch, regiolektal oder sogar sprachpolitisch motiviert werden können. Infolgedessen machen sie das außerphonologische Bild einer Sprache aus, das den erwartungskonform artikulierenden Sprecher als Seinesgleichen identifizieren lässt und damit zur identitätsstiftendem Merkmal einer Sprache werden kann. Es ist somit an dieser Stelle zu plädieren, dass die artikulatorische Vielfalt der /l/-Formen in den phonodidaktischen Prozessen stärker mitberücksichtigt wird, weil ihre adäquate Realisierung die Effektivität der mündlichen Kommunikation wesentlich optimieren kann.

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[31] Ihre Intensität und Frequenz können auf den Einfluss des Russischen – der z.B. im Kasachischen größer ist als im Türkischen – zurückgeführt werden.

[32] Vgl. u.a. Kirchner [5], Stachowski [20].

[33] Gegenwärtig wird die [ɫ]-Aussprache im Polnischen als stilisierend und künstlich betrachtet (bis auf regionale Realisierungen, wenn Sprecher des Polnischen mit Sprechern von Sprachen mit systematischer [ɫ]-Präsenz – z.B. Ukrainisch – in räumlicher Koexistenz bleiben).

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ВІДОМОСТІ ПРО АВТОРА

Артур Творек – доктор філологічних наук (Doktor habil), професор кафедри німецької мови Інституту германської філології університету Вроцлав, Польща.

Наукові інтереси: фонетика, фонологія, порівняльна лінгвістика, геолінгвістика, спортивна лексика німецької мови.

УДК 811.161.1

THE LANGUAGE GAMES OF MORAL PHILOSOPHY

Anastasia ZAKARIADZE (Tbilisi, Georgia)

Мова моралі узгоджується з нашими керівними діями для одного або і більше моральних мотивів. Гра мови моралі включає як описовий так і нормативний елемент. Помилково питати, який з елементів є основним. Вони завжди вживаються разом, також можливі випадки самостійного вживання одного з елементів. Певні особливості світу змушують нас підтримувати чи засуджувати дії через моральні мотиви. Мова моралі описує, стимулює чи забороняє наявність цих особливостей. Моральна мова людства є основним елементом цієї гри та набуває своє значення в ній.

Ключові слова: *мовні ігри, освіта моралі, мова моралі.*

Язык морали сопрягается с нашими руководствующими действиями для одного или более моральных мотивов. Игра языка морали включает в себя как наглядный, так и нормативный элемент. Ошибочно спрашивать какой из элементов основной. Они всегда употребляются вместе, также возможны случаи самостоятельного употребления одного из элементов. Некоторые особенности нашего мира вынуждают нас поддерживать или осуждать действия из-за моральных мотивов. Язык морали описывает, стимулирует или запрещает наличие этих особенностей. Моральный язык человечества является основным элементом этой игры и приобретает значение в ней.

Ключевые слова: *языковые игры, образование морали, язык морали.*

Moral language is to do with guiding action in ourselves and others for one or more moral motives. The moral language game has a descriptive as well as a prescriptive element. To ask which the essential element is would be a mistake. The two always go together and to play the game where only one applies is impossible; the question of which has priority does not arise. Certain features of the world cause us to want to promote or proscribe actions or events for moral motives. Moral language describes the presence of these features and does the promoting or proscribing. Human's moral language is an essential element of this game and gains its meaning from the game.

Key words: *language games, moral education, moral language.*

When we use language we take part in an activity which is a bit like a game, and like many games and other activities we may be able to perform it proficiently without being able to describe what we do. Moral language describes the presence of these features and does the promoting or proscribing. Our moral language is an essential element of this game and gains its meaning from the game.

Analyzing the language games of moral philosophy helps us to understand the way the so called golden rule[34] and other intuitive methods work. Following Wittgenstein's philosophical method helps us to describe the process. Wittgenstein rejects Socrates' way of doing philosophy. He argues that we have to see the problem not through Socrates' eyes, but though his companions' eyes. To the question: "what is the moral good?" Socrates wants a unique, general answer, but his

[34]Golden Rule is a rule of ethical conduct, a guiding principle, of treating others as one would wish to be treated oneself. Formula- "Do unto others as you would have them do unto you" Is the most familiar version of the golden rule. The golden rule is closely associated with Christian ethics though its origins go further back and graces East-Asian culture as well. Maximum generalization is the dominant philosophical approach to the rule. The rule has been posed by philosophers as the ultimate grounding principle of the major moral-philosophic traditions–of a Kantian-like categorical imperative, and a Utilitarian prototype. It has been claimed, in fact, that the rule's logic was designed for this generalization across cases, situations, and all varieties of societies (Singer (1963) and Hare (1975)).

disciples answer what they have learnt to be morally good. In Wittgenstein's terms, they give examples of how the word" good" is used. These are language games. [35]

Language games of morality are special type of games. They are basic activities that form a practice, by which one learns what actions are obligatory or permissible, what attitudes one ought to show in human relationships, that certain feelings ought to be suppressed while others nurtured. Which act is right? Where can be found criteria? We learn that an act is right when it springs from the motive of duty, or when it produces good consequences. There are many language games by which one learns the many facets of morality.

The moral rule that insulting is morally bad has been learned by a language game of morality. This language games carries with it the structure that insulting is bad even though the person insulted might not be offended. The act of insulting is linked then to the negative assessment of one's character. This framework of the meaning of rules and how to use them constitutes the moral game of insulting. This language game represents a part of our shared moral education and practice. By describing language games, it becomes clear that in the process of learning what is morally correct and what is wrong, intuitive method are not linked with contingent factors, but with necessary ones. Moral education, in definite cultural arias, brings up people with knowledge of golden rule, and that it is coupled with the idea that reciprocity and equal standing matter.

What is actually asked when one asks "what your parents say about that?" In this case one means what they had taught him/her is the right thing to do. At this point, the main objection against such position is clearly objected by Kant" one may say there are families where children learn that theft is permissible and even worthy of pursuing" In this case, the application of intuitive methods will bring about certain outcomes that we consider morally worse. But the problem is deeper, as it concerns the criteria of morality and not intuitive methods themselves. The problem is that in the above example children were not taught correctly what they ought to do. They got not adequate moral education. People who learn that theft, or lie, or violence, etc. is morally permissible have not assimilated the language games of morality. They have been taught something else.

Moral education is the process by which a person learns what a cultural community believes it is right thing to do. What does one mean saying-this child has received bad education? One says that he does not know how to behave, what act is wrong and what is right. The belief that stealing is morally permissible is wrong because it runs counter to commonly shared belief that stealing is morally wrong. The relativistic position will object and say that the two beliefs can be equally true; it does not matter what position we adopt-Kantian absolutism or relativistic situationalism, intuitive methods are linked with moral reasons. This kind of methods is coupled with necessary moral facts in moral education, and not with subjective or contingent facts. Irrespective of the question whether moral reasons are general or not, the language games of morality show that intuitive methods are not based on contingent factors, but on something morally necessary. The necessary moral factors might be general or particular. Inside a practice there are normative criteria, which shape behavior. Moral thinking makes sense in relation with what one has learned to think about such matters. Intuitive methods have been transmitted through moral education in order to track and to make relevant moral aspects. This is what language games show. In the language games, in which golden rule functions can be revealed all kind of moral standards, such as for example-reciprocity and equal treatment, beneficence or integrity, etc. The way one make moral decision as a result of moral education shows that they are essentially tied to normative criteria and not personal preferences or emotional reactions. The usage of intuitive methods makes sense within the language games of morality that he/she has learned. The thief in Kant's case ignores golden rule's technologies in a shared experience/situation. Namely rules of language games of morality marks the functional

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[35]Wittgenstein gives examples of language games:" And the processes of naming the stones and of repeating words after someone might also be called language games. Think of much of the use of words in games like ring-a-ring-a-roses. I shall also call the whole, consisting of language and the actions into which it is woven, "the language-game". Wittgenstein, L; (1953) *Philosophical Investigations*, Blackwell. p.5. Though he does not give examples of normative situations, we should not assume 5that there are no language games of morality. Since normative language and moral judgment are also learned, there are certainly language games of morality.

limits within which person can judge and act morally. The practice of moral education is transparent. Some researchers object that reason is a deliberate process, whereas intuition is an affective response.[36] But intuitive moral thinking may not contain affective processes.

Some authors argue that intuitive moral thinking is conceptually linked with the criteria of morality assimilated with moral education. This conceptual relation implies that intuitive moral thinking has to be linked at least with implicit cognitive processes that pick out from the environment which moral reasons are relevant for certain situations. This perspective[37] seems to be acceptable; as from a learning perspective, it is a process based on prior learning and experience. It's obvious that not all intuitive thinking is affect and emotion based. There are some situations where emotional affective states do not play a key role in driving person's moral judgments, but it is also clear that in some cases moral judgment is emotionally driven.

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ВІДОМОСТІ ПРО АВТОРА

Анастасія Закаріадзе – доктор філософії, професор Інституту філософії Тбіліського державного університету імені Іване Явакішвілі, Грузія.

Наукові інтереси: філософія моралі, мова моралі.

УДК 82-1/-9.09:82'25

WECHSELSEITGKEIT VON KULTUREN: TRANSLATION UND REZEPTION

Olha BILOUS, Oleksandr BILOUS (Kropywnyzkyj, Ukraine)

Активне духовне відродження українського народу, зумовлене новим суспільно-правовим статусом України як незалежної, суверенної держави, припадає на останні десятиріччя XX– початок XXI століть. Воно сприяло усвідомленню національної ідентичності і водночас викликало нагальну потребу переосмислення процесу входження кращих надбань української культури у свідомість близьких і віддалених народів Східної, Центральної та Західної Європи. З цього погляду особливої уваги заслуговує проблема німецькомовної рецепції української літератури, з'ясування як її контактно-генетичних зв'язків зі світовим літературним процесом, так і виявлення й окреслення координат, що набули сталої величини – перекладацької традиції в контексті переємності літературного досвіду – в системі української діаспори.

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[36] See Kahane, G, Wiech K; Shakel N; Farias M; SavulescuJ;Tracey I; "The neutral basis of intuitive and counterintuitive moral judgment", *Social; cognitive and Affective Neuroscience*, 2012, V.:7(4):333-402.

[37] see e.g. the following investigations: Sadler-Smith E. (2008) *Inside Intuition*. London. Rutledge. Mihailov E. (2013) *Intuitive Methods of Moral Decision Making.Philosophical Plea* .in volume: *Applied Ethics*. Valentin Muresan.(ed.): 62-79. Hokkaido University. The model, proposed by Kristen Volz & others, is basically telling us that intuitive judgments are two-step processes in which relevant parts of information are picked out from the environment and made coherent with prior learning and experience. Kristen Volz & others "What Neuroscience Can Tell about Intuitive Processes in the Context of Perceptual Discovery". *Journal of Cognitive Neuroscience,* 2006, 18(12)p.p.2-11

Вивчення процесу взаємодії літератур споріднених (слов'янських) і неспоріднених (німецькомовних) народів постає одним з найбільш плідних дослідницьких напрямків у сучасній філологічній науці. З ним органічно пов'язана проблематика засвоєння літературного досвіду крізь призму втілених у ньому концепцій взаємодії різних культурних явищ, тенденцій, закономірностей, традицій. Ідеться про національне, з одного боку, і глобальне значення цієї парадигми – з іншого, що визначає рівень необхідності природної рецепції художньої спадщини найбільш активних носіїв тієї чи іншої культури. За природних умов відбувається таке результативне сприйняття фактів та подій, коли процес рецепції містить орієнтацію на системну інтерпретацію, що є одним з максимально активних шляхів збагачення гуманістичного змісту кожної національної літератури. Цей напрямок є виявом не тільки інтенсивності чину, тобто дієвості, але й плодотворної її констатації – домінанти перекладу.

Ключові слова: *українська література, культура, переклад, рецепція, взаємодія, системність, український культурний здобуток, міжкультурна взаємодія, духовне спілкування*

Активное духовное возрождение украинского народа, обусловленное новым социально-правовым статусом Украины как независимого, суверенного государства, припадает на последнее десятилетие XX – начало XXI столетий. Оно способствует осознанию национальной идентичности и в то же время вызвало неотлагательную потребность переосмысления процесса вхождения лучшего наследия украинской культуры в сознание близких и отдаленных народов Восточной, Центральной и Западной Европы. По этому вопросу особого внимания заслуживает проблема немецкоязычной рецепции украинской литературы, определение как ее контактно-генетических связей с мировым литературным процессом, так и выявление и характеристика координат, которые стали постоянными величинами – переводческими традициями в контексте преемственности литературного опыта – в системе украинской диаспоры.

Изучение процесса взаимодействия литератур родственных (славянских) и неродственных (немецкоязычных) народов становится одним из наиболее плодотворных направлений в современной филологической науке. С ним органично связана проблематика освоения литературного опыта сквозь призму воплощенных в нем концепций взаимодействия различных культурных явлений, тенденций, закономерностей, традиций. Речь идет о национальном, с одной стороны, и глобальном значении этой парадигмы – с другой, которая определяет уровень необходимости естественной рецепции художественного наследия наиболее активных носителей той или иной культуры. В естественных условиях происходит такое результативное восприятия фактов и событий, когда процесс рецепции вмещает ориентацию на системную интерпретацию, что является максимально активным способом обогащения гуманистического содержания каждой национальной культуры. Это направление является проявлением не только интенсивности способа, или действенности, но и плодотворной констатации – доминанты перевода.

Ключевые слова: *украинская литература, культура, перевод, рецепция, взаимодействие, системность, украинское литературное наследие, межкультурное взаимодействие, духовное общение.*

Da die Begegnung mit fremden Traditionen bzw. Kulturen heute im Sinne der europäischen Einigkeit und nicht zuletzt in Verbindung mit der humanistischen Verpflichtung zu einer dringenden Notwendigkeit wie nie zuvor alltäglich geworden ist, so ist die Frage des systemhaften Studiums der interkultureilen Wechselbeziehung von verschiedenen Völkern in Vergangenheit und Gegenwart über das theoretische Interesse der wissenschaftlichen Forschung an diesem Gegenstand hinaus von aktueller Bedeutung.

In diesem Kontext ist die zunehmende Entwicklung der kulturellen Wechselseitigkeit zwischen den Ländern Europas, darunter zwischen den Völkern der Ukraine, Polens, Österreichs und insbesondere Deutschlands vom bleibenden Wert. Hervorzuheben ist jene Tatsache, dass sich in der Ukraine nach dem Tag der Unabhängigkeitserklärung eine veränderte Lage ergeben hat, die qualitativ neue Schritte zum demokratischen Werdegang des neuen Staates auf der Landkarte Europas erfordert. Und eine wesentliche Voraussetzung ist eine weitere Vertiefung des allgemeinen Wissens um die Rezeption slawischen und darüber hinaus ukrainischen Kulturgutes in westeuropäischen Ländern, insbesondere in Polen, Österrech und Deutschland. Während aber z.B. das russische bzw. polnische Kulturerbe durch die deutsche Slawistik in beachtlichem Umfang erschlossen wurde, kann dies für die beiden ostslawischen Völker, d.h. Ukrainer und Belorussen, noch nicht im vollen Umgang gesagt werden /Aktualität/.

Worum handelt es sich, wenn die Rede über die Rezeptionsproblematik ist? Gemeint ist ein insbesonders wichtiger Faktor der Wechselwirkung von nationalen Literaturen, der in der Gegenwartsepoche zu einer der bedeutendsten Gesetzmässigkeiten des geistigen Verkehrs zwischen den Völkern der Welt geworden ist. Es geht also um eine objektive Dominante der interliterarischen Wechselwirkung, die im grossen Masse die Qualität der Aufnahme und Bewertung eines Originalwerkes in der Zielsprache bzw. die Eigenart der Rezeptionspraxis bestimmt /Objekt/.

Die konkreten Schwerpunkte des gesamten Problems können in einer Kurzfassung durch die Schlüsselbegriffe charakteresiert werden /Gegenstand und Aufgaben/ und zwar: 1) Theorie der Interpretation; 2) Phasen der Rezeption; 3) Textanalyse, d.h. die differenzierten Wertungs- und Interpretationsvorgänge, darunter a) Wahrnehmung; b) Nieveau der Rezeptionserwartung; c) künstlerische Neuerung; 4) Rezeption als eine Dominante der interliterarischen Wechselwirkung und ihre Stellung im Prozess der internationalen (wie etwa europäischen) Kulturgemeinschaft mit Bezug auf die konkreten Kategorien der künstlerischen Kommunikation. Dieser Fragenkomplex ist organisch mit der Systemhaftigkeit der vergleichenden Analyse von wesensbestimmenden Werken einer nationalen und in unserem Zusammenhang – der ukrainischen Literatur verbunden, d.h. von ihren hervorragenden Werken.

Schlüsselwörter: *ukrainische Literatur, Kultur, Translation, Rezeption, Wechselseitigkeit, Systemhaftigkeit, ukrainisches Kulturgut, interliterarische Wechselwirkung, geistiger Verkehr.*

The vibrant spiritual rebirth of the Ukrainian nation provided for by the new social and legal status of Ukraine as an independent sovereign country became obvious in the late decades of the 20th – early 21st centuries. It has facilitated national identity awareness as well as caused the necessity to re-think over the process of the better Ukrainian culture gains implementation into the minds of closer and farther peoples of the East, Central, and West Europe. This perspective highlights the issue of the Ukrainian literature German *reception as well as establishment of its contact and genetic relations with the global literary process, stable coordinates, i.e. tradition within the literature experience continuity context, in the special way.*

The research of the literatures interaction process for the related (Slavic) and non-related (Germanic) peoples is one of the most fruitful fields of academic research in the contemporary philology. The issues of the literary experience perception through the prism of interaction concepts for various cultural phenomena, trends, regularities, traditions implemented in it have been naturally entangled with it. This paradigm has both national and international significance which defines the level at which natural humanitarian heritage reception is necessitated by the most active bearers of this or that national culture. Under natural conditions facts and events are perceived efficiently when it is systemically interpreted, one of the most active ways to enrich humanistic content of every national culture. This trend does not only qualify intensive character, its effectiveness, but also its fruitful statement, the dominant of translation.

***Keywords**: Ukrainian literature, culture, translation, reception, interaction, systemic character, Ukrainian cultural heritage, cross-cultural interaction, spiritual communication.*

Da die Begegnung mit fremden Traditionen bzw. Kulturen heute im Sinne der europäischen Einigkeit und nicht zuletzt in Verbindung mit der humanistischen Verpflichtung zu einer dringenden Notwendigkeit wie nie zuvor alltäglich geworden ist, so ist die Frage des systemhaften Studiums der interkultureilen Wechselbeziehung von verschiedenen Völkern in Vergangenheit und Gegenwart über das theoretische Interesse der wissenschaftlichen Forschung **an diesem Gegenstand** hinaus von **aktueller Bedeutung [1; 3; 10]**.

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Gemeint sind (um wenigstens einige an dieser Stelle zu nennen) die von Iwan Kotljarewskyj, Taras Schewtschenko, Marko Wowtschok, Pantelejmon Kulisch, Jurij Fedkowytsch, Iwan Franko, Lesja Ukrajinka, Olha Kobyljanska, Wasyl Stefanyk, Mychajlo Kocjubynskyj, Panas Myrnyj, Wolodymyr Wynnytschenko, Bohdan Lepkyj, Oleksandr Oles, Mykola Chwyljowyj, Jewhen Malanjuk, Maksym Rylskyj, Pawlo Tytschyna, Wolodymyr Sossjura, Oles Hontschar, Mychajio Stelmach, Dmytro Pawlytschko, Iwan Dratsch, Wasyl Symonenko, Wasyl Stus, Lina Kostenko, HryhirTjutjunnyk, Wasyl Zemljak, Roman Iwanytschuk, Iwan Tschendej und a.m.

Es handelt sich einerseits um die Modellvorstellungen in der Ausgangssprache (AS), wo wir unter anderem den AS-Text, AS-Kontext, Realien eines Originalwerkes unterscheiden, und andererseits – um die qualitativ konstituierten Merkmale der rezeptierten Werkstruktur in der Zielsprache (ZS), wo wir mit dem ZS-Text, ZS-Kontext als auch mit dem sogenannten

Oppositioszeichen in der Translation zu tun haben. Was in dieser Zielsetzung hervorzuheben ist, ist nun folgendes Moment. Das Niveau der Rezeptionserwartung hängt in überwiegenden Fällen vom Wertungsniveau der übersetzerischen Textinterpretationen ab. Diese künstlerische Neuerung bestimmt die Eigenart einer adäquaten Interpretation in konfrontativer Sicht, mit der in jeder Transformation ein Versuch vom Übersetzer als Empfänger unternommen wird, eine identische Quintessenz in drei Richtungen zu modelliern: a) das Ausgangs-, d.h. das erkennende Stadium, b) das mittlere-, d.h. das erkannte Stadium, c) das End-, d.h. das resultierende Stadium.

Hier wie auch sonst ist ja entscheidend in welchem Verhältnis das von uns zu untersuchende Material z.B. aus dieser oder jener slawischen Literatur zu den konkret genommenen Komrmmikationszielen steht. Man unterscheidet in der Gesamtrezeption drei Bedeutungslinien der Rezeptionsfähigkeit und zwar:

1) Information – Kommentar; 2) Aufnahme und kritische Bewertung; 3) Translation bzw. Textinterpretation, d.h. Auswahl eines Originalwerkes aus der betreffenden nationalen Literatur und eine entsprechende Textwiedergabe in der Zielsprache. Eigentlich sprechen wir von zwei auf das engste verbundenen Seiten eines Gegenstandes im Rahmen des Rezeptionsprozesses: a) Auswahl (-) Bewertung; b) Auswahl (-) Übersetzung. Darunter versteht man zunächst einmal eine Übersetzungsbeziehung in Gestalt einer abstrahierten künstlerischen Grösse und zum anderen eine Aufeinanderfolge der Wechselwirkung, d.h. Aufnahme, Bewertung, Interpretation bzw. Übertragung. Die differenzierende Stellung kommt vorwiegend in der Qualität von spezifischen Entstehungs- und Entwicklungsbedingungen der kommunikativen Zusammenhänge (Voraussetzung für eine intensive gegenseitige oder kommunikative, d.h. konfrontative Wechselwirkung) zum Ausdruck. Als ein überzeugendes Beispiel dafür ist das Vorhandensein „ukrainischer Literaturströmmungen“ (ukrainischer Literaturschulen) in mehreren Literaturen des XIX. Jahrhunderts zu erwähnen, z.B. in russicher und insbesondere in polnischer Literatur. Es erweitert die Auffassung der Rezeptionsgeschichte als auch der Natur von dem gegenseitigen Durchdringen typologischer Reihen, entgegenkommender Strömrnungen und genetischer Momente im Prozess der Wechselseitgkeit von Kulturen verschiedener Völker. In diesem Sinne wird z.B. die ukrainische Thematik in den Werken von N. Gogol, A. Puschkin, K. Rylejew, G. Byron, V. Hugo und in erster Linie im Schaffen von mehreren polnischen (J.Komarnicki, A.Fredro, A.Malczewski, A.Mickiewicz, T.Zaborowski, T.Paduia, S.Goszczynski, J.B.Zaleski, M.Mochnacki, M.Grabowski, M.Czajkowski, L.Siemienski, W.Pol, A.Groza, J.Slowacki, T Olizarowski, J.I.Kraszewski, O.Kolberg, Z.Kaczkowski, J.Lem, P.Swiecicki) und von deutschsprachigen (K.E.Franzos, L.Sacher-Masoch, H.Weber-Lutkow Schriftstellern, d.h. im Aspekt der typologischen Zusammenhänge sowie auch der Wechselwirkung von künstlerischen Erfahrungen, gesehen [4].

Was die Rezeption ukrainischen Literaturgutes in Deutschland anbetriff, so lassen sich einige Etappen von den Anfängen bis auf die Gegenwartsepoche fixieren. Die Weckung des Interesses für die Ukraine verdanken wir einer Reihe von Reisebeschreibungen, Memoiren und Gesamtdarstellungen über die Geschichte des ukrainischen Volkes. Zu nennen sind die Beiträge von Herbertstein, Olearius, Beauplan, Möller, Kohl. Schon in der zweiten Hälfte des XVIII. Jahrhunderts fand die Ukraine und ihr Kulturgut immer wieder das Interesse namhafter Forscher aus der deutschen Gelehrtenwelt. Hervorzuheben sind die wertvollen Publikationen von Schlözer, Büsching, Müller, Scherer und vor allem Johann Christian Engel mit seiner Geschichte der Ukraine und der Cosaken (Halle, 1796) als auch Karl Hammersdorfer mit seiner Geschichte der ukrainischen und saporogischen Kosaken (Leipzig, 1789). Nicht zu vergessen ist der Name von J.G.Herder (1744–1803), denn der hervorragendste deutsche Humanist und Denker weckte als erster in Deutschland und als einer der ersten (wenn nicht der erste) in Westeuropa eine breite Aufmerksamkeit für die slawische und darüber hinaus für die ukrainische Volksdichtung. Was Herders Verdienste um die ukrainische Folklore anbetrifft, so darf festgestellt werden, dass er bereits 1767 die Dumen als ukrainisches Nationalepos charakterisiert hat.

Der eigentliche Ausgangspunkt der Rezeption der ukrainischen Literatur in Deutschland reicht in das Jahr 1801 zurück, als auf den Spalten der Ausgabe *„Göttingische Anzeigen von gelehrten Sachen“* eine anonyme Rezension auf das Poem Enejida (1798) von Iwan Kotljarewskyj

(1769-1838) erschien. Sie stammte, wie es festgestellt wurde, aus der Feder von J.Ch.Engel (1770-1814).

In den 20-er–80-er Jahren des XIX. Jahrhunderts vollzog sich die Aufnahme und Bewertung ukrainischen Literaturgutes in Deutschland unter dem Zeichen der verstärkten Popularisierung der slawischen Folklore [12]. In diesem Sinne wirkten bahnbrechend die bekannten Liedersammlungen von M.Certeljew und besonders von M.Maksymowytsch. Die deutsche Kritik zeigte mehr oder weniger ausgeprägtes Interesse für die Einbürgerung ukrainischen Literaturgutes, vor allem aber ukrainischen Liedschatzes. Wertvolle Beiträge lieferten Pol, Wenzig, Mauritius, Waldbrühl, Talvj.

Bedeutungsvolle Verdienste erwarben sich Jan Petr Jordan (1818-1891) und Friedrich Bodenstedt (1819-1892) mit seiner Sammlung „Die poetische Ukraine“ (Stuttgart und Tübingen, 1845) [2]. Um die Mitte des XIX. Jahrhunderts fand die ukrainische Literatur breiteres Interesse. Dies verdanken wir in erheblichem Masse literarischen Zeitschriften wie das „Magazin für die Literatur des In- und Auslandes“, den „Beiträgen für literarische Unterhaltung“, den „Jahrbrüchern für slawische Literatur, Kunst und Wissenschaft“ und a.m.

„Um das Jahr 1840 trat in die europäische Literatur eine wichtige und charakterische Erscheinung ein“, schrieb Iwan Franko mit Bezug auf Taras Schewtschenko, dem es vor allen anderen ukrainischen Autoren zu danken ist, dass die ukrainische Literatur die Aufmerksamkeit des Auslandes auf sich zog. „In der Literatur erschien ein Bauer, der gemeine Dorfbauer“ [5;9;10]. Die Bedeutung Schewtschenkos für die Weltliteratur wird von Iwan Franko mit der eines Shakespeare, Goethe und Mickiewicz verglichen. Auch und besonders in Deutschland und in Polen blieb, ja auch bleibt heute Taras Schewtschenko (1814-1861) der am besten bekannte Repräsentant der ukrainischen Literatur. Selbst die Anzahl von Übersetzern, die seit 1840 bis 1991 versuchten, das poetische Wort Schewtschenkos in Fremdsprachen, darunter auch ins Deutsche und ins Polnische, zu interpretieren, macht z.B. über **460** aus. Die meisten ukrainischen Schriftsteller haben bis zum Auftreten Schewtschenkos (mit wenigen Ausnahmen – I.Kotljarewskyj, H.Kwitka-Osnowjanenko) bei der deutschen Kritik und ganz zu schweigen um die deutschsprachigen Übersetzer leider gar keine Beachtung gefunden. Schewtschenko gelang es, dank der auffallend hohen künstlerischen Literatur (so etwa wie Iwan Turgenjew oder Fjodor Dostojewskij der russischen Literatur) in Deutschland sowie in Westeuropa die Bahn frei zu machen. Dabei spielte insbesondere das 1840 erschienene Buch unter dem Titel *„Kobsar“* eine entscheidende Rolle. Als einer der grössten Meister der Weltliteratur wird Taras Schewtschenko mit Recht von zahlreichen Kritikern nicht nur in der Ukraine (M.Drahomanow, I.Franko, J.Fedkowytsch, Lesja Ukrajinka, M.Rylskyj, O.Bileckyj, J.Schabliowskyj, J.Kyryljuk u.a.) sondern auch im weiten Auslande (N.Dobroljubow, A.Pypin, J.Virginia, A.Seelib, G.Adam, K.E.Franzos, J.G.Obrist, H.Koch, E.Koschmieder, A.Kurella, E.Weinert, E.Winter, G.Jarosch, E.Reissner, E.Wedel, M.Jakobiec. S.Kosak, M.Molnar, O.Zilynskyj, M.Nevili, M.Muschynka, J.Kundrat, J.Udvari – dieses Personenregister lässt sich fortsetzen) und zwar von dem vergleichenden Prinzip ausgehend genannt. Dieses Thema konnten sehr ausführlich die in Deutschland wirkenden ukrainischen Literaturforscher Dmytro Doroschenko, Iwan Mirčuk, Dmytro Tschyshewskyj, Anna-Halja Horbatsch aufrollen. Aus der gesamten Anzahl von Publikationen ist aber der wertvolle Aufsatz von Jurij Bojko-Blochyn *„Schewtschenkos Werk und die westeuropäische Literatur (Stellung in der europäischen literarischen Entwicklung)“* insbesondere herauszustellen und als sehr positiv einzuschätzen. Und bei dem bedeutendsten Gelehrten Iwan Franko (1856-1916) heisst wie folgt: „Ich weiss von keinem Dichter der Weltliteratur, der sich so beharrlich, so eifrig und so überzeugend für das Recht der Frau auf .ein volles und menschliches Leben einsetzte wie Taras Schewtschenko“[5, S. 23]. Ähnliche kritische Bewertungen mit Bezug auf Schewtschenkos Ruf und Rang sind auch in russischen, schwedischen, ungarischen, polnischen, tschechischen, slowakischen, u.a. Veröffentlichungen zu finden.

Das erste deutsche Presseorgan, in dem der Name des ukrainischen Nationaldichters auftauchte, war 1843 von Jan Peter Jordan begründete und in Leipzig (1843–1848) herausgegebene Zeitschrift „Jahrbücher für slawische Literatur, Kunst und Wisseschaft“. Als Autor dieser ersten Besprechung von Schewtschenkos Poem muss heute J.P.Jordan, ein namhafter Sohn der lushitzer Sorben, gelten, dessen Mitteilung im Jahre 1843 den eigentlichen Beginn der deutschen Schewtschenko-Forschung bzw. der deutschsprachigen Rezeption von Schewtschenkos Werken markiert. Wie wir fesstellen konnten, blieb die 1859 im Leipziger Verlag Wolfgang Herhards herausgegebene Sammlung von Puschkins und Schewtschenkos Dichtungen so gut wie unbemerkt. Während die mehreren Erwähnungen Schewtschenkos in der deutschen Presse (etwa 1843 in Jordans „Jahrbüchern für slawische Literatur, Kunst und Wissenschaft“, 1847 in der „Augsburger Allgemeinen Zeitung“ sowie eine unzensurierte ukrainischsprachige Gedichtsammlung (Leipzig, 1859) ohne Echo blieben, der einzige Nachruf in der Leipziger Zeitschrift „Die Gartenlaube“ (1862) noch keine umfassende Charakteristik von Mensch und Werk gibt, bewirkte die erste deutsche Ausgabe von Schewtschenkos Gedichten in der deutschsprachigen Interpretationen von Johann Georg Obrist (1843-1901), dass der ukrainische Nationalsänger im Jahre 1870 mit einem Schlag weit über die Grenzen der Ukraine hinaus bekannt wurde. Dadurch, d.h. mit neuer Qualität der Rezeptionserwartung im Rahmen des resultierenden Stadiums „Auswahl–Übersetzung“ werden u.a. auch künstlerische Errungenschaften eines ukrainischen Schriftstelleis – im Sinne der interliterarischen Konsequenzen – nun Bestandteil der fremdsprachigen übersetzerischen Kommunikation. Hier kommt die Hauptposition der Auswirkung der übersetzerischen Dominante (resultierende Phase des Rezeptionsprozesses: „Auswahl–Bewertung–Interpretation–Übersetzung“), nämlich der adequaten Textinterpretation als eine objektive Position für die Wechselwirkung von Literaturen, für eine gewisse Fortführung positiver Tendenzen bzw. Traditionen von Jordan, (1843), Obrist (1870), Franzos (1877), Kawerau (1878), Franko (1899; 1901; 1903; 1914), Julia Virginia (1910; 1911) Seelieb (1912), Hrycai (1915), Jensen (1916), Wutzki (1921), Kurella-Weinert (1940-1951) bis Koch (1955) und darüber hinaus für eine weitere produktive Verkettung von neuen übersetzerischen „Durchleuchtungen“ des Werkes Schewtschenkos, offensichtlich zum Ausdruck. Unter den neuen Rezeptionsbedingungen nach 1991, d.h. nach der Unabhängigkeitserklärung der Ukraine, werden zweifelsohne auch neue Akzente auf bestimmte Wirkungspotenzen gesetzt, so dass die Literatur bzw. Kultur des zweitgrössten slawischen Volkes ihrer humanitätsvermittelnden Rolle in einer Reihe mit anderen Völkern Europas gerecht werden kann. Es kommt ja darauf an, das Besondere eines Originalwerkes, das wir z.B. mit Schewtschenko, Franko, Lesja Ukrajinka, Wynnytschenko, Lepkyj, Oleksandr Oles, Mykola Chwyljowyj, Malanjuk, Rylskyj, Dratsch, Kostenko, Stus u.a. verbinden, zum Allgemeinen mittels der Übersetzung zu erheben, um von dem Allgemeinen zum Konkreten in der Sprache der Translation wieder zurückzuführen. Mögen die einen oder anderen ihrer Erscheinungsformen (Arten und Funktionen der entsprechenden Wertungs- und Interpretationsvorgänge) auch noch so verworren und nicht selten widersprüchlich gewesen sein – sie besassen eine spezifische Ursache für die Verwirklichung der systemhaften Wechselwirkung von konkret genommenen Sprachen und Literaturen.

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ВІДОМОСТІ ПРО АВТОРІВ

Ольга Білоус – старший викладач кафедри перекладу, прикладної та загальної лінгвістики факультету іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький.

Наукові інтереси: українсько-німецькі міжлітературні зв’язки; теорія і практика перекладу германських мов.

Олександр Білоус – кандидат філологічних наук, професор, професор кафедри перекладу, прикладної та загальної лінгвістики, декан факультету іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький. Заслужений працівник освіти України.

Наукові інтереси: семантико-стилістичний аналіз художніх творів МО та МП, теорія і практика перекладу германських мов.

УДК 94 (477)

PROPAGANDASPRACHE UND IHRE TERMINI: HISTORISCHER BLICK

Hilmar Tristan BRUNNER (Erding, Deutschland)

Мова виступає також засобом маніпулювання, брехні з гіркими наслідками для особистих свобод людини жити у демократичному суспільстві, яке гарантувало усі їхні права. Подібне зловживання мовою є симптомом хворого суспільства. Держави, які зловживали своїми мовами заради диктаторської мети, обов'язково були приречені на занепад. У своїй книзі „Моя боротьба" Адольф Гітлер описує, як він уявляє ціль та мету пропаганди: Вона повинна постійно звертатися до почуттів мас, їхнього духовного рівня, пристосовуючись до найнижчого спільного знаменника. Вона має бути обмежена декількома пунктами, які, в свою чергу, за допомогою легких лозунгів та повторів втовкмачуються широким масам. Під час свого ув'язнення у Ландсберзі на Лехі Гітлер написав книгу "Моя боротьба" і виклав у ній свої політичні погляди та плани. У ній Гітлер розвинув „теорію рас" з одного боку за допомогою так званих арійців (а разом з ними німців), а з іншого – євреїв, образ великого ворога. Далі в книзі викладені основи майбутньої східної політики, акцентуючи на знищенні „меншовартістних народів" та „здобутті територій на сході".

***Ключові слова**: політична пропаганда, націонал-соціалісти, функціонування мови, використання мови, зловживання мовою, маніпуляція мовними засобами, терміни пропагандистської мови.*

Sprache dient auch dazu zu verdunkeln, zu lügen und zu betrügen, mit bitteren Konsequenzen für die persönlichen Freiheiten der Menschen, die damit um ihr Recht gebracht werden, in einer Demokratie zu leben. Ein solcher Missbrauch von Sprache ist ein Symptom für eine kranke Gesellschaft. Staaten, die ihre Sprachen über längere Zeit für diktatorische Zwecke missbrauchen, sind in der Vergangenheit unweigerlich untergegangen. In „Mein Kampf" beschreibt ADOLF HITLER, wie er sich die Ziele und Zwecke der Propaganda vorstellt: Sie müsse stets die Gefühle der Massen ansprechen, ihre „geistige Ebene" dem niedrigsten allgemeinen Nenner anpassen, nur eine begrenzte Anzahl von Punkten vorlegen und diese durch einprägsame Schlagwörter und Wiederholungen einhämmern. Während seiner Haft im Gefängnis in Landsberg am Lech schrieb HITLER 1924 „Mein Kampf" und legte darin seine politischen Ansichten und Pläne dar. Entwickelt ist darin HITLERS „Rassentheorie" mit den so genannten Ariern (und damit auch den Deutschen) auf der einen, den Juden als dem groß gepinselten Feindbild auf der anderen Seite. Nachzulesen sind ferner die Grundlagen für die spätere Ostpolitik mit den Stichworten Vernichtung von „minderwertigen Völkern" und „Raumgewinn im Osten".

***Schlüsselwörter:** politische Propaganda, National-Sozialisten, Funktionalisierung der Sprache, Sprachgebrauch, Sprachmissbrauch, Manipulation mit sprachlichen Mitteln, Termini der Propagandasprache.*

Язык выступает также средством манипулирования, обмана с горькими последствиями для личных свобод человека жить в демократическом обществе, которое гарантировало все ихние права. Такое злоупотребление языком есть симптомом больного общества. Страны, которые злоупотребляли своими языками ради диктаторской цели, были обречены на поражение. В своей книге „Моя борьба" Адольф Гитлер описывает, как он себе представляет цель пропаганды. Она должна быть постоянно обращена на чувства широких масс, их духовного состояние, подведенная к общему знаменателю. Она должна быть ограничена несколькими пунктами, которые, в свою очередь, при помощи коротких лозунгов и повторений вдалбливаются широким массам. Во время своего ареста в Ландсберге на Лехе Гитлер написал книгу „Моя борьба" и раскрыл в ней свои политические взгляды и планы. В ней Гитлер развил „теорию расс" с одной стороны при помощи так называемых арийцев (а вместе с ними немцев), а с другой – евреи, образ великого врага. Дальше в книге представлены основы будущей восточной политике, делая акцент на уничтожении „неполноценных народов" и „приобретении территорий на востоке".

***Ключевые слова**: политическая пропаганда, национал-социалисты, функционирование языка, использование языка, злоупотребление языком, манипулирование языковыми средствами, термины пропагандистского языка.*

Language is also a means of manipulation, lies with negative outcomes for personal freedom of people to live in the democratic society, which guaranteed all their rights. Such overindulgence of a language is a feature of a "sick" society. The states which overindulged their languages for dictatorial purpose were for sure self defeating. Adolf Hitler in his book "My struggle" describes his understanding of propagandist aim. It must appeal to crowd's feelings, its moral level, adapt to the lowest common denominator. It must be limited by a few items, which, in their turn, are imposed to population masses with the help of light slogans and repetitions.

During his imprisonment in Landsberg on the Lech Hitler wrote his book "My struggle" and showed in it his political views and plans. In the book Hitler expanded his "theory of race" on the one hand with the help of the so called Aryans (and the Germans too) and on the other hand with the help of the Jews as an image of a big enemy. The next item in the book is the basis of the future eastern policy, where he accentuates the extermination of "low-grade folks" and "Occupying the territory in the East".

***Key words**: political propaganda, national socialist, functioning of a language, usage of a language, overindulgence of a language, manipulation the language means, terms of the propagandist language.*

„*Denn das mögen sich alle schriftstellernden Ritter und Gecken von heute besonders gesagt sein lassen: die größten Umwälzungen auf dieser Welt sind nie durch einen Gänsekiel geleistet worden!*“ [3] ADOLF HITLER – von dem dieser Satz aus „**Mein Kampf**, 3. Kapitel, stammt – funktionalisierte die Sprache, machte sie zu einem Mittel erfolgreicher politischer Propaganda. In ihren Reden erzeugten die National-sozialisten kalkuliert Emotionen, steuerten die Gefühle derer, die zuhören. Kühl berechnend setzten sie die sprachlichen Mittel ein, mit denen sie Wirkung erzielen konnten. Die Bewahrung der hehren deutschen Literatursprache war ihnen dabei genauso gleichgültig wie die Verdeutschung fremder Wörter. Der Propagandaminister (nicht, wie von den „Verdeutschern“ vorgeschlagen wurde, „Werbeleiter“) Josef GOEBBELS beschrieb im Jahre 1935 in einer Rede „*Wesen, Methoden und Ziele der Propaganda*“ so: „*So wie das Volk spricht, so muss man mit ihm sprechen, man muss sich in seine Diskussionen mit einmischen. Dann wird man zum Erfolg kommen [...] Propaganda ist eine Kunst, und der Propagandist ist im wahrsten Sinne des Wortes ein Künstler der Volkspsychologie [...] Es mag vielleicht schön sein, über die Bajonette zu gebieten, aber schöner ist es, über die Herzen zu gebieten*“ [1].

Die Funktionalisierung der Sprache durch die Nationalsozialisten war perfekt, die verbindliche Geltung einer literatursprachlichen Norm nie wieder völlig herzustellen. Daran ändert auch die vielfältige moralisierende Kritik an der so genannten *Sprache des Nationalsozialismus* nichts. Es wirkt höchstens rührend, wenn eine Germanistin in der Einleitung zu einem *Vokabular des Nationalsozialismus* mit Bezug auf GOETHE feststellt, „*dass die Sprache ihre ‚Richtigkeit' und ‚Tüchtigkeit verliert, wenn der Ungeist sich in ihr verkörpert*“ [2].

Sprache dient auch dazu zu verdunkeln, zu lügen und zu betrügen, mit bitteren Konsequenzen für die persönlichen Freiheiten der Menschen, die damit um ihr Recht gebracht werden, in einer Demokratie zu leben. Ein solcher Missbrauch von Sprache ist ein Symptom für eine kranke Gesellschaft. Staaten, die ihre Sprachen über längere Zeit für diktatorische Zwecke missbrauchen, sind in der Vergangenheit unweigerlich untergegangen.

In „**Mein Kampf**“ beschreibt ADOLF HITLER, wie er sich die Ziele und Zwecke der Propaganda vorstellt: Sie müsse stets die Gefühle der Massen ansprechen, ihre „geistige Ebene“ dem niedrigsten allgemeinen Nenner anpassen, nur eine begrenzte Anzahl von Punkten vorlegen und diese durch einprägsame Schlagwörter und Wiederholungen einhämmern.

Während seiner Haft im Gefängnis in Landsberg am Lech schrieb HITLER 1924 „**Mein Kampf**“ und legte darin seine politischen Ansichten und Pläne dar. Entwickelt ist darin HITLERS „*Rassentheorie*“ mit den so genannten Ariern (und damit auch den Deutschen) auf der einen, den Juden als dem groß gepinselten Feindbild auf der anderen Seite. Nachzulesen sind ferner die Grundlagen für die spätere Ostpolitik mit den Stichworten Vernichtung von „*minderwertigen Völkern*“ und „*Raumgewinn im Osten*“.

„**Mein Kampf**“ erreichte 1939 eine Auflage von 5,5 Millionen. 1943 waren in Deutschland fast zehn Millionen Exemplare verbreitet. Jedes Brautpaar bekam ein Exemplar. Das Buch wurde in 16 Sprachen übersetzt. Das Ziel solchen Sprachgebrauchs war nicht, den Hörern klar begründete Argumente zu unterbreiten und ihren Intellekt zu fordern, sondern ihnen durch das Ansprechen der Gefühle eine Art Glauben einzutrichtern. Auf den Weg dorthin musste natürlich die Pressefreiheit beseitigt werden. Unabhängige Redaktionen wurden aufgelöst oder so lange eingeschüchtert, bis sie keinen Widerstand mehr leisteten. Das „Deutsche Nachrichten-Büro“ überwachte alle Meldungen und Berichte.

Zur ständigen Berieselung des Volkes mit den Ausdrücken und Wendungen des Nationalsozialismus gehörten auch die penibel inszenierten Versammlungen und Aufmärsche und ihre Parolen, bei denen nichts dem Zufall überlassen wurde. Hinter dieser Sprachlenkung steht die bewusste Manipulation mit sprachlichen Mitteln. Es lässt sich genau verfolgen, wie hinter der sprachlichen Regelung bestimmte politische Absichten stehen und verbreitet werden sollten. So sollte antisemitisch aus Rücksicht auf die Araber aufgeben und durch antijüdisch ersetzt werden.

Bestimmte Termini, auch wenn sie bereits vor dem Nationalsozialismus bestanden, sind bis heute als faschistisch gebrandmarkt; so das Wort *völkisch*, das es bereits vor den Nationalsozialisten gab, im 1951 entstandenen entsprechenden Band des GRIMM'schen Wörterbuches nicht enthalten.

Die Termini, die als bezeichnend für den Nationalsozialismus angesehen werden, möchte ich in acht Gruppen einteilen:

1. dynamische, martialische, mythologische Termini

Die Sprachformen betonen den Primat der Tat gegenüber dem Gedanken oder Nachdenken. Sie hegen Bewunderung für das Heroische uns Monumentale und unterstreichen, dass Krisen durch Kampf überwunden werden müssen. Häufig kommen daher die Wörter *Kampf, kämpferisch, Feind* vor. Die Nation ist bis in das Alltagsleben hinein in Rangstrukturen organisiert, die primär dem Zweck des Kämpfens und vor allem Siegens dienen sollten.

2. religiöse Termini

Der Glauben an den Sieg findet seinen Niederschlag in einer pseudoreligiösen Sprachform, die von den offiziellen katholischen und protestantischen Stellen vehement abgelehnt wurde. Wörter wie *Offenbarung, Glaube, Unsterblichkeit, Erbsünde* wurden ihres religiös-philosophischen Umfelds beraubt und in profanen, kriegerischen Texten eingesetzt. *Blut, Rasse, Volkstum* und *Ehre* wurden wir religiöses Wortgut behandelt, die rituelle Verehrung HITLERS war für viele religiöse Menschen ebenso unerträglich.

3. pseudo-mystische archaisierende Sprache

HITLERs Anschauungen wurden von verschiedenen Wurzeln gespeist. Eine davon waren germanophile antisemitische und antichristliche „Spinner" wie LIEBENFELS JOSEF LANZ VON, der in seiner Zeitschrift „**Ostara**" dieses Gedankengut verbreitete. In ihr wurden biologische, religiöse und archaisierende Elemente unreflektiert vermischt. Sie erzeugen jenes höchst eigenartig anmutende Gemisch von Anschauungen und Ausdrücken, die dann auch in der Sprache des Nationalsozialismus wieder auftauchen wie *Mischlingsblut, Sippe, Dünger des Bluts, Volkskörper, Rechtswahrer (‚Jurist'), germanische Lehrburgen/Ordens-burgen (Elite-Ausbildungsstätten)*. Hierher gehören auch das leidlich bekannte *Arier* und *arisch* (das bis dahin neutral für die Sprachträger des Indogermanischen verwendet worden war) sowie alles, was mit Deutschtum zusammenhängt [4].

4. biologische und medizinische Ausdrücke

In diese Sparte fällt alles, was mit Rasse und den pseudobiologischen Anschauungen der Nationalsozialisten zu tun hat.

5.sportmetaphorik

Die sportliche Betätigung stand auf den Wunschlisten der Nazis ganz oben. Dementsprechend wurde alles, was mit Sport, Wettkampf, athletischen Körpern zusammenhängt, als positiv herausgestrichen, z. B. *Ertüchtigung, Wettkampf, Sieg* und *Sieger, sportlich* usw. Nach dem Motto „*mens sana in corpore sano*" wurde ein Zusammenhang hergestellt zwischen einem sportlichen Körper und der „richtigen" (also nationalsozialistischen) Einstellung. Letztlich stand auch das politische Ziel dahinter, die Bevölkerung in Verbänden zu organisieren und so besser „im Griff" zu haben.

6. technischer Wortschatz und Metaphern

Als bekanntestes Beispiel sei der Ausdruck *Menschenmaterial* angeführt. Man hat den Nationalsozialismus eine nüchtern-technokratisch-bürokratische Sprache nachgesagt, doch ist mit solchen Etiketten Vorsicht geboten, da sich etwa auch in unserer Zeit solche Tendenzen (etwa in der Amts- und Juristensprache) nachweisen lassen.

7. fremdsprachliche Ausdrücke

Eigenartigerweise waren HITLER und GOEBELS keine Anhänger des Purismus (Sprachreinigung), wie es eigentlich zu erwarten wäre, ganz im Gegenteil, sie standen der Arbeit des „Allgemeinen Deutschen Sprachvereins" anfangs skeptisch und verboten ihn schließlich. Sie waren also keine Fremdwortgegner im Allgemeinen, den sie wussten, dass man Fremdwörter leicht emotional aufladen kann und dass sie sich daher auch sehr gut zum Umschreiben und Verdecken eignen. *Sterilisation* statt *Entmannung*, *arisieren* statt *enteignen*, *Konzentrationslager* sind einige wenige Beispiele für viele weitere.

8. euphemismen

Die Verwendung von Euphemismen hängt mit der oben erwähnten Technik zusammen, negativ besetzte Ausdrücke zu vermeiden und dadurch neutrale zu ersetzen oder überhaupt neue Termini zu gebrauchen und diesen ein positives Gepräge zu geben. So finden sich sehr oft

Komposita mit *Sonder-*, wenn es um die Ermordung oder Vertreibung von Randgruppen (Juden, Roma, Homosexuellen) geht: *Sonderbehandlung, Sonderaktion, Sondereinsatz*. Aber auch den Kriegsbeginn, einen Angriffskrieg auf Polen, als *Zurückschlagen* zu bezeichnen, gehört hierher. Schließlich sollte alles vermieden werden, was im Volk negative Gefühle und Eindrücke hervorrufen konnte (*Austauschstoff* statt *Ersatz, Engpass* statt *Versorgungskrise, Frontbegradigung* statt *Rückzug*, *Endlösung* statt *Massenmord* u. v. a. m.) Euphemismen dienen immer der Verschleierung.

Das Propagandaministerium sorgte mit geheimen Presseanweisungen für eine planmäßige Sprachlenkung, wodurch das eigene Denken vernebelt werden sollte. Wortinhalte wurden umgedeutet (*Objektivität ist Gefahr*), die Gegner wurden nur mit negativ wertenden Wörtern bezeichnet (*staatszersetzend, Parasiten*), während man die eigene Politik durch positive Wörter verherrlichte und ein „wir-Gefühl" suggerierte (*historische, einmalige Bedeutung, unsere Volksgemeinschaft, verantwortungsbewusst*). Tatsachen wurden durch Euphemismen vernebelt. (*Endlösung/der Judenfrage/* für ‚Massenmord', *Frontbegradigung* für ‚Rückzug'), und falsche Vorstellungen wurden durch Schlagwörter eingehämmert (z.B. *Rassenschande, Lebensraum*, um die Rassenideologie und die Eroberungspolitik zu rechtfertigen).

„Das Schreiben war nie schwerer als heute. Die Nazis haben alle Begriffe missbraucht: *‚Ehre', ‚Treue', ‚Glauben'*. Nur das Wort *Angst* haben sie vermieden, denn Angst haben sie selbst verbreitet."

HANNAH VON BREDOW (Enkelin OTTOS VON BISMARCK)

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ВІДОМОСТІ ПРО АВТОРА

Хільмар Трістан Бруннер – доктор філософії, професор університету прикладних наук м. Ердінг (Німеччина), PROFESSOR HONORIS CAUSA Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький.

Наукові інтереси: літературні стилі та жанри у діахронії, біблійний дискурс, історія мови, юриспруденція та її термінологія.

УДК 178:159.955.4

SPRACHE UND GESELLSCHAFT

Richard J. BRUNNER (Ulm, Deutschland)

Мова сигналізує не лише про те, звідки ми, за що несемо відповідальність та кому належимо, але й надає цінності нашим індивідуальним, статевим чи етнічним ознакам. Мова створює доступ до людського суспільства та сигналізує іншим, що ми хочемо і як збираємося цього досягти. В усьому суспільстві оцінка людей іншими людьми відбувається через мову, її регіональні діалекти та особливо за особистим підходом до вибору слів. Люди, свідомо чи несвідомо та виходячи з мовних засад, визначають місце кожного в світі. Подібний мовний вердикт сформував загальну людську історію. Ця робота є вступом в історію мови, а саме групи германських мов та німецької зокрема. Вона адресована до усіх, зацікавлених у становленні та зростанні мови та її численних способів прояву в нашій історії й суспільстві. Це в жодному разі не вимагає спеціальних фахових знань. Ми розглянемо численні аспекти мови. Також наше сучасне розуміння мови змінюється: мова вже не сприймається як виключно людський привілей. Ми починаємо розуміти, що всі живі істоти в усі часи передавали інформацію іншим живим істотам і для цього використовували мову певного типу. Мова чи комунікація – це універсальна здібність.

Абсурдно стверджувати, що «хтось колись у світі» «вимовив» перше слово, а інший його «зрозумів», хоча подібне уявлення і має певну привабливість. Але воно, як нам уже відомо, є абсурдним з точки зору історії. Мова не просто колись почалася, вона розвинулася з незчисленної кількості форм протягом сотень мільйонів років. Лише в кінці цього довгого шляху знаходиться «мова» в тому вигляді, в якому, ми, сучасні люди, її розуміємо та використовуємо. До історії мови належать також нелюдські мови, як продемонстрували новітні експерименти з птахами, китами і мавпами, які почали привертати увагу з шістдесятих років. Первісні, архаїчні форми мови існували в усьому світі, однак лише сьогодні ми маємо технічні можливості, щоб визначити та дослідити їх.

***Ключові слова**: функції мови, засіб мови, голос, історія мови, суспільство, комунікація, мова тварин, мавпи, що розмовляють, родова назва.*

Sprache signalisiert nicht nur, woher wir kommen, wofür wir einstehen und zu wem wir gehören, sondern verleiht auch unseren individuellen, geschlechtlichen oder ethnischen Rechten Geltung. Sie verschafft uns Zugang zur menschlichen Gesellschaft und macht anderen deutlich, was wir wollen und wie wir es zu erreichen gedenken. In der ganzen Geschichte beurteilten Menschen immer andere Menschen nach ihrer Sprache, ihrem regionalen Dialekt und sogar nach ihrer persönlichen Wortwahl. Die Menschen weisen einander nach Maßgabe ihrer Sprache, bewusst oder unbewusst, einen Platz in der Welt zu. Dieses sprachliche Verdikt formte die gesamte menschliche Geschichte. Dieser Aufsatz ist eine Einführung in die Geschichte der Sprache, speziell der germanischen und deutschen Sprache. Sie wendet sich an alle, die sich für das Werden und Wachsen der Sprache und ihrer vielfältigen Erscheinungsformen in unserer Geschichte und in unserer Gesellschaft interessieren. Es sind keinerlei Fachkenntnisse erforderlich. Die vielen Facetten der Sprache stehen hier zur Diskussion. Auch unser Sprachverständnis ist gegenwärtig einem Wandel unterworfen: Sprache ist nicht länger das exklusive Vorrecht der Menschen. Wir beginnen zu verstehen, dass alle Lebewesen zu allen Zeiten anderen Lebewesen Informationen übermittelten und damit eine Art von „Sprache“ benutzten. Sprache – oder Kommunikation – ist eine universelle Fähigkeit.

Es ist absurd zu behaupten, dass „irgendjemand irgendwo auf der Welt“ das erste Wort „sprach“ und ein anderer es „verstand“. Eine solche Vorstellung mag zwar einen gewissen Reiz ausüben. Aber sie ist, wie wir heute wissen, historisch unsinnig. Sprache „begann“ nicht einfach irgendwann. Sie entwickelte sich in ihren Myriaden (unzähligen Mengen, Menge von zehntausend) von Formen über Hunderte von Millionen Jahren hinweg. Erst am Ende dieses langen Weges steht die „Sprache“, wie wir sie als moderne Menschen begreifen – und gebrauchen. Zu einer Geschichte der Sprache gehören also auch nichtmenschliche Sprachen, wie bahnbrechende Experimente mit Vögeln, Walen, und Affen gezeigt haben, die seit den sechziger Jahren Aufsehen erregten. Ursprüngliche, archaische Formen der Sprache existierten immer schon auf der ganzen Welt. Doch erst heute besitzen wir die technischen Möglichkeiten, sie wahrzunehmen und zu untersuchen.

***Schlüsselwörter:** Funktionen von Sprache, Medium der Sprache, Stimme, Sprachgeschichte, Gesellschaft, Kommunikation, Tiersprache, sprechende Affen, Gattung.*

Язык сигнализирует не только о том, за что мы несем ответственность и кому принадлежим, но и придает ценности нашим индивидуальным, половым или этническим характеристикам. Язык создает доступ к человеческому обществу и сигнализирует другим, чего мы хотим и каким образом собираемся достичь этого. Во всем обществе оценивание одних людей другими происходит благодаря языку, его региональным диалектам и особенно благодаря личному выбору слов. Люди, сознательно или несознательно, и исходя из употребления языка, приписывают друг другу определенное место в мире. Такой языковой вердикт создал общую человеческую историю. Данное исследование есть введением в историю языка, а точнее – в историю группы германских языков и немецкого в частности. Оно ориентировано на всех, заинтересованных в становлении и развитии языка и его многочисленных способов проявления в нашей истории и общества. Наличие специальных знаний не обязательно. Мы рассмотрим многочисленные аспекты языка. Наше современное понимание языка меняется: мы уже не воспринимаем язык как исключительную привилегию людей. Мы начинаем понимать, что все живые существа во все времена передавали информацию другим, используя при этом язык определенного типа. Язык, или коммуникация – это универсальное умение.

Абсурдно утверждать, что «кто-то когда-то в мире» «произнес» первое слово, а кто-то другой «понял» его, хотя подобные утверждения и имеют определенную привлекательноть, но с точки зрения истории являются абсолютно абсурдными. Язык не просто возник когда-то, он развился из многочисленных форм на протяжении сотен миллионов лет. Только в конце этого пути находится «язык», в той форме, в которой мы, современные люди, воспринимаем и используем его. К истории языка также принадлежат нечеловеческие языки, которые продемонстрировали новейшие эксперименты с птицами, китами и обезьянами, начавшие привлекать внимание с шестидесятых годов. Начальные, архаичные формы существовали во всем мире, но лишь сегодня мы обладаем техническими возможностями для их определения и исследования.

***Ключевые слова**: функции языка, форма языка, голос, история языка, общество, коммуникация, язык животных, говорящие обезьяны, родовое название.*

A language does not only signalize where we come from, what we advocate and who we belong to, it also adds worth to our individual, gender or ethnic rights. It gives us access to human society and informs others what we want and how we are planning to achieve it. In the society people evaluate other people taking into account their language, regional dialect and even their personal choice of words. Consciously or subconsciously people assign others a place in the society according to their language. This language verdict forms the entire human history. This article is the introduction into language history, of Germanic and German languages. It applies to everybody interested in the language evolution and its growth. No special expert knowledge is required. A lot of facets of the language are discussed in the article. Even our speech comprehension has undergone a change: a language is no longer an exclusive prerogative of human beings. We begin to understand that all living creatures transmit certain information to others and use a certain type of language. A language or communication is a universal ability.

It is absurd to claim that someone somewhere in the world said the first word and someone else understood it. Such an understanding may even appeal to a certain extent. But we know nowadays that it is historically nonsensical. The language did not just appear one day. It developed in its myriad forms over millions of hundreds years ago. Only in the end of this long way there is a language in the form modern people recognize and use it. According to the groundbreaking experiments with birds, whales and apes that started drawing attention in the sixties, non-human languages belong to the language history. Primary, archaic forms of the language always existed in the whole world. But only nowadays we have a technical potential to notice and research them.

***Key words**: language functions, medium of the language, voice, language history, society, communication, animal language, talking apes, kind.*

„Ich werde meinen Namen an die Stelle setzen, wo die Namen berühmter Männer geschrieben stehen“, brüstete sich der sumerische König Gilgamesch vor fast 4 000 Jahren und gab damit zugleich ein Beispiel für eine der wichtigsten Funktionen von Sprache: das Verkünden der eigenen Ansprüche. Die großen und kleinen Fragen in einer Gesellschaft spiegelten sich immer im Sprachgebrauch. Bereits die alten Ägypter wussten, dass „das Wort der Vater des Gedankens“ ist und erkannten an, dass die Sprache Fundament und Baumaterial des sozialen Hauses unserer Gesellschaft ist. Auch der Aufbau und der Umbau dieses Hauses geschehen durch das Medium der Sprache. Die Sprache gibt, auf komplexen und subtilen Wegen, allen menschlichen Handlungen eine Stimme. Sie trägt, ermöglicht und stärkt auf vielfältigen Ebenen die menschliche Begegnung, von internationalen bis hin zu intimen Beziehungen.

Sprache signalisiert nicht nur, woher wir kommen, wofür wir einstehen und zu wem wir gehören, sondern verleiht auch unseren individuellen, geschlechtlichen oder ethnischen Rechten Geltung. Sie verschafft uns Zugang zur menschlichen Gesellschaft und macht anderen deutlich, was wir wollen und wie wir es zu erreichen gedenken. In der ganzen Geschichte beurteilten Menschen immer andere Menschen nach ihrer Sprache, ihrem regionalen Dialekt und sogar nach ihrer persönlichen Wortwahl. Die Menschen weisen einander nach Maßgabe ihrer Sprache, bewusst oder unbewusst, einen Platz in der Welt zu. Dieses sprachliche Verdikt formte die gesamte menschliche Geschichte.

Dieser Aufsatz ist eine Einführung in die Geschichte der Sprache, speziell der germanischen und deutschen Sprache. Sie wendet sich an alle, die sich für das Werden und Wachsen der Sprache und ihrer vielfältigen Erscheinungsformen in unserer Geschichte und in unserer Gesellschaft interessieren. Es sind keinerlei Fachkenntnisse erforderlich.

Die vielen Facetten der Sprache stehen hier zur Diskussion. Auch unser Sprachverständnis ist gegenwärtig einem Wandel unterworfen: Sprache ist nicht länger das exklusive Vorrecht der Menschen. Wir beginnen zu verstehen, dass alle Lebewesen zu allen Zeiten anderen Lebewesen Informationen übermittelten und damit eine Art von „Sprache“ benutzten. Sprache – oder Kommunikation – ist eine universelle Fähigkeit.

Es ist absurd zu behaupten, dass „irgendjemand irgendwo auf der Welt“ das erste Wort „sprach“ und ein anderer es „verstand“. Eine solche Vorstellung mag zwar einen gewissen Reiz ausüben. Aber sie ist, wie wir heute wissen, historisch unsinnig. Sprache „begann“ nicht einfach irgendwann. Sie entwickelte sich in ihren Myriaden (unzähligen Mengen, Menge von zehntausend) von Formen über Hunderte von Millionen Jahren hinweg. Erst am Ende dieses langen Weges steht die „Sprache“, wie wir sie als moderne Menschen begreifen – und gebrauchen.

Zu einer Geschichte der Sprache gehören also auch nichtmenschliche Sprachen, wie bahnbrechende Experimente mit Vögeln, Walen, und Affen gezeigt haben, die seit den sechziger Jahren Aufsehen erregten. Ursprüngliche, archaische Formen der Sprache existierten immer schon auf der ganzen Welt. Doch erst heute besitzen wir die technischen Möglichkeiten, sie wahrzunehmen und zu untersuchen.

Bereits sehr früh entwickelten sich die Menschen zu sprechenden Wesen. Es lassen sich aber keine endgültigen Antworten auf die großen Fragen der menschlichen Sprachgeschichte geben. Was ist „Sprache“? Was hat „Sprache“ mit anderen intellektuellen Fähigkeiten, mit dem Denken, gemeinsam? Wie unterscheidet sich die Sprache der Menschen von der der Tiere? Diese Frage hier eingehend zu erörtern, würde unser Thema sprengen.

Tierkommunikation und Tiersprache

Wer bist du? Zu wem gehörst du? Was sind deine Absichten?

Schon die frühesten Lebewesen unserer Erde mussten wissen, woran sie waren, wenn sie auf ein anderes Lebewesen trafen. Sonst hätten sie sich nicht vermehren und nicht überleben können. Das damals ausgeklügelte Mittel, Informationen auszutauschen, war die Chemokommunikation. Mit der Zeit und über Jahrmillionen hinweg benötigten die Erdbewohner immer durchdachtere Methoden, um miteinander zu „sprechen“. Daraus entstand letztlich das, was wir heute „Sprache“ nennen.

Jede in der Natur verwendete Sprache ist anders. Je genauer man sie untersucht, desto mehr entdeckt man, dass jede Lebensform eine ganz eigene Art der Verständigung hat und dass wir unsere Vorstellung von dem, was „Sprache“ ist, sehr weit fassen müssen.

Ganz trivial gesagt, ist Sprache ein „Mittel zum Austausch von Informationen“. Damit sind so unterschiedliche Dinge wie Mimik, Gesten, Körperhaltungen, Pfeiftöne, Handzeichen, Schrift, mathematische Sprache, Programmier- oder Computersprache gemeint. Und in einer solch breiten Definition haben auch die chemische „Sprache“ der Ameisen und die „Tanzsprache“ der Bienen ihren Platz.

Die Definition schließt natürlich die vielen Formen des bioakustischen Informationsaustausches (Lautäußerungen von Lebewesen) ein, die für Menschen unhörbare Frequenzen nutzen. Ein durchschnittlicher Fünfzehnjähriger zum Beispiel hört in der normalen Lautstärke und Entfernung einer Unterhaltung nur etwa zehn Oktaven, d. h. Geräusche zwischen 30 und 10000 Hertz. Die Laute von Vögeln, Fröschen, Kröten und Hunden liegen alle in dieser Bandbreite. Die meisten anderen Lebewesen kommunizieren unter oder über diesen Schwingungsfrequenzen. Finnwale, Blauwale, Elefanten, Krokodile benutzen Infraschall, also Schwingungen unter 30 Hertz, wie sie auch bei Ozeanwellen, Vulkanen, Erdbeben und Unwettern auftreten. Die zahlreichsten Erdbewohner, die Insekten, tauschen sich ebenso wie die Fledermäuse, Delfine und Spitzmäuse im Ultraschallbereich über 18 000 Hertz aus. Ultraschall kennen wir erst seit der 2. Hälfte des 20. Jahrhunderts: seitdem fangen wir an, die Laute dieser Tiere wahrzunehmen. Sprache ist jedoch noch viel mehr als nur Lautkommunikation. In ihrer allgemeinen Bedeutung ist Sprache jeder Austausch zwischen Lebewesen – ihre Grenzen bestimmt allein der Mensch.

Jüngere Studien über Tierkommunikation richten das Augenmerk auf ihre biologische Funktion oder ihre Rolle im Sozialleben der Tierarten. Obwohl Sprachgeschichte zu Beginn des 21. Jahrhunderts unausgesprochen immer noch eine „Geschichte der menschlichen Sprache“ ist, liegt es nahe, auch „Sprachen“ einzubeziehen, die bislang gar nicht als solche verstanden wurden. Die Kommunikation vieler Amphibien, besonders von Fröschen, haben die Forscher in den letzten Jahren intensiv untersucht – auch wenn sie noch immer vergeblich nach einem Hinweis auf eine „Froschsprache“ suchen. Die Bioakustik hat ihr Augenmerk auch auf Fische gelenkt. Besonders in der Laichzeit produzieren viele Fische vielfältige Abfolgen von Schwingungen, die „Tönen“ ähnlich sind.

Ein erstaunliches Beispiel ist der „brummende“ Bootsmannfisch, der an der Westküste der USA zuhause ist. Sein nächtliches „Brummen“ blieb der Wissenschaft verborgen, bis es vor kurzem eine Hausbootgemeinde in Kalifornien aus dem Schlaf schreckte. Der männliche Bootsmannfisch „brummt“, um Weibchen in sein Laichnest zu locken. Das Geräusch – ein lautes, schwingendes Brummen, das den Klang des australischen Didgeridoo ähnelt – stammt von einem Muskelpaar an der Schwimmblase, das bis zu einer Stunde lang vibrierend gegen die Magenwand schlägt. Sobald ein Weibchen aufkreuzt, hört das Brummen prompt auf.

Mehrere Insektenarten besitzen ebenfalls Lautorgane, die der Kommunikation dienen. Während der Paarungszeit tauschen sich die männlichen wie weiblichen Motten über Pheromone aus (Sekrete, die von bestimmten Drüsen ausgeschieden werden), aber zu ihrem Paarungsverhalten gehört auch die Erzeugung von akustischen Schwingungen. Aufgrund dieser Entdeckung schenkt man dem Zusammenspiel der verschiedenen Kommunikationsformen in der Paarungszeit dieser Insekten heute größere Beachtung.

Für gewöhnlich aber denken wir bei Tierkommunikation oder „Tiersprache“ an die Sprache von Ameisen, Honigbienen, Vögeln, Pferden, Elefanten, Walen und Menschenaffen. Die Untersuchung der Tiersprache gibt uns bessere Einblicke in die Evolution der menschlichen Sprache.

Was ist das Besondere am Menschen? Wir sind, wie wir heute wissen, nicht die einzigen Lebewesen, die Werkzeuge herstellen. Wir scheinen auch nicht länger das Patent der Sprache zu besitzen. Vielleicht sind Menschen diejenigen Tiere, die einfach eine leistungsfähige Sprache erfunden haben, die ihren Erfindern ungeahnte Vorteile verschafft?

In ihrer strengsten Definition ist Sprache ein Medium, durch das Gedanken mithilfe von willkürlichen Zeichen (Laut oder Buchstabe) in einer sinnvoll strukturierten Äußerung (Syntax) übermittelt werden. Obwohl wir diese Definition nur beim *homo sapiens* erfüllt sahen, nötigen uns die Ergebnisse der jüngsten Experimente über die Kommunikation zwischen Mensch und Tier zumindest dazu, diese uralte Auffassung zu überdenken.

Im vielschichtigen evolutionären Prozess ist Sprache als Lautkommunikation – die Basis jeglichen Zusammenlebens und das Mittel hoch entwickelten Denkens – nur in einer Familie auf natürliche Weisen entstanden: bei den Menschenartigen oder Hominiden.

Sprechende Affen

Die Menschenaffen, die gattungsgeschichtlich älter sind als wir, besaßen schon die für die Sprache wichtigen Anlagen im Gehirn. Ihren Lippen und ihrer Zunge fehlte aber noch die Kontrolle. Auch waren sie unfähig, die Luft kontrolliert auszuatmen. Selbst wenn sie physisch in der Lage gewesen wären, zu „sprechen“, hätte dies wahrscheinlich mit unserer heutigen Vorstellung von Sprache keine Ähnlichkeit gehabt. Das moderne menschliche Gehirn hat ein zwei- bis dreimal größeres Volumen als das irgendeines lebenden Menschenaffen. Es verleiht uns eine größere Fähigkeit, unsere Sprache zu sprechen, sie weiterzuentwickeln und mit ihr zu denken. Eine Geschichte der menschlichen Sprache ist auch eine Geschichte des menschlichen Gehirns und seiner Fähigkeiten: Beides geht Hand in Hand. Es ist eine sehr alte Geschichte.

Vor sieben bis fünf Millionen Jahren spalteten sich in Afrika, vermutlich aufgrund unterschiedlicher Ernährungsweisen, Hominide (die Menschen und ihre Vorfahren) von anderen primitiven Affenarten. Dabei bildeten sich zwei große Gattungen heraus, der *Australopithecus* und der *Homo.*

Gezwungen durch die Veränderung des Erdklimas, begann der Australopithecus – der vor mindestens 4,1 Mio Jahren im ostafrikanischen Grabensystem (Great Rift Valley) lebte – sich stärker von **Fleisch** zu ernähren als seine Cousins, die Menschenaffen. Er erlernte den Aufrechten Gang, was ihm durch die beiden freien Hände eine größere Beweglichkeit beim Nahrungssammeln und der Jagd verschaffte. Sein Gehirnumfang wuchs durch die kalorienreiche Nahrung so schnell wie sein Körpergewicht. Beim weiteren Rückzug der afrikanischen Wälder passte sich dieser kräftige Vorfahre (*Australopithecus robustus*) körperlich und geistig den neuen offenen Trockensavannen an. Da er es geschafft hatte, auf zwei Beinen zu gehen, war der Australopithecus ein gehender Menschaffe. Ein sprechender Menschenaffe war er jedoch keineswegs.

Die menschliche Lautsprache scheint erst mit der Gattung *Homo* aufgetaucht zu sein. Wie der *Homo* entstanden ist, bleibt bis heute strittig. Die meisten Experten vermuten, dass er aus einer bestimmten Linie des *Australopithecus* hervorging, die sich vor etwa 2,5 Mio Jahren zu unserer Gattung *Homo* entwickelt hat. Es ist jedoch ebenso gut möglich, dass die Gattung *Homo* nicht mit ihm verwandt ist. Das mit 2,4 Mio Jahren älteste Exemplar von *Homo* gehört zur Art des *Homo habilis.*

Mit einem beträchtlich größeren Gehirn von 600 bis 750 ccm besaß der *Homo habilis* zusätzliche Eigenschaften, die dem *Australopithecus* mit einer Gehirnkapazität von 400 bis 500 ccm fehlten, die aber die neue Umwelt erforderte, z. B. längere Gliedmaßen. So behauptete sich der *Homo habilis* erfolgreich bis vor etwa 1,6 Mio Jahren. *Habilis* hatte keine Waffen; er ernährte sich vom Beuteaas schnellerer, kräftigerer **Fleichfresser**. Der *Homo habilis* fertigte einfache Steinwerkzeuge wie Hämmersteine an und war das erste Lebewesen, das das Feuer beherrschte.

Der *Homo habilis* entwickelte ein immer größeres Gehirn. Erst in seinem Schädel begegnen wir zum ersten Mal dem so genannten *Broccaschen Sprachzentrum*, jener Gehirnregion also, die für die Sprache und Zeichensprache wesentlich ist. Der *Homo habilis* könnte Nervenbahnen besessen haben für eine sehr rudimentäre Sprache. Die beiden frühesten *Homo*-Arten, der *habilis* und sein Nachfolger *Homo ergaster*, konnten nur kurze, langsame, ungeformte Laute äußern, zum artikulierten Sprechen waren sie nicht in der Lage. Außerdem ähnelte ihr Kehlkopf noch dem menschlicher Kinder. Unsere Kinder können die meisten menschlichen Laute so lange nicht artikulieren, bis der Kehlkopf nach einem Lebensjahr oder später nach unten wandert. Frühe Schädel vom *Homo habilis* haben unten nur eine leichte Höhlung, was darauf hinweist, dass ihr Kehlkopf noch nicht so ausgebildet war wie der Kehlkopf des heutigen erwachsenen Menschen. Selbst wenn die Nervenbahnen für das Sprechen schon vorhanden waren, es fehlten noch die Sprechorgane.

Die organischen Voraussetzungen für die artikulierte menschliche Sprache entwickelten sich dann recht schnell vor 1,6 Mio bis 400 000 Jahren. 400 000 Jahre alt ist auch unser erstes Fossil eines Hominiden, der möglicherweise sprechen konnte. Damals tauchte eine ganz neue Art von Hominiden auf: der *Homo erectus.*

Homo erectus

Wir kennen heute wenigstens drei maßgebliche Arten der Gattung *Homo: habilis, erectus* und *sapiens*. Es ist möglich, dass nur zwei menschliche Arten jemals über Afrika hinauswanderten: *erectus* und *sapiens,* und dass sie dies nur taten, weil sie durch ihre einfache Sprache besser untereinander organisiert waren. Wahrscheinlich war der *Homo erectus* unser erster Vorfahre, der Afrika im Gefolge größeren Wilds verließ, wobei er eine Spur kunstvoll hergestellter Handäxte hinterließ.

In den einzigen Jahren des 19. Jahrhunderts bewies der etwa 700 000 Jahre alte Fund einer menschlichen Schädeldecke, eines Backenzahns und eines Oberschenkelknochens auf der Insel Java in Indonesien, dass eine früher Hominid, zunächst „Javamensch“ genant, den damaligen südostasiatischen Subkontinent Sunda bewohnte. Nach weiteren Entdeckungen erwies sich der „Javamensch“ als eine eigene Art als *Homo erectus*. Diese Hominidenart könnte sich vor zwei Mio Jahren in Afrika entwickelt haben, als sie zwischen zwei Eiszeiten Herden durch die afrikanische Savanne verfolgte und langsam auf eine fast rein **fleischliche Nahrung** überging. In der Evolution war der *Homo erectus* ein großer Fortschritt. Er war schlanker, größer, schneller und klüger als alle anderen vor ihm. Vom Nacken abwärts ähnelte der *erectus* stark den heutigen Menschen. Er hatte allerdings einen kräftigeren Körper, vorspringende Augenbrauen und eine fliehende Stirn. Durch die vorwiegend **fleischliche** Nahrung bekam der *erectus* sein 800 bis 1 100 ccm großes Gehirn (*Homo sapiens*: 1 100 bis 1 400 ccm).

Das größere Gehirn verlieh dem *Homo erectus* eine bis dahin in der Natur beispiellose Erfindergabe. Er fertigte die erste Handaxt, und das schon vor 1,7 bis 1,37 Mio Jahren in Konso-Gardula in Äthiopien. Er zerlegte seine Beutetiere mit Steinwerkzeugen und benutzte wahrscheinlich auch Knochen- und Holzgeräte. Mit vielfältig einsetzbaren Werkzeugen und leichtem Zugang zu **Fleisch** war der *Homo erectus* unser erster Vorfahr, der sich auf der ganzen Welt anpassen konnte.

Der *Homo erectus* besiedelte Java bereits vor zwei Mio Jahren – d. h. den alten Subkontinent Sunda, bevor der steigende Ozean ihn abtrennte. Die Verbindung zu Java ist von entscheidender Bedeutung. Bis 1997 glaubte man, dass der *Homo erectus* vermutlich aus Mangel an Intelligenz und Sprache nie in der Lage war, die so genannte Wallace-Linie zu überqueren, die unsichtbare Grenze zwischen Sunda und der Insel Lombok, zwischen der Tierwelt Asiens und Australiens. Bis dahin sprachen die Wissenschaftler nur dem *Homo sapiens* diese außerordentliche Leistung zu [2]. Steinwerkzeuge und Essensreste, die 1997 auf der Floresinsel östlich von Lombok –also jenseits der Wallace-Linie – entdeckt wurden und zwischen 900 000 und 800 000 Jahre alt sind, zeigen jedoch, dass der *Homo erectus* sowohl intelligent genug war, um Flöße aus Bambusstämmen zu bauen und die selbst bei niedrigstem Wasserstand die 17 Km breite Meerenge zwischen Sunda und seinem östlichen Nachbarn zu überqueren.

Erfolgreiche Planung erfordert, wie wir wissen, vielschichtiges Denken und ein hohes Maß an Zusammenarbeit. Wer planen will, muss in seiner Sprache Konditionalsätze (Bedingungssätze) äußern können: „Wenn wir dies tun, wird dieses und jenes geschehen.“ Aus den Funden auf der Floresinsel dürfen wir schließen, dass der *Homo erectus* schon vor einer Mio Jahren in der Lage war, solche Sätze zu bilden – eine Fähigkeit, die weit über den „ersten Schritt“ der Menschheit zum symbolischen Denken hinausgeht.

Erst seit kurzer Zeit glauben die Wissenschaftler, dass der *Homo erectus* fähig war zu sprechen, denn sie erkennen heute seine Fähigkeit zu sozialer Organisation – belegt durch Funde auf der ganzen Welt, die seine vielfältigen Leistungen beweisen. Allerdings ähnelte die Sprache des *Homo erectus* wohl nicht der unsrigen. Die Öffnung im unteren Wirbel, durch die das Rückenmark verläuft, war für eine kontrollierte Ausatmung immer noch zu schmal. Kurze, sinnvolle Äußerungen und vielleicht auch Bedingungssätze waren unter Umständen möglich. Lange, komplizierte Äußerungen waren ausgeschlossen.

Der *Homo erectus* besiedelte die ganze Alte Welt. Bis in die neunziger Jahre glaubte man, dass Menschen nicht früher als vor einer halben Mio Jahren nach Europa kamen. 1996 konnten Archäologen den Großteil einer Schädeldecke zusammensetzen, die sie 80 Km von Rom entfernt nahe Ceprano gefunden hatten. Sie gehörte nach einer ersten Einschätzung zu einem *Homo erectus.* Dem etwa 800 000 Jahre alten Schädel fehlt jeglicher Vorsprung entlang der Schädelmitte, und das Gehirnvolumen ist beträchtlich größer als das des klassischen *Homo erectus.*

1991 tauchte in Georgien der Unterkiefer eines *Homo erectus* auf, der vielleicht 1,6 Mio Jahre alt ist. Trotz mancher Gegenmeinung häufen sich als Belege, dass der *Homo erectus* aus verschiedenen Richtungen vor mehr als einer Mio Jahren nach Europa gelangte: aus Südwesten, Süden und Osten.

Diese frühen Europäer waren im Vergleich zu früheren Hominiden überraschend geschickt. Die Fundstelle Boxgrove in Südostengland zeigt, dass die frühen Menschen für einen kurzen Zeitraum vor wenigstens einer Mio Jahren bereits gefährliche und große Tiere wie Auerochsen und Pferde mit hölzernen Speeren und in geschickter Zusammenarbeit jagten.

Durch neuere Funde in Deutschland wissen wir, wie vielfältig die Gesellschaft des *Homo erectus* in Zentraleuropa war. 1995 entdeckten Wissenschaftler in Schöningen westlich von Magdeburg fünf lange Wurfspeere, die 400 000 Jahre alt sind und inmitten von tausenden getöteter Pferde lagen. In Bilzigsleben bei Jena gab es vor mindestens 412 000 Jahren eine dauerhafte Siedlung des *Homo erectus,* mit Häusern von drei bis vier Metern Breite und einem großen gepflasterten Bereich, der für Gruppenrituale gedient haben muss, darunter auch die Zertrümmerung und Verstreuung menschlicher Überreste.

Vor 350 000 Jahren war Nordeuropa von Gletschern umgeben. Nur wenige Menschen blieben zurück, die meisten zogen nach Süden in wärmere Regionen. 1993 fand man in der Sierra de Atapuerca in Spanien 300 000 Jahre alte Überreste von mindestens 32 Menschen. Einer der Schädel hatte ein Volumen wie das eines modernen Menschen. Die Gesichtszüge dieser frühen Menschen ähnelten denen der ersten Neandertaler, aber sie waren so groß wie wir. Es ist nicht bekannt, ob zu ihnen der späte *Homo heidelbergensis,* der frühe *Homo sapiens* oder eine ganz neue Art von *Homo* gehörte.

Ging der *Homo erectus* einfach unter? Die *erectus*-Fossilien aus Ngangdong in Indonesien sind weniger als 50 000 Jahre alt und legen nahe, dass der *Homo erectus* dort neben dem ankommenden *Homo sapiens* lebte. Nach Fossilienfunden erschien der moderne *Homo sapiens* in Afrika vor 150 000 bis 100 000 Jahren, breitete sich in den Mittleren Osten und nach Europa aus, wo er vor 30 000 Jahren den Neandertaler ersetzte, und ging nach Asien, wo er an die Stelle des *Homo erectus* trat.

Mit dem *erectus* begann sich bereits vor 900 000 Jahren wohl zum ersten Mal eine Form von artikulierter menschlicher Sprache zu entwickeln, die wahrscheinlich komplexes Planen und Organisieren ermöglichte. Es könnte sein, dass die Menschen sich damals bereits Namen gaben.

Zwei Grundfragen verbinden sich mit dem Auftauchen der menschlichen Sprache: Wie entstanden „Wörter“ (das Lexikon) und wie entstanden „Sätze“ (Syntax) [1]? Diese beiden Fragen können wir vielleicht am besten durch die Untersuchung von Universalien klären. Sprachuniversalien sind Eigenschaften, die alle Sprachen gemeinsam haben. Sie sind vermutlich schon im frühesten Stadium der Sprachentwicklung vorhanden gewesen. Das Lexikon (nicht der Wortschatz im engeren Sinne, sondern alle Ausdrucksmöglichkeiten in einer Gemeinschaft) könnte man im Gegensatz zur Syntax allen Lebewesen zuschreiben: Pheromone (chem. Substanzen, die zur Kommunikation dienen) bei Ameisen, Tanz bei Honigbienen und Lautsprache bei Hominiden. Wir wissen jedoch, dass der Sprache von Kleinkindern ebenso wie den vielen verschiedenen Sprachen aller nicht-menschlichen Lebewesen die Sätze fehlen.

Wie kam nun der Mensch zur Syntax? Etwa vor einer Mio Jahren kam es zu bedeutsamen Veränderungen in der „Sprache“ unserer Vorfahren, vielleicht durch das größere Gehirn, die **Fleischdiät**, die Wanderungen oder den Klimawandel. Aus bis dahin undeutlichen Lauten entwickelte sich eine Grammatik. Zum Lautlexikon gehörte jetzt wahrscheinlich die einfache Wortbildung (Morphologie): Ein zentrales Wort wie „jagen“ wurde etwa zu „jagte“, um die Vergangenheit auszudrücken. (Es handelt sich hier natürlich um ein erfundenes Beispiel!) Im

Lautsystem gab es nun – vielleicht aufgrund besserer Lautkontrolle – „phonetische" (lautliche) und „phonemische" Unterscheidungen: Ein Wort wie „Hund" ließ sich so von einem Wort wie „Mund" unterscheiden und zwar durch das Phonem /h/ und /m/. Zu dieser Zeit tauchten vielleicht die ersten Sprachuniversalien auf.

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ВІДОМОСТІ ПРО АВТОРА

Ріхард Йозеф Бруннер – доктор філософії **habil**, професор університету м. Ульм та Українського Вільного університету м. Мюнхен (Німеччина), PROFESSOR HONORIS CAUSA Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький, голова Баварсько-української спілки сприяння наукових досліджень м. Мюнхен, почесний член Всеукраїнської спілки германістів.

Наукові інтереси: історія мови, етимологія, термінологія, запозичення, семантика та граматика у діахронії.

УДК 811.161.2

ZUR ROLLE DER PRÄSUPPOSITIONEN IN DER ORGANISATION DES DEUTSCHEN UND ENGLISCHEN SPRACHDENKENS

Bohgan MAXYMTSCHUK, Iryna ARABSKA (Lwiw, Ukraine)

У статті зроблено спробу показати насамперед роль прогресивних пресуппозицій в організації вербалізованих логічних операцій мовця і, зокрема, компресію попередніх віртуальних висловлювань у глибинній структурі актуальних і потенційних речень. Регресивні ж пресуппозиції – результат реалізації семантичних і граматичних потенцій слова в глибинній структурі речення. Реконструкція цієї структури, ідентифікація потенційних висловлювань, різні логічні імплікатури виявляють приховані в лексичній семантиці слова і його синтаксичних зв'язках категорії – елементи логічного каркасу мови. Приховані категорії виконують різні дистинктивні функції: частиномовну ідентифікацію слова, розмежування омонімії і полісемії, виділення лексико-граматичних класів слів, проекцію віртуального каркасу речення, індикацію форми внутрішньої деривації та синтаксичної валентності слова.

Ключові слова: *регресивна і прогресивна пресуппозиція, латентна (кріптотипічна) категорія, поверхнева і глибинна структура речення, актуальне і потенційне речення, пропозиційна і позиційна структура речення, латентні знання і мовна потенція.*

Im vorliegenden Beitrag wird der Versuch unternommen, zunächst die Rolle der progressiven Präsuppositionen in den verbalisierten logischen Operationen zu verdeutlichen und den Mechanismus der Einbettung der vorangehenden virtuellen Äußerungen in die Tiefenstruktur eines aktuellen und potentiellen Satzes aufzuzeigen. Die regressive Präsupposition wird dagegen als Realisation der semantischen und syntaktischen Potenzen eines Worts in der Tiefenstruktur eines Satzes verstanden. Die Rekonstruktion dieser Struktur, die Identifizierung der potentiellen Äußerungen, verschiedene logische Implikaturen offenbaren die in der semantischen Struktur des Wortes und seinen syntagmatischen Beziehungen verkappten Kategorien, die als Sygnale der lexikalischen Subklassifizierung und der syntaktischen Valenz der lexikalischen Einheiten gelten. Die verkappten Kategorien erfüllen verschiedene distinktive Funktionen, welche zur Klassifizierung des Wortschatzes, zur Unterscheidung von Homonymie und Polysemie, zur Projektion der virtuellen Umrisse eines Satzes und zur Identifizierung der Form der inneren Derivation und zur Explikation der syntaktischen Valenz beitragen.

Schlüsselwörter: *regressive und progressive Präsupposition, verkappte (kriptotypische) Kategorie, Oberflächen- und Tiefenstruktur eines Satzes, aktueller und potentieller Satz, propositionelle und positionelle Struktur eines Satzes, latentes Wissen und Sprachpotenz.*

An attempt is made in the article to reveal first and foremost the role of progressive presuppositions in organizing verbalized logic operations of a speaker, particularly the compression of previous virtual expressions in the deep structure of current and potential sentences. Regressive presuppositions are the result of the implementation of semantic and grammatical potential of a word in the deep structure of the sentence. The reconstruction of this structure, identification of potential utterances, different logic implications reveal categories hidden in lexical semantics of a word and syntax of its relations: elements of the logical framework of language. Hidden categories perform different distinctive functions: identification of parts of speech, separation of homonyms and polysemy, the categorization of lexical and grammatical classes of words, the projection of the virtual frame of sentence, the indication of the form of inner derivation and syntactic valence of the word.

Keywords: *regressive and progressive presupposition, latent (crypto-typical) category, surface and deep structure of the sentence, actual and potential sentence, propositional and positional sentence structure, latent language skills and language potency.*

Die menschliche Rede stellt ein kommunikatives Diskurs dar, dessen Äußerungen eine Kette bilden, wo jede nächste Kette nach dem Gesetz der Sparsamkeit im Ausdruck den Sinn der vorangehenden Kette absorbiert und ihn in ihre Tiefenstruktur überführt. Die verdichteten Ausdrucksformen der ereignisbezogenen Konnotationen sind für fragmentarische Sätze mit emotiven Verben und verbalen Wortfügungen vom Typ *displease, be surprised, dissappoint* kennzeichnend, in welchen der Inhalt des impliziten Ereignisses, das die Ursache des emotionellen Zustandes des Subjekts darstellt, in der vorangehenden Äußerung (der regressive Typ der Implizität) zutagetritt: *You've been reading these newspapers! I'm surprised at you* [2, S. 13].

Voraussetzungen für die sprachlichen Äußerungen können nicht nur sprachlich explizit ausgedrückt werden. Sie basieren oft auf dem Weltwissen eines Sprachträgers, seiner sprachlichen Erfahrung und finden ihren impliziten Ausdruck in der Situation, in den logischen und psychologischen Präsuppositionen. Nach G. Frege wird jedes Urteil von den impliziten Äußerungen begleitet, deren Sinn durch logische Schlussfolgerungen (Implikaturen) sprachlich erschlossen werden kann. Die Beziehungen zwischen expliziten und impliziten Äußerungen können durch die Formel „X setzt Y voraus" ausgedrückt werden [11, S. 40-46]. Als Präsupposition für den Satz *„Mary hat die Wohnung aufgeräumt"* dient die Tatsache, dass die Wohnung nicht sauber war. Auch bei der Verneinung *„Mary hat die Wohnung nicht aufgeräumt"* wird diese Präsupposition beibehalten. So stützt sich die affirmative Implikatur bei der implikativen Verneinung (z. B. *nicht liegen lassen!*) auf die außersprachliche Situation d. h. auf die paralingualen Mittel, welche in diesem Fall als funktionale Komponente der verbalisierten logischen Operationen auftreten. Bei der Äußerung *„ich halte sie nicht lange auf"* existiert für den Adressanten und Adressaten die allgemein gültige psychologische Einstellung: das Gespräch dauert in der Regel lange.

Die logischen Präsuppositionen einer Äußerung dagegen sind in Form eines logischen Syllogismus repräsentiert. So liegt z. B. der Äußerung *„Er bot Thomas Brot an, aber Thomas regte sich nicht"* der logische konditional-kategorische Syllogismus zugrunde [4, S. 29].

1. Voraussetzung (Prämisse) explizit nicht ausgedrückt	*Wenn man einem Menschen Brot, anbietet muss er sich regen.*
2. Voraussetzung (implizite These)	*Er bot Thomas Brot an. Er musste sich regen.*
3. Die explizite These mit der Bedeutung des Gegensatzes	*Aber Thomas regte sich nicht.*

Die sprachlichen Implikaturen können mittels der sogenannten Permutationsmethode bei den qualifikativen Wörtern erschlossen werden. Solche Implikaturen stellen die syntaktischen Ausgangsformen dar, die wortartprägenden Charakter haben: die Fähigkeit eines qualifikativen Wortes, in den substantivischen Bereich des aktuellen bzw. potentiellen Satzes transponiert zu werden, zeugt von seiner Zugehörigkeit zu einer neuen im System der deutschen und englischen Sprache existierenden Wortart – zum Artwort, Beiwort bzw. Qualifikator (aber nicht zum „Adjektiv" im Sinne der herkömmlichen Grammatik) [9, S. 103]: *Mona Lisa lächelt stumm → das stumme Lächeln von Mona Lisa; a slow walk → to walk slowly.*

Die progressive Präsupposition dieser Art setzt ihrerseits den adverbialen Gebrauch eines qualifikativen Wortes voraus, wobei dieser Gebrauch keinen wortartprägenden Charakter hat (Teil des Ganzen): *der kalte Luftzug → der Luftzug war kalt → es zog kalt von den Schienen her* [10, S. 190].

Somit enthält das qualifikative Wort die grammatische Potenz, im verbalen und substantivischen Bereich eines aktuellen bzw. potentiellen Satzes realisiert zu werden, wobei der verbale und substantivische Merkmalsträger verschiedenartig repräsentiert werden können:

1. Subjekte und Prädikate sind morphologisch und lexikalisch substituiert:

Der kalte Schweiß kam ihm wohl immer nach den Schmerzanfällen (L. Renn)

Stumm betrachtete der Major das alles (L. Renn)

2. Die prädikative Struktur eines aktuellen Satzes ist durch ein explizites Glied repräsentiert, das zweite bleibt latent:

Ein hohler Knall. Blut spritzte aus Brennkopps Stirn (E. Schrittmatter)

Trink schnell Kaffee, die Gnädige wartet schon auf dich (J. Brežan)

3. Die Positionen des Subjekts und des Prädikats bleiben latent:

Und nicht so laut! (L. Renn)

In den Fällen, in welchen das Subjekt und das Prädikat der Tiefenstruktur eines aktuellen Satzes latent bleiben, korreliert das qualifikative Wort mit den entsprechenden impliziten Kategorien (*ein hohler Knall fiel. Sprechen Sie nicht so laut*). Wie dem auch sei, sieht der attributive Gebrauch eines qualifikativen Wortes den prädikativen und der prädikative den adverbialen voraus. Die qualifikativen Wörter, die solche Präsuppositionen aufweisen, erfüllen die Anforderungen ihrer Wortart voll [8, S. 204].

Dabei geht es nicht um den gleichen Bezug eines qualifikativen Wortes auf das Substantiv bzw. auf das Verb, sondern um die potentiellen Möglichkeiten, solche Präsuppositionen aufzuweisen.

Somit kommen wir zu einem wichtigen Punkt, nach welchem die qualifikativen Wörter zweierlei Funktionen erfüllen: sie sondern das Prädikat (P) (das Rhema) der Aussage aus, indem sie dieses Rhema auf zwei Funktoren (Argumente) beziehen (x, y): eines von diesen Argumenten (y) (Substantiv/Verb) muss unbedingt realisiert werden, damit das qualifikative Wort in den Satz eingeschaltet werden kann. Diese Fähigkeiten (Präsuppositionen) aber haben relativstatistischen Charakter: die Realisation einer Prässupposition sieht die Realisation einer anderen entweder im aktuellen bzw. potentiellen Satz vor. Was das zweite Argument anbetrifft, so kann es als eine potentielle sprachliche Einheit angesehen werden, deren Realisation sowohl fakultativen als auch obligatorischen Charakter haben kann: *ein zu langer Rock; er ist seinem Vater ähnlich*.

Die Voraussetzungen (Prämissen) für den vorwiegend attributiven bzw. adverbialen Gebrauch eines qualifikativen Wortes sind durch seine lexikalische Semantik bedingt. So führt z. B. die syntaktische Projektion von solchen Wörtern wie *„groß“, „alt“* in die Richtung auf ein Substantiv, während solche Wortformen wie *„schnell“, „rasch“, „langsam“* syntaktisch auf ein Verb orientiert sind. Aber es gibt solche semantische Gruppen der Kurzformen, deren adjektivischer und adverbialer Gebrauch ungefähr gleich ist, vgl. z. B. die Kurzformen mit der Stoffsemantik [5, S. 151].

Auch die grammatische Bedeutung der Zeitperspektive kann in der lexikalischen Bedeutung eines Wortes verkappt sein: so ist die lexikalische Bedeutung des Verbs „bereuen“ mit der Idee der Vergangenheit verknüpft, während sich die Bedeutung des Verbs „vorhaben“ auf die Zukunft bezieht. Jedes Wort enthält somit in seiner lexikalischen Semantik solche Momente, welche seine grammatische Potenz mitbestimmen.

Im Zusammenhang damit erhebt sich die Frage, ob dem Prädikat die Präsuppositionen vorangehen (regressiver Typ der Prämissen) oder ob es diese Prämissen ausstrahlt (progressiver Typ der Implizität). Im letzten Fall handelt es sich um verkappte Kategorien, die auch als Prämissen eines sprachlichen Zeichens angesehen werden können. So setzen die Verben „hoffen“, „erwarten“, „fürchten“ als Objekt der Handlung einen Menschen voraus, was ihre gemeinsame Präsupposition darstellt. Darüber hinaus haben sie noch zusätzliche Prämissen: so setzt das Verb *„hoffen“* etwas Gutes voraus, während *„fürchten“* etwas Schlechtes impliziert. In diesem Fall geht es keineswegs um die reine lexikalische Bedeutung des Wortes, sondern eher um ein verbales Prädikat, welches die Umrisse eines potentiellen Satzes enthält.

Die verkappten Kategorien mit feinen semantischen Schattierungen und Nuancen können bei der Wortbildung blockierende Funktion ausüben: so kann z. B. das englische Postverb *„up“*keine semantische Verbindungen mit den Verben eingehen:

1) welche unbegrenzte Zerstreuung ausdrücken:

„spread“, „waste“, „scatter“

2) welche Schwingungsbewegungen bezeichnen:

rock up a cradle

3) welche eine gerichtete Handlung ausdrücken (bei diesen Verben bezeichnet *„up“* die Bewegung nach oben

4) welche eine plötzliche Handlung bezeichnen:

„kill“ [14, S. 88-89]

Die innere Derivation der deutschen adjektivischen un-Bildungen können auch die syntaktische Bedeutung eines potentiellen Satzes in Form einer Infinitivgruppe implizieren. Auf der paradigmatischen Ebene drücken diese Bildungen negative Bedeutung aus. Wenn sie aber im Satz eine Infinitivgruppe einleiten, übernehmen Sie die grammatische Funktion der Affirmation bzw. Negation. Je nach der semantischen Struktur der Wurzeln (Bestätigung, Verneinung) können sie entweder die Affirmation oder Negation hervorrufen: *es ist unumgänglich, das zu tun = es ist notwendig, das zu tun; er ist unfähig, diese Arbeit zu machen = er kann sie nicht machen*. Wenn aber das latente Sem die Bedeutung der Bewertung bzw. Annahme enthält, kann die Infinitivgruppe beide grammatischen Bedeutungen aufweisen: *er ist unsicher, ihn gesehen zu haben* [6, S. 109].

Im Prinzip geht es hier um die Selektionsbeschränkungen bei der Realisation der Fügungspotenz einer sprachlichen Einheit auf Grund der verkappten Kategorien. Auch die morphologischen homonymen Strukturen können verkappte Kategorien beinhalten (z. B. Instrumentalis, Agens), deren wahrer Inhalt in der lexikalischen Bedeutung inkorporiert ist und durch verschiedene logische Implikaturen (auch durch Transformationen) expliziert werden kann (vgl. z. B. die zwei von S. D. Kaznelson stammenden und oft in der linguistischen Literatur zitierten Sätze mit gleicher formaler Struktur aber verschiedener verkappter Bedeutung des Instrumentalkasus: *„der Tisch war von einem Tischtuch bedeckt“* (Erzeugnis von Menschenhand) und *„der Tisch war von einem Kellner gedeckt“* (eine Person mit einem bestimmten Beruf). Auch das Verb in den beiden Sätzen ist heterogen: *„bedecken“* bedeutet *„von oben abdecken“*, während *„decken“* eine andere Bedeutung hat und zwar *„den Tisch decken, damit man daran essen kann“*: die Polysemie verschwindet im Kontext [12, S. 104-105]

Das betrifft auch die Struktur des Genitivs, wo die Beziehung eines Gegenstandes zu einem anderen verschiedene latente Kategorien beinhaltet: Agens, Objekt, Merkmal, Verstärkung, Beziehung der Zugehörigkeit usw.

Somit erfüllen die verkappten Kategorien distinktive Funktion bei der Ermittlung der Vieldeutigkeit und Beseitigung der Homonyme. Dabei fungieren die lexikalischen Bedeutungen als Prädikate, indem sie die Leerstellen in der syntaktischen Struktur eines aktuellen bzw. potentiellen Satzes eröffnen, die von verschiedenen Aktanten (Mitspielern) besetzt werden müssen, damit die Äußerung zustande kommt.

Bekanntlich hat das Wort semantische Bestandteile, nach denen es sich von den anderen Wörtern unterscheidet oder mit ihnen semantische Beziehungen eingeht (Archiseme, Integralseme, Differentialseme). Aber es gibt auch potentielle Seme, die nur in einer bestimmten Situation zutagetreten: z. B. assoziiert sich das Wort „Chef“ mit solchen Merkmalen wie „dick“, „böse“, „nervös“. Diese Seme sind verdeckt und kommen nur in bestimmten Äußerungen zum Vorschein, je nach der Einstellung des Redenden.

Wie wir sehen, ist die menschliche Kommunikation auf die Präsuppositionen eingestellt, d. h. auf die Anahmen, die man oft in der Kommunikationssituation nicht artikuliert, jedoch automatisch davon ausgeht, dass sie der Wahrheit entsprechen. Viele Präsuppositionen haben den existentiellen Charakter, d. h. die Existenz der Gegenstände und Personen, von denen die Rede ist, wird angenommen. In dem Satz *„Kommt Peter?“* werden solche Präsuppositionen vorausgeschickt: *Peter ist nicht da. Es gibt einen Peter, von dem sowohl der Hörer als auch der Sprecher mindestens wissen. Der Hörer mag wissen, ob er kommt. Es ist nicht ausgeschlossen, dass er kommt.*

Ähnlich verhält es sich mit den sogenannten „Elementarzeichen“ vom Typ *„тут“, „там“, „dort“, „there“ „hier“*, deren kategoriale Prägung (Adverbialität) in ihrer lexikalischen Semantik verkappt ist. Diese grammatische Information ist nichts anderes als unser Wissen über syntagmatische Positionen eines Wortes, welche es in der Satzstruktur der aktuellen und potentiellen Sätze einnehmen kann. Eben diese Positionen können als progressive Prämissen eines Wortes erachtet werden.

Die pragmatischen Präsuppositionen entstehen auf Grund der Diskrepanz zwischen Bedeutung und Sinn, zwischen dem Gesagten und dem Gemeinten, d. h. zwischen der Explikatur und Implikatur. Die Implikatur ist kontextgebundene, subjektive und okkasionelle Bedeutung [3, S. 152]. Daraus folgt, dass der pragmatische Aspekt der Bedeutung eines Wortes viel breiter ist als seine lexikalische Semantik: er umfasst nicht nur semantische und stilistische Komponenten, sondern auch psychologische und soziale Faktoren: die Definition der Pragmatik eines sprachlichen

Zeichens beinhaltet außer der Semantik auch verschiedene Präsuppositionen [1, S. 67]. So kann z. B. die Äußerung *„Es wird heiß“* je nach der Situation verschiedene Prämissen projizieren:

1) Ironie: *es wird kalt*
2) Warnung: *es kommt zu einem Krach im Nachbarzimmer, wo gestritten wird*
3) die Bitte, das Fenster zu öffnen

Bei den expliziten Performationen handelt es sich um die Äußerungen, die eine Handlung gleichzeitig nennen und vollziehen (wenn es heiß ist, zieht man den Mantel aus). Die obengenannten impliziten (verhüllten) Performative vollziehen die Handlung, ohne sie beim Namen zu nennen.

Die Präsuppositionen können auch mit verschiedenen Nebenvorstellungen eines Wortes, seiner semantischen Aureole und seinem Gefühlswert assoziiert werden. Der Stimmungsgehalt ist mit dem Nebensinn des Wortes eng verbunden und beinhaltet solche Begriffe wie z. B. Zuneigung und Abneigung, Wert- und Geringschätzung, Billigung und Missbilligung [13, S. 49] (vgl. z. B. die qualifikativen Wörter *„ekelhaft“, „brutal“, „hochnäsig“* einerseits und *„hervorragend“, „prominent“, „arbeitsam“* andererseits. Es gibt aber qualifikative Wörter, deren Bedeutung sowohl einen positiven als auch einen negativen Gefühlswert in der Auffassung eines Sprachträgers hervorrufen kann (vgl. die qualifikativen Wörter *„eitel“, „ehrgeizig“, „neugierig“* usw.).

Die Vorstellung über die Implikaturen wird auf Grund des vorangehenden Kontexts, des Allgemeinwissens, des Kulturwissens und des konventionellen Wissens gebildet und sprachlich erschlossen. Ohne Präsuppositionen wäre kein Gespräch möglich, denn zuerst müssten alle Einzelheiten geklärt werden, ehe das Gespräch zustande kommt.

Das Konzept der Implikaturen oder Präsuppositionen findet seinen Niederschlag auch in der nominativen (semantischen) Syntax, welcher die Präsuppositionen als semantische Invarianten zugrundeliegen. So widerspiegeln die Sätze *„Man hat ihn mit dem Orden ausgezeichnet“, „Er wurde mit dem Orden ausgezeichnet“, „Der Kompaniechef hat ihm den Orden verliehen“* dieselbe denotative Situation (agens, patiens, act., obj.). Aber die Proposition und die positionelle Struktur eines Satzes fallen nicht immer zusammen. Es gibt Fälle, wo in einer syntaktischen Struktur zwei oder mehrere Propositionen eingebettet sind. So sind in der Oberflächenstruktur des Satzes *„Er schießt den Hasen tot“* zwei Propositionen in der Tiefenstruktur eingebettet: *„er schießt auf den Hasen“* und *„der Hase wird tot“*. Solche Propositionen können als Präsuppositionen beim Generieren eines aktuellen Satzes der Oberflächenstruktur angesehen werden. Während in den Sätzen *„Der gute Fahrer fährt immer gut“, „Der Mond geht groß aus dem Abend hervor“, „Der große Mond hing am Himmel“* die reale und potentielle Manifestation der kategorialen Prägung eines qualifikativen Wortes der Oberflächenstruktur eines aktuellen und potentiellen Satzes zum Vorschein kommt, erscheinen die in der Tiefenstruktur eines aktuellen Satzes verkappten Propositionen in Form der logischen Implikaturen als der Hintergrund für die Realisation der kategorialen Prägung eines qualifikativen Wortes. Solche Implikaturen können aber nur durch logische Schlussfolgerungen und Transformationsregeln erschlossen werden, obwohl es hier Schwierigkeiten infolge der verschwommenen Grenzen zwischen der freien und gebundenen Wortverbindungen entstehen. Im Zusammenhang damit stellt sich die Frage, ob man mit einem qualifikativen Wort in der Funktion eines Attributs zum Objekt bzw. einer Partikel (einem Präverb) zu tun hat (vgl. z. B. *„etwas kurz und klein schlagen“* einerseits und *„feststellen“* andererseits). Das qualifikative Wort *„klein“* in der Wortfügung *„etwas klein machen“* weist auf die Qualität hin, welche dem Objekt infolge der Handlung verliehen wird und nicht auf die Qualität selbst, während in der Wortfügung *„feststellen“ „fest“* als ein Präverb die Semantik des Verbs präzisiert und als ein Teil der phraseologischen Einheit ein *„Mehr“* an semantischer Information ausdrückt, als dies normalerweise mit Einzellexemen möglich ist [7, S. 239].

Was die verkappte Realisation eines qualifikativen Wortes in einem aktuellen Satz anbetrifft, so kann sie durch folgende sprachliche Strukturen und Intentionen zum Vorschein kommen:

1) durch entsprechende Phrasenstruktur- und Subkategorierungsregeln. So kann für den Satz *„Der kleine Peter liest ein Buch“* eine abstrakte Tiefenstruktur generiert werden, die darauf hinweist, dass der attributiven Konstruktion *"kleiner Peter“* eine Aussage *„Peter ist klein“* zugrundeliegt. Somit wird die kategoriale Bifunktionalität eines qualifikativen Wortes zweimal

realisiert: einmal in einem aktuellen Satz und einmal in einem potentiellen, welcher als eine regressive Präsupposition fungiert.

2) durch das Streben der Sprache, Proportionen zwischen dem substantivischen und verbalen Bereich des Satzes herzustellen (progressive Präsupposition: *der Sohn war arm und gut* (der aktuelle Satz) → *der arme, gute Sohn hat viel in seinem Leben erlebt* (potentieller Satz); *sie machte eine Pause, um tief zu atmen* (aktueller Satz) → *Ihr Atmen war tief* → *das tiefe Atmen* (potentieller Satz)

3) durch die Struktur eines Attributs zum Objekt: *Er hat das Gerät unbeschädigt zurückgebracht* (aktueller Satz) → zwei verkappte Propositionen: *Er hat das Gerät zurückgebracht; das Gerät war unbeschädigt*.

4) durch die Struktur des prädikativen Attributs: *sie saß traurig* (aktueller Satz mit zwei Propositionen): *Sie war traurig, indem sie saß*.

5) durch die Struktur der sog. syntagmatischen Dispersion: *die Wälder grünen lustig* (aktueller Satz mit zwei möglichen potentiellen Propositionen: *die Wälder waren grün* und *ihr Grünen (ihr Grün) war lustig*.

Daraus folgt, dass die progressiven und regressiven Präsuppositionen zu einem der wichtigsten Mechanismen des menschlichen Sprachdenkens gehören. Ihre logischen, psychologischen, pragmatischen, semantischen und grammatischen Besonderheiten harren aber einer eingehenderen und tiefschürfenderen Untersuchung, um in erster Linie dem Zusammenhang zwischen Lexik und Syntax, Bedeutung und Sinn auf den Grund kommen zu können.

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ВІДОМОСТІ ПРО АВТОРІВ

Богдан Максимчук – кандидат філологічних наук, професор, завідувач кафедри німецької філології Львівського національного університету імені Івана Франка.

Наукові інтереси: історія німецької мови, теоретична граматика, історія лінгвістичних вчень.

Ірина Арабська – старший викладач кафедри англійської філології Львівського національного університету імені Івана Франка.

Наукові інтереси: проблеми частин мови, історична лексикологія англійської мови, теоретична граматика.

УДК 811.11: 347.78.034: 81'276.6

COMMUNICATION AND TRANSLATION IN AN INTERCULTURAL BUSINESS CONTEXT: A THREE-DIMENSIONAL APPROACH

Iryna AFONINA (Severodonetsk, Ukraine)

У статті розглядається проблема співвідношення міжкультурного ділового спілкування і перекладу. Маючи в якості теоретичної основи праці Едварда Холла і Гофстеде, стверджується, що міжкультурне ділове спілкування і переклад нерозривно пов'язані, так як перекладачі виступають як посередники, які сприяють зв'язку між діловими людьми з різних культурних та мовних оточень. У статті пропонується тримірний погляд на діловий переклад: очима студента, який прагне стати успішним перекладачем, очима професійного перекладача, і з точки зору теоретика, який прагне *розшифрувати складний процес смислових рішень в мультикультурних і мультимовних бізнес-оточеннях.*

Ключові слова: *міжкультурне ділове спілкування, діловий переклад, бізнес-дискурс, тримірний підхід, предметно-специфічна термінологія.*

В статье рассматривается проблема соотношения межкультурного делового общения и перевода. Имея в качестве теоретической основы работы Эдварда Холла и Хофстеде, утверждается, что межкультурное деловое общение и перевод неразрывно связаны, так как переводчики выступают как посредники, которые способствуют установлению связей между деловыми людьми из разных культурных и языковых окружений. В статье предлагается трехмерный взгляд на деловой перевод: глазами студента, который хочет стать успешным переводчиком, глазами профессионального переводчика, и с точки зрения теоретика, который стремится расшифровать сложный процесс смысловых решений в мультикультурных и мультиязыковых бизнес-средах.

Ключевые слова: *межкультурное деловое общение, деловой перевод, бизнес-дискурс, трехмерный подход, предметно-специфическая терминология.*

The aim of the present paper is to explore the relation of intercultural business communication and translation. Having as theoretical background the writings of Edward Hall and Geert Hofstede, it is argued that intercultural business communication and translation are inextricably bound since translators act as mediators who facilitate communication between business people from different cultural and linguistic backgrounds. In this article a three-dimensional view of business translation is proposed where it is claimed that there are three ways to look at business translation: from the eyes of the student aspiring to become a successful translator, from the eyes of the professional translator, and from the point of view of the theorist who seeks to decipher the complex process of sense-making in multi-cultural and multi-linguistic business settings.

Keywords: *intercultural business communication, business translation, business discourse, a 3-dimensional approach, domain-specific terminology.*

Problem definition. Intercultural Business Communication and Translation. Issues of culture, language and their role in international business have been the focus of a growing number of theoretical and empirical studies. The phenomenal growth of international trade, the advances of technology and the Internet as well as the mobility and the diversity of the international labour force have all contributed to the popularity of the field of intercultural business communication in recent years. The rapidly growing field of international business communication has emphasized the fact that sensitivity to the variety of cultural differences is an important determinant for success in the contemporary competitive business arena. Moreover, the growing number of published books and articles in business-related journals as well as the emergence of business guides to specific cultures such as the indicate the increasing interest in the discipline of intercultural business communication. As the term implies, intercultural business communication touches upon issues of culture, communication and business. According to Varner [6, p.39] intercultural business communication is a unique construct different from other intercultural communication processes. In fact, Lovitt [5] argues that business people who engage in intercultural business communication may not know everything about a specific culture but need to focus on the specific business context in order to communicate with their business partners.

Analysis of recent research and publications. It is worth mentioning that most of the work done on intercultural business communication has occurred in the last five decades following the pioneering work of the anthropologist Edward Hall and the social psychologist and engineer Geert Hofstede. More specifically, the godfather of intercultural studies, Edward Hall in his famous books, *The Silent Language* , *The Hidden Dimension* and *Understanding Cultural Differences* [3] explored how the various cultures of the world affect people's verbal and non-verbal communication. Acknowledging the importance of context, he observes that meaning and context are intertwined and classifies societies according to a scale of low- and high-context. High-context (HC) communication is characterized as implicit, indirect, circular and coded whereas people in low-context (LC) cultures are more direct, open and communication is precise and result-focused. LC cultures tend to rely heavily on objective truth and reasoning while HC cultures believe that truth will be discovered through non-linear discovery processes (3, pp. 40-41).

Another groundbreaking book, which had an enormous influence on the further development of intercultural business communication, was published in 1980 by Hofstede called *Culture's Consequences* [4]. Based upon this study, he identified four central dimensions of cultural variation in work-related values, namely, individualism-collectivism, power-distance, uncertainty-avoidance, masculinity-femininity. Later, he added a fifth dimension, namely, short- and long-term orientation. In individualistic cultures, autonomy is the higher axiom and people are expected to look after themselves and their immediate families whereas in collectivist ones, they look after a wider group because their key values are loyalty and commitment.

This sensitivity to intercultural differences as well as the need to be able to communicate successfully with others urges people to spend a lot of time and make considerable efforts to fit into their own culture. Understanding of our own cultural identity is a prerequisite before we can successfully engage in intercultural business communication [1]. The problem begins when people try to communicate with other people from another culture with different rules and values. And here lies the contribution of the translator who acts as the person who helps people from different cultural and linguistic groups to share knowledge and ideas. As Torop [1, p.93] observes, translation and culture are inextricably bound since translation is embedded in the particular sociocultural context of a given language. It is through translation that dialogue becomes possible between linguistic communities and when this dialogue is business-oriented, the importance of translation cannot be overstressed. Thus, it could be argued that translation functioning as a process of intercultural communication becomes a 'third' language' meant to alleviate differences between numerous meaning systems.

A close inspection of the aforementioned statement reveals the lack of singularity of meaning in all types of texts, including business and technical texts. In fact, Weiss [2, p. 127] wonders how there can be a single meaning yet numerous versions of that meaning that change according to the language, culture and target readership. For Weiss, a text can only be clear for a certain time and for a specific audience. Hence, translation cannot be simplistically defined as "information-transfer" but involves a familiarization process where the unfamiliar lexicon of business communication becomes familiar [2, p.53]. Given the importance of translation in intercultural communication, we will now focus on business translation.

The aim of paper is to explore the relation of intercultural business communication and translation.

Main materials. Business Discourse and Translation: Some Theoretical Preliminaries. One discipline from which business communication could gain valuable insights is translation. This is the case because communication is a vital part of business since the intended message to the customer must be conveyed accurately and correctly. Consequently, business success largely depends on effective communication between business partners and producers and consumers. In other words, translators must take into consideration the country's cultural, political, linguistic and social conditions in order to translate effectively the business message. A successful business translation will enable prospective buyers to understand the technicalities of the product and probably increase sales for the company. Hence, business communication can be significantly improved if the translator focuses on understanding and appreciating intercultural differences. Of course, business translation is a multi-faceted procedure and not a mere code-switching repetitive process since parameters such as time and cost play a significant role. More often than not, translators are required to produce translations under temporal constraints. In the real world, the phrase "to be finished by yesterday" is at the lips of the majority of managers, thus forcing translators to make trade-offs between reliability, speed and cost to the effect that the translator strives not to produce the perfect translation but only the best possible translation at a given time [1,4,5,6]. Hence, translators' reliability and success is not judged by their text fidelity but by their versatility, that is their ability to translate a wide range of texts, their adjustability to the needs of both the clients and the target readership, and finally, their sensitivity to cultural and linguistic differences.

A 3-Dimensional Approach to Business Translation. There are potentially three ways to look at business translation; firstly, from the eyes of the student aspiring to become a successful translator, secondly, from the eyes of a professional translator, and lastly, from the point of view of the theorist who tries to come up with an attractive translation theory.

3.1 A student's perspective

In particular, looking at business translation from the student's perspective, it could be argued that the majority of them tries to acquire a basic understanding of business economics, business law, micro- and macro-economics as well as basic translation and writing skills. Perhaps the most distinguishing feature that seems to characterize all potential translators is their acknowledgement that business English, and consequently, business translation, is a difficult area to handle. Why is this case? The answer is quite straightforward. Not only do students have to stay up-to-date with current world events but they also have to think critically how these are interrelated with each other. They have to think how the earthquake in Kobe indirectly led to the collapse of one of the most famous UK merchant banks. Whereas students certainly benefit from reading business texts in the newspapers and journals in their effort to develop a "feel" for the language, Svendsen [4] argues that they fell trapped or even unable to escape from their word-by-word translations and produce functional translations. Their inability to fully understand the text or its background, their improper use of the source material and the lack of good dictionaries are some of the most frequent obstacles that most students stumble across in their attempt to produce good functional translations instead of word-for-word translations [4].

However, Svendsen points out [4] that these difficulties can be overcome with "closer-to-real-life" exam assignments where students provide explanations about their choices of terminology, style, structure and critically discuss various aspects of the texts to be translated. Apart from critical thinking, translators must also have a firm knowledge of the conditions in both the countries of the source and target language as well as confidence to support their choices by watching attentively current developments in international business and combining theory with practice.

3.2 A professional translator's perspective

The problems professional translators face should not be underscored in any way. It should be specified that professionals fall into two categories, namely, that of language graduates who have acquired specialized research skills and have learnt a certain terminology and that of business graduates who have developed adequate foreign language proficiency. In other words, a good command of the source and target languages does not suffice in the case of business translation since knowledge of business terminology is a prerequisite. As Neubert has pointed out business texts demand a thorough understanding of the subject matter [2, p. 87]. Despite mastery of the source and target language terminology, problems may well arise from the cultural and linguistic differences embedded in economic texts. In such cases, translators are not just required to import knowledge but also terminology. In this

profession which is characterized by cut-throat competition, a successful translator is one who manages to enter new terms in the local jargon through their translation. Changes in the Arabian Gulf region have resulted into the coining of new terms from the part of the translators. A more dynamic approach to translation is taken by Forman [1, p. 57] who argues that translators are "privileged knowledge makers", thus defining and elaborating the direction of knowledge.

3.3 A translation theorist's perspective

The theorist's perspective is also of particular interest. Having realized the importance of communication in a variety of international situations, translation theorists are primarily interested in investigating the ensuing complexity of the sense-making process in multi-cultural and multi-linguistic business settings. In other words, the general issue that taunts the theorist is what translation can ask of an offer to business settings and vice versa. But before such question is answered, the issue that should be firstly addressed is what business discourse is. In simple words, business discourse mainly deals with how people communicate strategically in business contexts [1, 2, 6]. More specifically, business discourse is viewed as a social action where focus is shifted on the investigation of different forms of professional communication ranging from business meetings to annual reports. Although it is undeniable that many researchers have centered on English because of its prominent status as the international business language, it is true that a number of other European languages used in business communication have been studied closely such as German, French, Spanish, Dutch, Norwegian, Danish and Portuguese. In addition to investigating English and other European languages in business discourse, researchers in the field have also studied the influence other disciplines including pragmatics, conversational analysis, discourse analysis, ethnography, and genre theory have in business discourse. For example, there are some researchers (e.g. Holmes) who view language as 'powerful action' and have systematically examined the relevance of status and the exercise of power in business organizations [1, 2]. Other researchers have emphasized on the inequalities and asymmetries in business settings, thus adopting a 'critical' approach to business discourse [4, 6]. But perhaps, the most fruitful area of research in business discourse has been that of intercultural business discourse where the emphasis is on how participants work together to find a solution in multi-lingual and multicultural business settings. In fact, Spencer-Oatey [1] looks at parameters such as content, talk organization, body language and politeness and how these affect intercultural business communication. More specifically, she has come up with the broader term "rapport" instead of politeness and claims that rapport management involves two main components, namely, the management of face and the management of sociality rights. According to her theory [1, p.13-14], face is associated with personal/social value concerns whereas sociality rights focus on personal/social expectancies, thus reflecting people's concerns on social inclusion and/or exclusion.

Shifting away from the focus on the human factor in business discourse, many researchers (e.g. Garzone, de Groot, Korzilius, Nickerson and Gerritsen) have been intrigued by the effect of technology in the business world and have begun to move away from monomodality (e.g. the traditional printed business letter) to multimodality (e.g. commercial webpages). Their research on multimodality aims at deciphering not only linguistic but also non-linguistic aspects of the new multimedial communication environments. In fact, the digitization age has brought to the forefront new and more dynamic ways of communicating such as e-mails, chat rooms and intranets. More specifically, the importance of the Internet in business communication is widely acknowledged and a number of researchers (e.g. Boyd and Spekman, MacDonald and Smith, Eng) have dealt with the impact of the Internet in various business contexts. In other words, through the use of the Internet, a business can have 24/7 information-sharing regardless of physical distance, thus achieving efficient communication both internally and externally. For instance, extranet, which is a type of internal communication network between business partners, enables company members to access corporate and technical data as well as product details and order information. According to Vlosky, Fontenot and Blalock [1, 2], such communication tools significantly reduce company costs and contribute productively to quick information-sharing.

More recent studies (e.g. Usunier and Roulin, Kupritz and Cowell, Markman) have focused on the merits of online management communication, the discourse employed in chat-based virtual meetings and the language of business-to-business websites. In more detail, Usunier and Roulin [5] argue that low-context communication style is more preferebable when it comes to the design and content of websites since messages are more easily readable, their use of color and graphics is more effective and their navigation tends to be more user-friendly. Similarly, in comparing online and face to face management communication, Kupritz and Cowell [5, p. 54] claim that whereas the benefits of face-to-face communication are widely appreciated, non-confidential information such as meeting times and system problems should be communicated through e-mail since it is more cost-effective. Moreover, in exploring the structure of interaction in chat-based virtual meetings, Markman concludes that business teams make use of specific linguistic devices in the openings and closings of their computer-mediated team meetings [1]. Given the above, it could be argued that intercultural business communication has been revolutionalized with the advent of new media that encourages multimedial communication and emphasize multimodality. In this light, intercultural business communication could be defined as multimedial communication in multicultural business settings.

Besides moving from monomodality to multimodality, business discourse should also move to multidisciplinarity and engage into a cross-disciplinary dialogue. Even though interdisciplinarity in business discourse is at its early stages there is a tendency from the part of business discourse researchers to engage into dialogue and collaborate with other researchers across disciplines (Bargiela-Chiappini, Nickerson, and Planken) [2, p. 67]. In a similar manner, Forman points out that there are numerous ways for translators/researchers to achieve the extension of their research agenda and contribute to that of other disciplines. This interdisciplinary approach is also reinforced by the way Forman uses the term translation as a discursive activity enabling translators to become involved into a cross-cultural dialogue [1, p.56].

Taking the above into consideration, one might be prompted to think that the translation theorist may well be benefited from the dialogue between translators (professionals or not) in further deciphering what the translator's place in multi-lingual and multicultural organizations is. In particular, the theorist might want to examine the type of relationship translators have with their boss, the feedback they get, and more importantly, what they consider the purpose of the translation act to be. In other words, different expectations and norms govern different translators. More importantly, the strategy of the international firm also plays a crucial role in the translation management since a global integration strategy will 'demand' a different translation from a local strategy. Furthermore, the kind of technology used as well as the type of products and customers a particular company has also have a say in determining the translation policy adopted. The implication for both the translation student and the professional is that they need to acquire genre-based experience which will hopefully enable them to become sensitive to and aware of the distinctive features of business texts.

4. Conclusion

This study concludes with the suggestion that doing business translations is not a simple business since text function and translation function are not always the same. The decision to adhere to the literal or the free pole of translation will inevitably affect the end-product since equivalence tends to be a relative notion that is highly context-sensitive rather than a static concept. Hence, the translation strategy adopted does not primarily rest on the source text but depends on the entire cultural context business texts are embedded in since word-for-word translation as well as 'free' translation can become equally powerful tools of ideology. This has practical implications for the training of translators since apart from domain-specific knowledge, which is mandatory, real-life experience is also a prerequisite. In fact, the role of the translator curricula in preparing translation students to enter the arena of professional translation is of utmost importance. Apart from teaching domain-specific terminology, translation students should acquire information-processing skills that will enable them to deal with the specific subject matter. The ability to check, edit, revise and use information does not solely rest on subject matter knowledge. Instead, perpective professional translators should gradually realize the hybrid nature of texts (electronic or not) and intercultural communication so as to be able to apply the appropriate problem-solving strategies. As Kastberg observes the change of focus from 'subject-matter expert' to personal-knowledge manager' points to the growing need of translation students to acquire life-long learning skills. In this respect, business translation could be viewed as a rather demanding, time-consuming process which requires both domain-specific knowledge as well as firm decision-making skills where various political, socio-economic, cultural and linguistic parameters should be taken into consideration.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Афоніна – кандидат психологічних наук, доцент кафедри германо-романської філології та перекладу Східноукраїнського національного університету імені Володимира Даля.

Наукові інтереси: англійська мова для спеціальних цілей, наукова термінологія, проблеми перекладацької еквівалентності та адекватності, фразеологія та ідіоматика.

УДК 811.111'42

COMMUNICATIVE STRATEGIES IN THE INTERVIEW TEXTS

Hanna APALAT (Kropyvnytskyi, Ukraine)

У статті розглянуто комунікативні стратегії Дональда Трампа в інтерв'ю, яке він надав Нью-Йорк Таймс 23 листопада 2016 року: стратегії інформування та стратегію демонстрації ставлення респондента до репліки інтерв'юера, виокремлено неконфліктні та конфліктні комунікативні тактики. Неконфліктна стратегія інформування представлена тактикою прямої відповіді на запитання, стратегія демонстрації ставлення респондента представлена тактикою повної кореляції. Конфліктна стратегія представлена тактиками: вказівка на недоречність запитання; посилання на те, що інтерв'юерові відома відповідь; неповна відповідь; загальна відповідь; зустрічне запитання та образа.

Ключові слова: інтерв'ю, комунікативні стратегії та тактики, неконфліктні тактики, конфліктні тактики, образа, псевдо аргументація.

В статье рассматриваются коммуникативные стратегии Дональда Трампа в інтервью Нью-Йорк Таймс, 23 ноября2016 года: стратегия информирования и стратегия демонстрации отношения респондента к реплике интервьюера, выделяются кооперативные и конфликтные коммуникативные тактики. Кооперативная стратегия информирования представлена тактикой прямого ответа, стратегия демонстрации отношения респондента к реплике интервьюера представлена тактикой полной корреляции. Конфликтные стратегии представлены тактиками: указание на неуместность вопроса, указание на то, что интервьюеру известен ответ, неполный ответ, общий ответ, встречный вопрос, обида.

***Ключевые слова**: интервью, коммуникативные стратегии и тактики, кооперативные и конфликтные тактики, оскорбление, псевдо-аргументация.*

The article focuses on the communicative strategies of Donald Trump in New York Times Interview on Nov.23, 2016: the strategy of informing and the strategy of demonstration of the interviewee's attitude to the statement of the interviewer. The interviewee's tactics turn out to be cooperative and conflictive. Cooperative strategy of informing is represented by the tactics of direct answer and strategy of demonstration of the interviewee's attitude to the statement of the interviewer is represented by the tactics of full correlation. Conflictive strategies are represented by the tactics of pointing out the impropriety of the question, generalization, counter-question and insult.

***Key words:** interview, communicative strategies and tactics, cooperative tactics, conflictive tactics, insult, pseudo argumentation.*

The aim of the article is to provide an insight into communicative strategies of the speakers found in the New York Times Interview of Donald Trump.

The topicality is determined by the focus of modern linguistic studies on discourse investigating in communicative and pragmatic aspects.

The subject of the analysis is communicative strategies and tactics of the respondent in the interview. **Corpus** is the transcript of Donald Trump New York Times Interview on Nov.23, 2016.

In the interview participants pursue their own obvious (verbal) or indirect communicative aims, employing definite types of communicative tactics that compose communicative strategy of the speaker. The strategy incorporates the whole complex of speech acts, aimed at reaching communicative goals. Communicative tactics describes particular speech acts, intended to influence the other communicator within a definite communication phase [2, p. 115; 3, p. 35; 4, p. 163; 5, p. 96; 6, p. 107-108; 7, p. 99].

In the interview texts the respondent may stick to the strategy of informing and/or the strategy of demonstration of the interviewee's attitude to the interviewer's statement.

As a rule, cooperative and conflictive strategies of communication participants are distinguished. **Cooperative strategies** incorporate the speaker's corpus of tactical acts and methods to achieve global strategic goal through cooperation with interlocutor. The tactical acts and methods of this strategy are intended to cooperate with a talk partner and aimed at common (by both communicants) solution of the tasks of information exchange or speech influence.

Conflictive strategies incorporate the speaker's corpus of tactical acts and methods to achieve global strategic goal through conflict with interlocutor [1, p. 76; 8, p. 92-100].

Untypically for this discourse, D. Trump starts his interview with accusation of Mass Media:

SULZBERGER: I thought maybe I'd start this off by asking if you have anything you would like to start this off with before we move to the easiest questions you're going to get this administration.

[laughter]

TRUMP: O.K. Well, I just appreciate the meeting and I <u>have great respect</u> for The New York Times. <u>Tremendous respect</u>. It's very special. Always has been very special. I think I've been treated *very rough. It's well out there that I've been treated extremely unfairly in a sense, in a true sense. I wouldn't only complain about The Times. I would say The Times was about the roughest of all. You could make the case The Washington Post was bad, but every once in a while I'd actually get a good article. Not often, Dean, but every once in awhile.*

The strategy of **insult** is based on the juxtaposition of opposite notions: *tremendous respect – treated very rough, treated extremely unfairly*. In addition the respondent combines this strategy *with irony: The Washington Post was bad, but every once in a while I'd actually get a good article.* In this case insult serves to reaffirm the position of the speaker and to undermine position of the insult target.

The interviewers adopted cooperative strategy. In case of unpleasant subjects they turn to pseudo argumentation [10, p. 605], thus saying

FRIEDMAN: The role that we played for 50 years as kind of the global balancer, paying more for things because they were in our ultimate interest, one hears from you, I sense, is really shrinking that role.

Such parentheses as *I hear from you*; *You're a Churchill fan, I hear? etc* import the opponent into argumentation [10, p. 605].

Nevertheless, in New York Times Interview D. Trump sticks mostly to **cooperative strategies of informing** and/or t**he strategy of demonstration of his attitude to the interviewer's statement**. The choice of to cooperative strategies is connected to the desire of the respondent to give some information or present his point of view on the subject the interviewer is interested in.

To realize the strategy of informing D. Trump follows the tactics of **direct answer**, which is combined with humour, e.g.:

FRIEDMAN: Are you worried, though, that those companies will keep their factories here, but the jobs will be replaced by robots?

TRUMP: They will, and we'll make the robots too.

[laughter]

TRUMP: It's a big thing, we'll make the robots too. Right now we don't make the robots. We don't make anything. But we're going to, I mean, look, robotics is becoming very big and we're going to do that. We're going to have more factories. We can't lose 70,000 factories. Just can't do it. We're going to start making things.

I was honored yesterday, I got a call from Bill Gates, great call, we had a great conversation, I got a call from Tim Cook at Apple, and I said, 'Tim, you know one of the things that will be a real achievement for me is when I get Apple to build a big plant in the United States, or many big plants in the United States, where instead of going to China, and going to Vietnam, and going to the places that you go to, you're making your product right here.' He said, 'I understand that.' I said: 'I think we'll create the incentives for you, and I think you're going to do it. We're going for a very large tax cut for corporations, which you'll be happy about.' But we're going for big tax cuts, we have to get rid of regulations, regulations are making it impossible. …

The tactics of direct answer, combined with humour helps the respondent to "take the heat off" to lighten the communication process. This tactics might be the reaction to an unpleasant question and an act of the strategy of "positive self presentation"

The tactics of **direct correlation** reflects full correspondence of communicative intentions of talk partners and information amounts of initial and responsive replies, e.g.:

FRIEDMAN: I came here thinking you'd be awed and overwhelmed by this job, but I feel like you are getting very comfortable with it.

TRUMP: I feel comfortable. I feel comfortable. I am awed by the job, as anybody would be, but I honestly, Tom, I feel so comfortable and you know it would be, to me, a great achievement if I could come back here in a year or two years and say – and have a lot of the folks here say, 'You've done a great job.' And I don't mean just a conservative job, 'cause I'm not talking conservative. I mean just, we've done a good job.

In the sample given above the speech act of the interviewer might be viewed as indirect request to confirm the information. The respondent's reply is a case of the tactics of direct correlation.

SHEAR: To follow up on Matt, after you met with President Obama, he described you to folks as – that you seemed overwhelmed by what he told you. So I wonder if you are overwhelmed by the *magnitude of the job that you're about to inherit and if you can tell us anything more about that conversation with the president and the apparently subsequent conversations that you've had on the phone since then. And then maybe talk a little bit about foreign policy, that's something we haven't touched on here, and whether or not you believe in the kind of world order – a world order led by America in terms of having this country underwrite the security and the free markets of the world, which have been in place for decades.*

TRUMP: <u>Sure</u>. I had a great meeting with President Obama. I never met him before. I really liked him a lot. The meeting was supposed to be 10 minutes, 15 minutes max, because there were a lot of people waiting outside, for both of us. And it ended up being – you were there – I guess an hour-and-a-half meeting, close. And it <u>was a great chemistry. I think if he said overwhelmed, I don't think he meant that in a bad way.</u> <u>I think he meant that it is a very overwhelming job.</u> But I'm not overwhelmed by it. You can do things and fix it, I think he meant it that way. He said very nice things after the meeting and I said very nice things about him. I really enjoyed my meeting with him. We have – you know, we come from different sides of the equation, but it's nevertheless something that – I didn't know if I'd like him. I probably thought that maybe I wouldn't, but I did, I did like him. I really enjoyed him a lot. I've spoken to him since the meeting.

In the above given case we have a combination of correlation and particularization: *I think if he said overwhelmed, I don't think he meant that in a bad way. I think he meant that it is a very overwhelming job. But I'm not overwhelmed by it. You can do things and fix it, I think he meant it that way.*

However, D. Trump occasionally turns to **conflictive** strategy. Conflictive strategy of informing is explained by reluctance of the speaker to give information or to discuss some problem. In this interview this strategy is represented by the tactics of **generalizatio**n. Thus to avoid direct answer the respondent gives generalized answer:

*FRIEDMAN: But it's really important to me, and I think to a lot of our readers, to know where you're going to go with this. I don't think anyone objects to, you know, doing*all *forms of energy. But are you going to take America out of the world's lead of confronting climate change?*

TRUMP: <u>I'm looking at it very closely</u>, Tom. I'll tell you what. <u>I have an open mind to it.</u> We're going to look very carefully. It's one issue that's interesting because there are <u>few things where there's more division than climate change</u>. You don't tend to hear this, but <u>there are people on the other side of that</u> issue who are, think, don't even ... TRUMP: Joe is one of them. <u>But a lot of smart people disagree with you</u>. I have a very open mind. And I'm going to study a lot of the things that happened on it and we're going to look at it very carefully. But I have an open mind.

The answer is generalized. Besides, Trump imports the antagonist, obviously to avoid the responsibility (involves pseudoargumentation) [10, p. 605] – *there are <u>people on the other side</u> of that issue, <u>a lot of smart people</u> disagree with you*

The interviewer is not satisfied with the answer and his speech act is sarcastic (a case of insult) [11]:

SULZBERGER: Well, since we're living on an island, sir, I want <u>to thank you for having an open mind</u>. We saw what these storms are now doing, right? We've seen it personally. Straight up.

Journalist's thanking Trump for *having an open mind is* sarcasm. As an argument he involves rhetorical question: *We saw what these storms are now doing, right?*

The following reply is another case of generalization:

FRIEDMAN: But you have an open mind on this?

TRUMP: <u>I do have an open mind</u>. And we've had storms always, Arthur.

SULZBERGER: Not like this.

TRUMP: You know the hottest day ever was in 1890-something, 98. You know, you can make lots of cases for different views. I have a totally open mind.

My uncle was for 35 years a professor at M.I.T. He was a great engineer, scientist. He was a great guy. And he was ... a long time ago, he had feelings – this was a long time ago – he had feelings on this subject. It's a very complex subject. I'm not sure anybody is ever going to really know. I know we have, they say they have science on one side but then they also have those horrible emails that were sent between the scientists. Where was that, in Geneva or wherever five years ago? Terrible. Where they got caught, you know, so you see that and you say, what's this all about. I *absolutely have an open mind. I will tell you this: Clean air is vitally important. Clean water, crystal clean water is vitally important. Safety is vitally important….*

JAMES BENNET, editorial page editor: When you say an open mind, you mean you're just not sure whether human activity causes climate change? Do you think human activity is or isn't connected?

TRUMP: I think right now ... well, I think there is some connectivity. There is some, something. It depends on how much. It also depends on how much it's going to cost our companies. You have to understand, our companies are noncompetitive right now…

FRIEDMAN: I'd hate to see Royal Aberdeen underwater.

TRUMP: The North Sea, that could be, that's a good one, right?

Trump turns to generalization and partial correlation: *I think there is* <u>some connectivity.</u> The statement of the interviewer sounds insulting*: I'd hate to see Royal Aberdeen underwater* **(**Royal Aberdeen Golf Club in Aberdeen, Scotland, was founded in 1780 and claims to be the sixth oldest golf club in the world). This insult should be viewed contextually – Trump owns a lot of golf courses and is keen on golf.

Besides, the respondent employs the tactics of **partial answer**:

SHEAR: Just one quick clarification on the climate change, do you intend to, as you said, pull out of the Paris Climate ...

TRUMP: <u>I'm going to take a look at it</u>.

The tactics of partial answer demonstrates the respondent's unwillingness to support the conversation on the suggested topic. The speech act of the respondent is a simple sentence.

The tactics of pointing out the impropriety of the question [8, p. 106-107; 9, p. 297], e.g.:

TRUMP: He told me what he thought his, what the biggest problems of the country were, which I don't think I should reveal, I don't mind if he reveals them. But I was actually surprised a little bit. But he told me the problems, he told me things that he considered assets, but he did tell me what he thought were the biggest problems, in particular one problem that he thought was a big problem for the country, which I'd rather <u>have you ask him.</u> But I really found the meeting to be very good.

Avoiding direct answer as for the subject of Trump and Obama conversation the respondent suggests asking B. Obama about it: *I'd rather have you ask him.*

The tactics of **counter-question**, e.g.:

FRIEDMAN: NATO, Russia?

TRUMP: I think going in was a terrible, terrible mistake. Syria, we have to solve that problem because we are going to just keep fighting, fighting forever. I have a different view on Syria than everybody else. Well, not everybody else, but then a lot of people. I had to listen to [Senator] Lindsey Graham, who, give me a break. I had to listen to Lindsey Graham talk about, you know, attacking Syria and attacking, you know, and it's like you're now attacking Russia, you're attacking Iran, you're attacking. <u>And what are we getting? We're getting – and what are we getting?</u> And I have some very definitive, I have some very strong ideas on Syria. I think what's happened is a horrible, horrible thing. To look at the deaths, and I'm not just talking deaths on our side, which are horrible, but the deaths – I mean you look at these cities, Arthur, where they're totally, they're rubble, massive areas, and they say two people were injured. No, thousands of people have died. O.K. And I think it's a shame. And ideally we can get – do something with Syria. I spoke to Putin, as you know, he called me, essentially …

UNKNOWN: How do you see that relationship?

TRUMP: <u>Essentially everybody called me, all of the major leaders, and most of them I've spoken to.</u>

The respondent turns to **counter-question**: And what are we getting? We're getting – and what are we getting? This tactics allows him to gain time. The next reply is also conflictive – the respondent turns to **generalization**: Essentially everybody called me, all of the major leaders, and most of them I've spoken to.

Therefore, in this interview the respondent sticks to the strategy of informing and/or the strategy of demonstration of the interviewee's attitude to the interviewer's statement. D. Trump resorts either to cooperative or conflictive strategies. Cooperative strategy of informing is represented by the tactics of direct answer and strategy of demonstration of the interviewee's attitude to the statement of the interviewer is represented by the tactics of full correlation.

Conflictive strategies are represented by the tactics of pointing out the impropriety of the question, generalization, and counter-question.

Moreover, conflictive strategies of both the interviewer and the interviewee are represented by insult which is contextually defined and serves to reaffirm position of the speaker and undermine the position of the insult target.

The perspective of further research in this direction is investigation of argumentative strategies of communicants in this discourse type.

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ILLUSTRATIVE MATERIAL

Donald Trump's New York Times Interview: Full Transcript – URL: http://www.nytimes.com/2016/11/23/us/politics/trump-new-york-times-interview-transcript.html

ВІДОМОСТІ ПРО АВТОРА

Ганна Апалат – кандидат філологічних наук, доцент кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: комунікативні і прагматичні аспекти лінгвістики тексту.

УДК 81'42:811.111

CRITICAL THINKING APPLIED TO PROFESSIONAL DISCOURSE PROCESSING

Inesa BAYBAKOVA, Oleksandra HASKO (Lviv, Ukraine)

Стаття присвячена опануванню англомовного фахового дискурсу, зосередженому на критичному мисленні, що визначається, аналізується і трактується як ґрунтовний процес пізнання, спрямований на формування розважливої точки зору в академічній, професійній та науковій сферах. Теоретичні питання супроводжуються творчими завданнями, запропонованими для розвитку навичок критичного мислення.

Ключові слова: *навички критичного мислення, опанування англомовного фахового дискурсу, питання критичного мислення вищої технічної освіти.*

Статья посвящена овладению англоязычного профессионального дискурса, который сконцентрирован на критическом мышлении, которое, в свою очередь, анализируется и определяется как процесс познания и направлено на формирование адекватной точки зрения в академической, профессиональной и научной сферах. Теоретические вопросы сопровождаются творческими заданиями, предложенными для развития навыков критического мышления.

***Ключевые слова**: навыки критического мышления, овладение профессионального дискурса, вопросы критического мышления высшего технического образования.*

The paper deals with ESP discourse mastering focused on critical thinking being defined, analysed and treated as a sound cognitive process aimed at forming well-reasoned point of view in academic, professional and scientific spheres. Theoretical issues are accompanied by creative tasks offered for developing critical thinking skills.

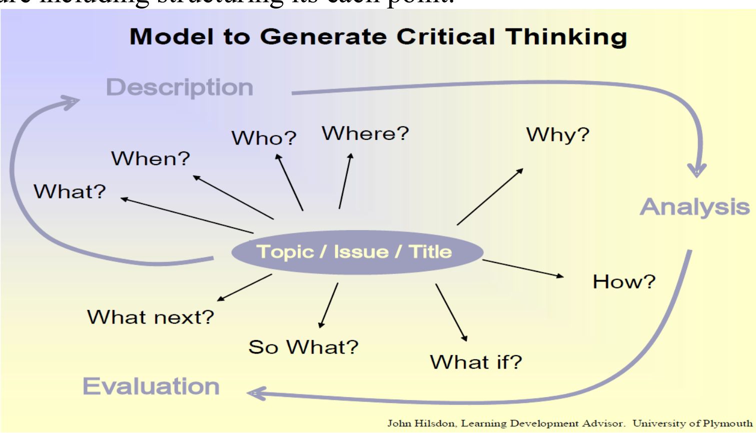
***Key-words:** critical thinking skills, ESP discourse mastering, tertiary education critical thinking issues.*

Critical thinking as a term was coined in the middle of the 20th century. Critical thinking as a very productive concept can be defined in many ways to create a solid transdisciplinary conception of this phenomenon.

Critical thinking is defined as (1) "disciplined thinking that is clear, rational, open-minded, and informed by evidence" [9]. (2) "the mental process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and evaluating information to reach an answer or conclusion" [8]. The Critical Thinking Consortium [12] expresses the same notion as 'Learning to think and thinking to learn'. According to Lisa Billings [ibidem] teaching content should be treated not as the goal of educational process but as 'a necessary intellectual tool for solving problems, responding to provocative issues or creating meaningful products or performances'. Plymouth University guide to critical thinking stresses the importance of asking and answering questions since academic activities are aimed at getting as close to the truth as possible. Thus, critical thinking is regarded as 'the attempt to ask and answer questions systematically' by raising the most relevant questions in the most appropriate sequence looking for evidence and for good reasons not taking for granted all the information obtained. Hence, critical thinking being the key to learning and making progress in any field of scientific, R&D professional activity or educational process in any subject or discipline 'goes along with the more specialized applications of theory, the methods and techniques, which have been developed for the subject' [7].

A broader definition of critical thinking is proposed by E. Glaser: 'The ability to think critically, as conceived in this volume, involves three things: (1) an attitude of being disposed to consider in a thoughtful way the problems and subjects that come within the range of one's experiences, (2) knowledge of the methods of logical inquiry and reasoning, and (3) some skill in applying those methods.'[10] So the main focus of critical thinking lies on arguments, their structure, use and import that bring critical thinking very close to classical logic. What is the main objective of training critical thinking? It is to recognize the need and complexity of good reasoning and how to solve dilemmas of human language, to think of intellectual tools for self-reflection and critical assessment of other people's arguments.

John Hilsdon, Learning Development Advisor, University of Plymouth, offers the following Citical Thinking model which can be used in a number of ways at different stages of teaching / learning process, namely before and during the reading as well as for planning the whole assignment structure including structuring its each point.



The diagram above illustrates the correlation between description, analysis and evaluation being three key functions which form sound reasoning for introducing, studying and drawing conclusions on any subject under consideration.

The practical application of Critical Thinking issue theory is highly important in ESP discourse mastering. Critical Thinking aspects are implemented in ESP course of Tertiary education. Here are some examples taken from different ESP courses textbooks. 'Museology

Libraries Archives. (Readings for Extra-Curriculum Activities and Self Guided Studies)' by I. Baybakova, O. Hasko et al [4]:

Critical thinking. (1) Make an analytical review in the form of a round-table discussion. (2) Take part in the dispute on advantages and disadvantages in World Wide Web archiving. (3) Analyze Internet resources in terms of text, moving image, audio collection, etc.

Practical Reader on Journalism [1]: (1) Group activities. Make an independent analysis and prepare for participation in an interview on the issues indicated. (2) Compare Columbia Journalism School curricula activity with your own one. (3) Trace the most characteristic qualities of photojournalism.

Practical Reader on Systems Analysis. Part I [2]: (1) Organize mini-discussions based on Figures 1-3. (2) Characterize the process of SEO.

Practical Reader on Systems Analysis. Part II [3]: (1) Express your opinion on the problems of modern computing. (2) Comment on different AI approaches. (3) Regard multiple brands of Unix and Unix-like systems.

All these tasks encourage students to apply critical thinking in general and its different elements in particular. The same is actually true for organizing thoughts, structuring the materials and solving a wide variety of problems in the following form:

- Clarify the difference between…
- Discuss the information (in the form of a round-table talk) supplying your own arguments
- Consider the professional peculiarities…
- See the difference between…
- Define news values

Stella Cottrell [5] compares the functions of writing in terms of being descriptive vs analytical and evaluative in the framework of critical thinking from the point of view of academic university level which is supposed to be more than descriptive. Critical writing should incorporate analytical and evaluative components besides a descriptive one. The following table adopted from S. Cottrell contains characteristic features of critical academic writing.

Descriptive writing (mostly 'd')	Analytical and evaluative writing (mostly 'a' and 'e')
States what happened (d)	Identifies the significance (e)
States what something is like (d and a)	Judge strengths and weaknesses (e)
Gives the story so far (d)	Weighs one piece of information against another (a and e)
States the order in which things happened (d)	Makes reasoned judgements (a and e)
Explains what a theory says (d)	Shows why something is relevant or suitable (a)
Explains how something works (d and a)	Indicates why something will work (best) (a and e)
Notes the method used (d)	Indicates whether something is appropriate or suitable (a)
States options (d and a)	Gives reasons for selecting each option (a)
Lists details (d)	Evaluates the relative significance of details (e)
Lists in any order (d)	Structures information in order of importance (a and e)
States links between items (d and a)	Shows relevance of links between pieces of information (a)
Gives information (d)	Draws conclusions (e)

According to Stella Cottrell critical thinking is a cognitive activity including mental processes such as attention, categorization, selection, and judgement [6, p. 1-2] aimed at using skepticism and doubt constructively. It is a complex process involving a wide range of skills and attitudes, namely, identifying other people's position; evaluating the evidence for alternative points of view; being able to read between the lines; recognizing techniques used such as false logic; drawing conclusions; synthesizing information to form one's own position; presenting well-reasoned point of view [ibidem, p. 2].

In spite of the fact that critical thinking deals with a lot of skills and sub skills in the context of teaching it can be also treated in terms of linguistic and cognitive skills – thinking strategies *per se* – that are also used for the academic assignments fulfillment. These skills are: information processing, inquiry, reasoning, creative thinking and evaluation which are very important for the academic progress. So the first thinking strategy in this taxonomy is gathering information via Internet, working in the libraries, learning to make a survey of data assembled in a coherent way, analyzing and interpreting texts. Inquiry skills include asking relevant probing follow-up questions that sustain a dialogue: e.g. Why do you think that? Can you give me another reason? What do you mean by that? How do you know that is true? Can you think of another example? Reasoning skills are based on stating logical opinions, drawing inferences, solving problems, making decisions, using clear language. In terms of creative thinking skills generating ideas and speculating with a big focus on brainstorming, making intelligent guesses and predictions using *what if* questions as a stimulus for hypothetical thinking are of highest priority. The last strategy in this taxonomy is evaluation that embraces evaluation of self and peers, distinguishing false from accurate images, examining biases, prejudice and stereotypes [11].

Mastering written ESP discourse with critical thinking accent can be achieved by creative tasks such as: write an essay regarding the Code of Ethics or concerning your majors; make up a professionally oriented short story using the list of terms and abbreviations; write about the prospects of E-learning using vocabulary attached, etc.

Oral ESP discourse focused on Critical Thinking aspects may be improved by performing the following tasks: Take part in a mini-conference dedicated to the artwork collection critical review; make up and stage a dialogue on AI tools / methods; their pros and cons; dwell on advantages and disadvantages of E-book.

The tasks mentioned above step by step develop in students their critical thinking skills concerning general language competence, ESP discourse and professional communication.

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ВІДОМОСТІ ПРО АВТОРІВ

Інеса Байбакова – кандидат філологічних наук, доцент, доцент кафедри іноземних мов Національного університету «Львівська політехніка».

Наукові інтереси: прикладна лінгвістика, семантика, методика викладання іноземних мов.

Олександра Гасько – кандидат філологічних наук, доцент, доцент кафедри іноземних мов Національного університету «Львівська політехніка».

Наукові інтереси: прикладна лінгвістика, семантика, методика викладання іноземних мов, англійська мова за професійним спрямуванням, теорія та практика перекладу.

УДК 81’255.4-055.1/3

WIEDERGABE DER KATEGORIE „GENDER“ IN LITERARISCHER ÜBERSETZUNG

Tetyana BIDNA (Kropywnyzkyj, Ukraine)

У статті розглядаються проблеми відтворення категорії «гендер» у літературному перекладі. Матеріалом дослідження слугували оригінал та переклади романи М.Мітчел “Gone with the Wind” німецькою, українською та російською мовами. Специфіка відтворення компаративних фразеологізмів полягає насамперед у відсутності граматичного роду в англійській мові та його розвиненості в мовах перекладу (німецькій, українській та російській), що спричиняє певні труднощі у процесі реалізації жіночих та чоловічих образів та вимагає від перекладача важких творчих пошуків, щоб зберегти гендерний портрет першотвору. Проаналізовано техніки, використані перекладачами для адекватного відтворення категорії «гендер», виокремлено здобутки та певні втрати.

***Ключові слова**: категорія «гендер» у перекладі, гендерна парадигма, гендерна ієрархія художнього тексту, прийоми перекладу, концептуальний аналіз, текстовий концепт, гендерний складник мовної особистості.*

Статья рассматривает проблемы реализации категории «гендер» в литературном переводе. Материалом исследования послужили оригинал и переводы романа М. Митчелл «Унесенные ветром» на немецкий, украинский и русский языки. Специфика передачи компаративных фразеологизмов обусловлена отсутствием категории грамматического рода в английском языке и его наличием в языках перевода (немецком, украинском и русском), что и создает определенные трудности в процессе реализации женских и мужских образов и требует сложных творческих поисков, чтобы сохранить гендерный портрет оригинала. Анализируются техники, используемые переводчиками для адекватной передачи категории «гендер».

***Ключевые слова**: категория «гендер» в переводе, гендерная парадигма, гендерная иерархия художественного текста, приемы перевода, концептуальный анализ, текстовый концепт, гендерный компонент языковой личности.*

The article under consideration runs about the ways of realization of "gender" category in a literary text. The original and translations of M. Mitchell's novel "Gone with the Wind" have been chosen as the material of the current study. It is well-known that the most effective way of studying how gender peculiarities are realized within the literary text is the conceptual analysis that excels due to its ability to integrate the units of semantic, cognitive and pragmatic levels, interpret them against the socio-cultural background: study semiotic components in connection with the text entity. The category of gender is realized in a gender hierarchy, multilevel structure of gender associations initiated by the author for the creation of female and male images according to sociocultural expectations about femininity and masculinity. It also appears in a gender paradigm that makes the former component. The difficulties of gender rendering are explained by its absence in the language of the original (English) and its presence in the languages of translations (German, Ukrainian and Russian). Translators, being linguistic personalities, introduce their own characteristics that can cause the verbalization of the linguistic personality component in the target text changing the concept of the original. The irrevocable losses and lacunae of the pragmatic communicative potential have been stated

***Keywords:** category "gender" in translation, gender paradigm, gender hierarchy of a literary text, conceptual analysis, text concept, gender component of a linguistic personality.*

Literarisches Übersetzen ist eine interdisziplinäre Wissenschaft, die sehr schnell auf Veränderungen der Forschungsmethoden anderer Disziplinen reagiert und sich aktiv deren Leistungen aneignet, um eigenes methodologischen Apparat zu vervollkommnen und sich der Lösung des ewigen Übersetzungsproblems zu nähern – äquivalente Übertragung aus einer Sprache in eine andere, aus einer Mentalität in eine andere, aus einer Kultur in eine andere. Folglich sind außer Acht nicht zu lassen die wichtigsten Tendenzen in der Entwicklung einer neuen linguistischen Disziplin Ende XX Jh. – Geschlechterforschungen, deren Forschungsrichtungen in bestimmten Zeitspannen fast entgegengesetzt waren – von voller Differenzierung des weiblichen und männlichen Wesens bis zur Verneinung von Existenz beliebiger Unterschiede zwischen ihnen.

Mit den Geschlechterforschungen beschäftigte sich in den letzten Jahrhunderten eine große Zahl der Wissenschaftler aus Ost- (V.Agejewa, O.Antyneskul, T.Bilenko, O.Bondarenko, N.Borysenko, O.Goroschko, O.Dudoladowa, M.Dmytrijewa, O.Kholod, O.Kis, O.Kosatschyschyna, A.Kyrylina, D.Malyschewska, A.Martynyk, S.Okhotnikowa, J.Pimenowa, T.Rowenska, L.Stawutska, M.Tomska, G.Ulyra, O.Voronina u.a.) und Westeuropa und auch Amerika (D. Cameron, J. Coates, M. Crawford, J. Butler, A. Gottburgsen, J.Jastrow, C. Kaplan, S. Mills, I. Samel, D. Tannen u.a.).

Unter dem Einfluss der neuen linguistischen Tendenzen erschien in der Literaturwissenschaft der Begriff der Genderpoetik, derer Gegenstand Gender als Gesamtheit der sozialen Darstellungen und kulturelle Maske des Geschlechts den gesellschaftlichen Vorstellungen entsprechend ist. Gender wird zu einem wichtigen Literaturkonzept und zu einer in diesem Kulturtyp eingewurzelten und in beliebigem Werk der schönen Literatur zur Erscheinung tretenden Norm der Modellierung des Sozialverhaltens [8].

Die zu beantwortende Frage lässt sich so formulieren: auf welche Weise und in welchen Dimensionen realisiert sich Gender in der Textstruktur? Also es gibt zwei Ebenen, auf denen das Kozept des Genders im Text erscheint:

1) in der Form der Genderhierarchie des Werkes, in der Vorstellungen von der Weiblichkeit und Männlichkeit und für diese Gesellschaft typischen Genderstereotypen dargestellt werden;

2) im Genderlekt des Autors, mit dessen Hilfe die 1. Komponente geschaffen wird [1; 7; 8].

In diesem Artikel richten wir unser Augenmerk auf die 2. Komponente, die durch besondere Art der Bildlichkeit ausgeprägt ist. Dazu werden stilistische Mittel, d.h. Tropen, phraseologische Wendungen u.a. gezählt. Unter unsere Analyse fallen nämlich die in sich Zooseme enthaltenden komparativen phraseologischen Wendungen, die zur Darstellung der weiblichen und männlichen Charakter von dem Autor gebrauch werden.

In der traditionellen Übersetzungswissenschaft unterscheidet man drei Hauptübersetzungsverfahren: 1) die Auswahl einer entsprechenden phraseologischen Wendung in der Zielsprache; 2) die Auswahl eines nötigen Vergleichs nach Komponente wie; 3) Lehnübersetzung [11].

Der Genderstandpunkt schafft aber auch ein anderes Problem: sowohl in der Ausgangs- als auch in der Zielsprachen sollen Frauen weiblich und Männer männlich präsentiert werden. Und es gibt Sprachen, in denen grammatisches Geschlecht nicht gezeigt wird, z.B. Englisch (die Sprache, in der das Original von M.Mitchells Roman „Gone with the Wind“, das Material unserer Erforschung, geschrieben ist). Und es gibt Sprachen mit dem durch grammatische Mittel ausgedrückten Geschlecht (Deutsch, Ukrainisch, Russisch), in denen alle Wörter zu einem bestimmten Geschlecht gehören.

Das Genderkennzeichen ist bei dem Übersetzen aus einer Sprache in eine andere leichter zu schaffen, wenn beide Ausgangs- und Zielsprachen Gender zeigen. Und der Übersetzungsprozess schafft bestimmte Schwierigkeiten, wenn Genderzeichen in einer der Sprachen fehlt. Und was soll der Übersetzer anleiten, wenn dieWörter in den phraseologischen Wendungen, die Frauen beschreiben, in den Zielsprachen zum sachlichen oder männlichen Geschlecht gehören, und die, für die Darstellung der Männer – zum weiblichen? Welche Übersetzungsmethodik kann unternommen werden?

Unsere Erforschung ist am Material von M.Mitchells Roman und dessen Übersetzungen ins Deutsche, Ukrainische und Russische durchgeführt. Es wurden 40 Frauen und 28 Männer darstellenden Wendungen, die Zooseme enthalten, im Text des Romans gefunden.

Es sollen sich folgende Übersetzungsverfahren unterscheiden:

I. *Übereinstimmung des grammatischen Geschlechts mit dem Gender der Personen in den Wendungen mit Zoosemen*

Frauen: *to look like a crow – wie eine Krähe aussehen – схожа на ворону – похожа на ворону; to watch as cats – зіркі, мов кішки– следят, как кошки за мышкой; to squall like a scalded cat – завищати, мов ошпарена кішка – визжать, как ошпаренная кошка; furious as a rattler ready to strike – wie eine gereizte Klapperschlange, die zubeißen will – люта, мов грімуча змія, готова вжалити – словно гремучая змея, готовая ужалить; like a small determined dove – wie eine kleine zielbewußte Taube – доведена до розпачу голубка – словно маленькая решительная голубка;*

Männer: *to grin as maliciously as a tomcat – tückisch wie ein Kater anlachen*; *alert as a prowling cat – спритний, мов кіт; to look like a giggled frog – wie ein aufgespießter Frosch aussehen – выглядеть, как удивленный лягушонок; swift as a panther – rasch wie ein Panther; to charge like a bull – wie ein wütender Stier – бігти, мов скажений бугай – лететь точно бык; like a bet out of hell – мов кажан, випущений із пекла* [3; 4; 5; 6; 9; 10].

II. Nichtübereinstimmung des grammatischen Geschlechts mit dem sozialen Geschlecht der Personen, aber das Entsprechen der originalen Bildlichkeit:

Frauen: *to buck like a colt – wie ein Fohlen bocken; to give tongue like a hound in the field – wie ein Jagdhund Laut geben; to rear like a horse – sich wie ein Pferd aufbäumen;like a stricken animal – wie ein angeschossenes, todwundes Tier – як поранене звіря – словно раненое животное; to run like a rabbit – wie ein Hase davonlaufen – чкурнути геть, мов заєць – точно заяц, кинуться из дома;*

Männer: *swift as a panther – швидкий, як пантера – стремительный, словно пантера; slick as a snake – glatt wie eine Schlange – скользкий, как змея;swell up like a toad – sich wie eine Kröte aufblähen – наприндився, наче жаба – надулся, как жаба; like fish out of water or cats with wings – мов риба, яку витягли з води, або коти, в яких замість лап з'явились крила – точно рыба, вынутая из воды, или кошка, которой отрубили лапы* [3; 4; 5; 6; 9; 10].

III. Phraseologische Wendungen ohne Verstärkungkomponenten mit Zoosemen: *to gobble like a hog – накинутись на їжу, мов з голодного краю; to give tongue like a hound in the field – язик, як помело*; *to land on sb like a duck on a June bug – tüchtig abkanzeln – дати* *доброго перцю – взять за глотку, to swam down like hornets – die Nase dareinstecken* [3; 4; 5; 6; 9; 10].

IV. Genderorientiertes Übersetzungsverfahren:

1. ***Wahl eines Gattungs- oder Artzoosynonyms:*** *eyes looking like the eyes of vital animals, spirited and dangerous –походили на проворных молодых лисичек, хитрых и опасных (für Frauen)*; *lazy as a panther –ленивая грация хищника; to fly like a bet out of hell – словно нетопырь, вырвавшийся из ада (für Männer);*

2. ***Wahl einer Wendung mit anderem Zoosem:*** *to charge like a bull – вылететь как бешеный конь; no more sense than a June bug – не більше тями, як у курки – не больше здравого смысла, чем у блохи; to be on sb. like a duck on a June bug – wie die Wölfe herfallen; to be like a hornet – злюща, як оса – злющая, как оса* [3; 4; 5; 6; 9; 10].

3. ***Wahl einer Wendung mit Gegenstands-, Berufs- oder anderem Sem:***

no more sense than a June bug – смыслить не больше табуретки; to drink like a fish – wie ein Schlauch säufen – пить как сапожник [5; 6; 9; 10].

Diese Ergebnisse zeigen, dass dem genderorientierten Übersetzen viel mehr Augenmerk zugewandt werden soll, denn nur dank diesem Standpunkt kann Genderkennzeichen des Ausgangstextes aufbewahrt werden. Als Perspektive weiterer Forschung kann die Wiedergabe der Euphemismen in Zieltexten sein.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Бідна – кандидат філологічних наук, старший викладач кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: художній переклад, гендерні аспекти перекладу, семантико-стилістичний аналіз художніх творів, методика викладання англійської мови.

УДК 37.014.6:005.6

METHODENFRAGEN PÄDAGOGISCHER DIAGNOSTIK UND ASPEKTE DIAGNOSTISCHEN HANDELNS

Natalia BOZHKO (Kropywnyzkyj, Ukraine)

У статті розглядаються методичні питання педагогічної діагностики та аспекти діагностичного управління. Також у статті йдеться про систематичне спостереження вчителя на заняттях з іноземної мови. Такі аспекти як порівняння, аналіз, спостереження, інтерпретація, контроль результатів роботи учнів на уроках детально описуються та аналізуються. У статті розглядаються шляхи, які ведуть до досягнення успіху в навчанні та професійного підходу до викладання.

Ключові слова: *управління, педагогічна діагностика, спостереження, порівняння, аналіз, співпраця, компетенція.*

В статье рассматриваются методические вопросы педагогической диагностики а также аспекты диагностического управления. Также в статье идет речь о систематическом наблюдении учителя на занятиях по иностранному языку. Такие аспекты как сравнение, анализ, наблюдение, интерпретация, контроль результатов работы учеников на уроках детально описываются и анализируются. В статье рассматриваются пути, которые ведут к достижению успеха в учебе и профессионального подхода к преподаванию.

Ключевые слова: *управление, педагогическая диагностика, наблюдение, сравнение, анализ, сотрудничество, компетенция.*

The article deals with the methodological questions of pedagogical diagnostics and aspects of diagnostic ruling. The article also runs about the systematic observation of a teacher at the lessons of a foreign language. Such aspects as: comparison, analysis, observation, interpretation, the control of the result of pupils' work at the lessons are described and analyzed here. The ways which lead to achieving success in studying and professional approach to teaching are considered in the article. This article is also devoted to the problem of formation of scientific and methodological competence with students of pedagogical universities when studying foreign languages. The article defines the essence of the concepts of «ruling» and «diagnostics», reviews the structure of the teacher's competence model, stages of formation of scientific and methodological competence of future teachers, as well as the analysis of self-formation of scientific and methodological skills with students of pedagogical universities. Objectivity of the research is introduced here too.

Key words*: ruling, pedagogical diagnostics, observation, comparison, analysis, cooperation, competence.*

Wenn Lehrer systematisch ihre Schüler beobachten, dann diagnostizieren sie. Dabei ist es für die Erörterung einiger grundsätzlicher Fragen weniger wichtig, ob die diagnostischen Informationen mit Instrumenten, wie Klassenarbeiten, Tests, Frage-bogen usw., oder ohne, z.B. durch Beobachtung, gesammelt werden [3, S. 8].

Beim diagnostischen Vorgehen kann man vor allem folgende Aspekte unterscheiden: Vergleich, Analyse, Prognose, Interpretation, Mitteilung und Wirkungskontrolle.

Vergleich.

Wenn wir im Alltag etwas beobachten, stellen wir ständig Vergleiche an, ohne uns dessen bewußt zu sein. Wir wollen die Beobachtung ja gedanklich verarbeiten, sie in unsere Erfahrung einordnen und beurteilen. Zu diesem Zweck greifen wir auf frühere Beobachtungen des gleichen oder ähnlichen Geschehens zurück. Es müssen nicht immer unsere eigenen Beobachtungen sein. Auch Beschreibungen anderer können uns helfen, die Beobachtung einzuordnen. Sollte uns bei einer völlig neuen Beobachtung jede Vergleichsmöglichkeit fehlen, so wären wir zunächst ratlos und müßten uns helfen, indem wir die Wahrnehmung in Kategorien einordnen, die ihr noch am ähnlichsten sind. Wenn z.B. die Wesen von fremden Sternen bei uns mit Fahrzeugen landeten, die uns nicht an Flugzeuge erinnerten, dann würden wir die Fahrzeuge hinsichtlich bestimmter Merkmale mit Körpern vergleichen, die ihnen am ähnlichsten sind (z.B. Untertassen), um die Wahrnehmung zu verarbeiten und mitzuteilen [1, S. 45].

Wenn wir das Verhalten von Menschen beobachten, dann vergleichen wir es mit dem Verhalten des gleichen Individuums zu früheren Zeitpunkten oder mit dem Verhalten anderer Individuen zum gleichen oder zu früheren Zeitpunkten oder auch mit der Beschreibung eines Verhaltens. Das sind im Kern die Vergleichsaspekte, die in der Pädagogischen Diagnostik als individuelle, soziale und sachliche Bezugsnorm bezeichnet werden [6, S. 21]. Wenn wir unangemessene Vergleiche wählen, kommt es zu Maßstabsfehlern, auf die später noch eingegangen wird.

Wenn wir keine eigenen früheren Beobachtungen und nur vage Beschreibungen besitzen, dann fällt es uns außerordentlich schwer, den Ausprägungsgrad eines Verhaltens zu beurteilen. Das ist z.B. die Situation eines jungen Lehrers zu Beginn seiner Praxis, der nur auf ungenaue Lehrplanformulierungen angewiesen ist und den Lernerfolg seiner Schüler beurteilen soll [7, S. 76].

In neueren Curricula sind die Beschreibungen eines erwünschten Verhaltens oft sehr detailliert. Es sind Verhaltensstandards, mit denen wir ein beobachtetes Verhalten vergleichen können. Aber auch solche Verhaltensstandards legen wir nicht fest, bevor wir nicht durch vergleichende Beobachtung mehrerer Individuen sichergestellt haben, daß der Verhaltensstandard von einem bestimmten Anteil der Lernenden erreicht werden kann .

Analyse.

Bei der Analyse gehen wir über die vergleichende Einordnung neuer Beobachtungen hinaus. Wir wollen jetzt auch wissen, warum ein Verhalten vom früheren Verhalten, vom Verhalten anderer oder von einem Standard abweicht. Wir wollen die Gründe analysieren, wobei wir in der Schulpraxis um so mehr an der Analyse interessiert sind, je mehr das Verhalten von unseren Erwartungen abweicht [5, S. 17].

Wenn wir beim Beispiel des Weitsprungs bleiben wollen, dann geht es jetzt nicht mehr darum, daß der Jugendliche heute diese Weite erreicht hat, die zu seinen früheren Weiten in einer bestimmten Beziehung steht.

Wir werden also feststellen, daß beim Absprung noch 10 cm «verschenkt» wurden daß das auf bestimmte Unsicherheiten im Anlauf zurückzuführen ist, daß dennoch durch bestimmte Bewegungsabläufe während des Sprungs eine befriedigende Weitezustande kam und daß bei der Betrachtung bestimmter Erfahrungen über die Optimierung der Bewegungsabläufe ein Ergebnis erwartet werden kann, das um 20 cm über dem erzielten Ergebnis liegt.

Mit der letzen Aussage sind wir bereits in den Bereich der Prognose vorgedrungen [4, S. 65].

Prognose.

Der Lehrer ist im Bereich der Pädagogischen Diagnostik ständig gezwungen, vor dem in vergleichenden Beobachtungen erfaßten und analysierten Verhalten aus auf Verhalten in anderen Situationen oder in der Zukunft zu extrapolieren. Wenn ein Schüler z.B. die Multiplikation mit einstelligen Zahlen im Förderungsunterricht gelernt hat, so muß der Lehrer aus dem beobachteten Verhalten folgern, ob der Lernerfolg in der Klassensituation wiederholt werden kann, ob der Schüler schon sicher genug ist, die Multiplikation mit zweistelligen Ziffern in Angriff zu nehmen [2, S. 44].

In der schulischen Situation vollzieht sich die Extrapolation am häufigsten in Form der Prognose. Im täglichen Unterricht wird ständig ohne weitere Reflexion prognostiziert, daß jetzt dieser Lernschritt folgen müsse und dann jener. Im Rahmen des Berechtigungswesens soll der Lehrer sogar prognostizieren, ob Schüler, die jetzt in eine weiterführende Schulart eintreten könnten, diese Schule erfolgreich absolvieren werden.

Wohlgemerkt, das soll der Lehrer nach den gegenwärtigen Aufgabenstellungen alles tun. Daß er diese Anforderungen mit den gegenwärtigen Hilfsmitteln nicht erfüllen kann, wird uns noch oft beschäftigen [1, S. 32].

Interpretation.

Der Lehrer ist ständig zu Beurteilungen verpflichtet. In sein Urteil fließen neben Einstellungen und Erwartungen die Informationen ein, die er über einen Zeitraum hinweg gesammelt hat. Diese Informationen müssen geordnet, kritisch beurteilt, gewichtet und zu einer wertenden Stellungnahme zusammengefaßt werden. Die Informationen stammen aus sehr unterschiedlichen Quellen. Es liegen z.B. Angaben über die Erfahrungen früherer Lehrer und Erzieher vor, Hinweise von Eltern, biographische Daten, eigene Beobachtungen, Klassenarbeiten, Tests. Den Vorgang, in dem diese Informationen je nach Bedeutung zu einem Gesamtbild zusammengefügt werden, nennen wir „interpretieren“.

Über diesen Prozeß der Urteilsfindung wissen wir nicht sehr viel. Es scheint so, daß z.B. Lehrer quantitativen Daten im Gegensatz zu ihren Bekundungen viel Gewicht beimessen. So tragen Diktatergebnisse in einem didaktisch unverständlich starkem Maße zur Deutschzensur bei. Wir wissen auch, daß traditionalistisch eingestellte und Reformen wenig zuneigende Lehrer ihrem eigenen Urteil am meisten vertrauen [4, S. 21]**.** Es ist auch bekannt, daß die implizite Persönlichkeitstheorie des Beurteilers den Interpretationsvorgang stark prägt. Aber insgesamt haben wir nur wenige Markierungspunkte auf einer weißen Landkarte.

Der Interpretationsvorgang unterscheidet sich erheblich, je nachdem, ob der Lehrer nur eigene Wahrnehmungen interpretiert oder auch vorliegende Ergebnisse von Fremdbeobachtungen oder objektiven Verfahren. Im ersten Fall schlagen alle subjektiven Wahrnehmungsfärbungen bereits voll auf den Vorgang der Datensammlung durch. Datensammlung und Wertung werden praktisch und im Bewußtsein der Beurteiler gar nicht unterschieden. Im zweiten Fall besteht die Gefahr, daß der Beurteiler Informationen einfach übernimmt. Aber häufiger findet – nach unserer gegenwärtigen Erkenntnis – ein Abwägen der erhaltenen Daten mit den eigenen Beobachtungen statt. Dieser Vorgang könnte durch eine intensivere Ausbildung noch wesentlich verbessert werden [6, S. 11].

Mitteilung und Wirkungskontrolle.

Auf diese Vorgänge kann hier nur noch kurz hingewiesen werden.

«Mitteilung» ist für die Pädagogische Diagnostik ungleich wichtiger als z.B. für psychologische Eignungsdiagnostik. Durch Rückmeldung von Ergebnissen der Diagnose sollen pädagogische Wirkungen erzielt werden. Der Lernende braucht die Rückmeldung und wird in unterschiedlicher Weise durch sie beeinflusst [4, S. 29]. Das Zeugnis ist nur eine Form der Mitteilung und für pädagogische Hilfe wenig geeignet. Andere standardisierte Informationsmittel waren bisher nur unvollkommen entwickelt und hatten nur begrenzten Erfolg (z. B. Diagnosebogen, vgl. Kap. 3.5). Die Wirkungskontrolle hat in der Pädagogischen Diagnostik bislang eine fast völlig vernachlässigte Rolle gespielt. Wir wissen sehr wenig, wie verschiedene Verfahren und Vorgehensweisen auf Lernende und ihre Bezugspersonen wirken. In der Öffentlichkeit wird zwar häufig über Angsterzeugung, Entmutigung, Motivationssteigerung usw. durch bestimmte Formen der Lernkontrolle diskutiert, aber wir haben sehr wenig gesicherte Erkenntnisse. Das gilt schon für die unterschiedliche Wirkung subjektiver und objektiver Verfahren, für die Effekte häufiger oder seltener, globaler oder differenzierter Rückmeldungen und für viele andere praxisrelevante Fragen bis hin zu den gesellschaftlichen Wirkungen unserer schulischen Selektionsverfahren [7, S. 65].

Wir tun alles auch wenig reflektiert im Alltagsleben. In der Pädagogischen Diagnostik sollen wir aber professionell vorgehen. Wir müssen uns daher auch mit einigen Grundfragen des Messens und Skalierens beschäftigen.

An die Genauigkeit und Verläßlichkeit von Meßergebnissen werden Anforderungen gestellt, die davon abhängen, wie bedeutsam eine Messung ist. Wenn wir uns nur entscheiden müssen, ob wir während einer Busfahrt von 20 Min. neben einem Fremden sitzen wollen, dann genügt uns eine flüchtige Beobachtung, ob z.B. die Körperfülle des anderen für uns noch einen bequemen Sitzplatz erlaubt, ob seine Kleidung unseren Sauberkeitsstandards entspricht, ob uns sein Zigarrenrauch eventuell stören könnte. Unsere Entscheidung wäre in diesem Fall ja auch leicht revidierbar. Wenn wir aber für die nächsten Monate mit jemand gemeinsam an einem Werk arbeiten sollen, das für uns wichtig ist, dann werden wir uns bemühen, zahlreicher und intensiver Informationen einzuholen, eventuell auch eine Probezeit vereinbaren [6, S. 31].

Auch in der Pädagogischen Diagnostik bemüht man sich, die Güte eines Meßergebnisses zu erkennen. Man hat Kriterien entwickelt, die es ermöglichen, die Qualität einer Messung zu beurteilen. Die wichtigsten Gütekriterien sind: Objektivität, Zuverlässigkeit oder Reliabilität

Gültigkeit oder Validität.

Sie werden hier in Anlehnung an die klassische Testtheorie dargestellt, weil diese noch die größte praktische Relevanz hat und weil die Gütekriterien prinzipiell auch in anderen Testtheorien gültig sind.

Wir sprechen dann von Objektivität einer Messung, wenn die Meßergebnisse möglichst unabhängig vom Untersucher sind oder – mit anderen Worten – wenn verschiedene Untersucher bei der Messung desselben Merkmals zum gleichen Ergebnis kommen. Oder noch anders formuliert: eine Messung ist dann objektiv, wenn intersubjektive Einflüsse der Untersucher möglichst ausgeschaltet werden können.

Diese Forderung nach Verringerung, Ausschaltung oder Kontrolle subjektiver Einflüsse des Messenden auf das Meßergebnis hat grundlegende Bedeutung für jede empirisch orientierte Wissenschaft. Da verschiedene Menschen z.B. unterschiedlich wärmeempfindlich sind, leuchtet es unmittelbar ein, daß man auf der subjektiven Einschätzung dieser Menschen, wie warm ein Gegenstand sei, keine wissenschaftliche Untersuchung aufbauen kann, bei der genauere Unterschiede in der Wärmeleitung verschiedener Körper ermittelt werden sollen. Wenn wir bei einem Meßergebnis nicht mehr unterscheiden können, wie weit es Merkmale des Gemessenen oder des Messenden kennzeichnet, wenn wir annehmen müssen, daß ein anderer Beobachter zu einem ganz anderen Ergebnis gekommen wäre, dann können wir aus diesem Meßergebnis keine Aussagen oder Folgerungen ableiten, die von über den Zufall hinausgehender Bedeutung sind. Mit diesen Problemen müssen wir immer rechnen, wenn Menschen ohne spezielle diagnostische Ausbildung und ohne erprobte Meßinstrumente ein Urteil über Merkmale anderer Menschen abgeben.

Wenn man subjektive Einflüsse bei der Beurteilung des gleichen Tatbestandes verringern will, muß man möglichst viele übereinstimmende Arbeitsschritte im Beurteilungsvorgang festlegen. Diese vereinheitlichenden Bemühungen werden meist unter den Stichworten «Durchführungs-, Auswertungs- und Interpretations- objektivität» behandelt [7, S. 21].

Bei der Durchführungsobjektivitat versucht man zu sichern, daß alle Lernenden den gleichen Anforderungen unter gleichen Bedingungen unterzogen werden. Man vereinheitlicht die Aufgabenstellung, die Bearbeitungszeit, die Erläuterungen der Aufgaben, die zulässigen Hilfsmittel usw. Natürlich ist immer nur annäherungsweise zu erreichen, daß alle Lernenden unter gleichen Bedingungen arbeiten, denn immer werden verschiedene Schüler sich unterschiedlich wohl fühlen oder auf die gleiche Ankündigung mit unterschiedlicher Prüfungsangst reagieren. Aber die Unmöglichkeit, völlig identische Durchführungsbedingungen zu erreichen, ist kein Grund, auf Bemühungen zur Angleichung zu verzichten. Man muß die Durchführungsobjektivität soweit wie möglich anstreben, denn man kann ein Verhalten nur dann mit früherem Verhalten oder mit dem Verhalten anderer vergleichen, wenn es unter weitgehend gleichen Bedingungen beobachtet wird.

Kaum ein Lehrer käme wohl auf den Gedanken, die Ergebnisse einer Mathematikarbeit für vergleichbar zu halten, wenn ein Teil der Schüler Taschenrechner benutzen durfte, der andere nicht, wenn die einen doppelt soviel Zeit hatten wie die anderen usw. Man kann die Durchführungsobjektivität aber noch intensiver anstreben. Bei Diktatsammlungen z.B. werden häufig nur die Texte vereinheitlicht. Beim Diagnostischen Rechtschreibtest werden dagegen genaue Anleitungen zur Aussprache eines Wortes, zum Zeitraum der Testdurchführung – hier die letzten 4 Monate des 3. Schuljahres – und der Zeitdauer nämlich ca. 25-35 Minuten gegeben. Außerdem wird festgelegt, wie der Test einzuführen ist, wie die Sätze zu diktieren sind, wie oft ein Wort vorgelesen werden darf. Die Schüler finden auf ihrer Vorlage Lückensätze. Die fehlenden Wörter werden diktiert, und zwar dreimal, zuerst das fehlende Wort, dann der ganze Satz und nochmals das Wort. Tonbänder könnten die Durchführungsbedingungen noch mehr vereinheitlichen, aber dann müßten genügend Wiedergabegeräte vergleichbarer Qualität zur Verfügung stehen.

Ob die Durchführungsobjektivität hinreichend gesichert ist, wird meist nach dem Studium der Aufgabenstellungen, der Instruktionen für die Schüler und der Anweisungen für den Testleiter durch Experten beurteilt. Aber man kann auch verschiedene Testleiter bei der Durchführung beobachten und ermitteln, welche Unterschiede auf ungenügende Testanweisungen zurückzuführen sind [4, S. 12].

Die Auswertungsobjektivität hat häufig besonderes Interesse gefunden. Die meisten Untersuchungen über die Schwächen der traditionellen Leistungsbeurteilung beziehen sich auf die mangelnde Auswertungsobjektivität, wie im Kapitel über mündliche und schriftliche Prüfungen nachzulesen ist. Wenn verschiedene Lehrer z. B. dieselbe Klassenarbeit unterschiedlich bewerten, dann werten sie nicht objektiv aus.

Um die Auswertungsobjektivität zu verbessern, kann man je nach Art des geforderten Verhaltens verschiedene Wege gehen. Man kann Kriterien zur Beobachtung des geforderten Verhaltens vorgeben und die Beurteiler in ihrer Anwendung schulen.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Божко – кандидат педагогічних наук, старший викладач кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: підготовка майбутнього вчителя іноземної мови, педагогічна діагностика, тестовий контроль, аналіз, порівняння, інноваційність, мотиваційна сфера.

УДК 811.111: 378.147

SCIENTIFIC-METHODICAL ENSURING OF INDIVIDUALIZATION OF PROFESSIONAL TRAINING OF FUTURE FOREIGN LANGUAGE TEACHERS: CRITERIA AND INDICATORS

Yaroslav CHERNIONKOV (Kropyvnytskyi, Ukraine)

У статті здійснено психолого-педагогічний аналіз змісту понять «критерій», «критерій індивідуалізації професійної підготовки майбутнього вчителя іноземних мов» у процесі професійної підготовки у вищих навчальних педагогічних закладах. Автором було ґрунтовно досліджено зміст та структуру даного поняття; подано власне визначення; запропоновано власно створену систему критеріїв та показників індивідуалізації професійної підготовки саме вчителя іноземних мов; було зазначено, що структура індивідуалізації професійної підготовки майбутнього вчителя іноземних мов може відбуватися в єдності наступних взаємопов'язаних критеріїв: особистісного, пізнавально-орієнтовного, діяльнісно-рефлективного, контрольно-прогностичного, творчо-продуктивного. В рамках докторського дисертаційного дослідження було проведено черговий етап педагогічного експерименту (критерії та показники індивідуалізації) в умовах спеціально створеного середовища.

***Ключові слова**: індивідуалізація, професійна підготовка, майбутній вчитель іноземних мов, експериментальна складова, критерії та показники, особистісний, пізнавально-орієнтовний, діяльнісно-рефлективний, контрольно-прогностичний, творчо-продуктивний.*

В статье осуществлен психолого-педагогический анализ содержания понятий «критерий», «критерий индивидуализации профессиональной подготовки будущего учителя иностранных языков в процессе профессиональной подготовки в высших учебных педагогических заведениях. Автором было основательно исследовано содержание и структуру данного понятия; представлено собственное определение; предложено собственно созданную систему критериев и показателей индивидуализации профессиональной подготовки именно учителя иностранных языков; было отмечено, что структура индивидуализации профессиональной подготовки будущего учителя иностранных языков может происходить в единстве следующих взаимосвязанных критериев: личностного, познавательно-ориентировочного, деятельностно-рефлективного, контрольно-прогностического, творчески-продуктивного. В рамках докторского диссертационного исследования был проведен очередной этап педагогического эксперимента (критерии и показатели индивидуализации) в условиях специально созданной среды.

***Ключевые слова:** индивидуализация, профессиональная подготовка, будущий учитель иностранных языков, экспериментальная составляющая, критерии и показатели, личностный, познавательно-ориентировочный, деятельностно-рефлективный, контрольно-прогностический, творчески-продуктивный.*

It has been made the psychological-pedagogical analysis of the meaning of the concepts "criterion", "criterion of individualization of training future foreign language teachers in the process of professional training in higher educational pedagogical institution in the articles. The author has thoroughly researched the structure of the investigated concept; has created a new definition, has proposed self-created system of criteria and indicators of the individualization of professional training of teacher of foreign languages; it was noted that the structure of individualization of training future teachers of foreign languages may occur in the unity of the following interrelated criteria: personal, cognitive-oriented, activity-reflective, control-prognostic, creative-productive. In the framework of the doctoral thesis research the next stage of the pedagogical experiment (criteria and indicators of individualization), in a specially created environment has been conducted.

***Key words**: individualization, professional training, future teacher of foreign languages, the experimental component, the criteria and indicators, personal, cognitive-oriented, activity-reflective, control- prognostic, creative-productive.*

Defining the problem and the analysis of the last researches and publications. Orientation of the state policy in the sphere of education, that details some trends in the development of professional training of future teachers, is determined by the Law of Ukraine "On higher education" (2002), the State Program "The Teacher" which show the importance of improving cultural, linguistic, psychological, pedagogical, computer, methodical, practical training of teachers. Ukraine joined the Bologna process in May, 2005, a key place in which belongs to institutions of higher education which need to make efforts to improve the quality of their activities through the systematic introduction of internal quality control mechanisms and their direct correlation to external quality assurance systems. All mentioned above can be attributed to the requirements of improving the quality of professional training of future foreign language teachers, who are called to provide transition to a learning of a foreign language starting from the first classes of the primary school to the last stages of training at higher school, which implies the need for the development and implementation of modern learning technologies, effective forms, methods and means that will ensure the development of language activities in primary school, secondary and high schools.

Analysis of current researches and publications in the field of teachers' professional training indicates that the individuality, independence, erudition, originality and initiative of the personality of a teacher with a sufficient level of theoretical knowledge and practical skills aimed at continuous improvement of their professional competence are in the first place today. Analytic thinking, ability of quick orientation in constantly changing information flows, skilled selection of the most relevant professional information, comprehensive treatment and effective use in own professional activities are presented at the heart of the given qualities. Therefore, training of future teachers requires the development of specific criteria and indicators of formation of professional skills, the allocation of the levels of their formation.

The need of improving the effectiveness of training at the faculties of foreign languages suggests the need of diagnostics of development of specific criteria and its levels. Criteria, indicators and levels of training have been researched by Y. Babanskyi, V. Bagriy, O. Barabanshchikov, V. Bespal'ko, N. Kuzmina, E. Lugovska, A. Markova, A. Novikov, etc. The researches of N. Bibik. V. Bolotov, I. Zymnya, E. Zeyer, V. Krayevskyi, O. Lokshyna, O. Ovcharuk, L. Parashchenko, V. Petruk, T. Petukhova, O. Pometun, S. Rakov, O. Savchenko, Yu. Tatur were dedicated to the issues of the competence-oriented education and formation of competences. Also much attention in pedagogical researches was paid to the diagnosis issues of the individualization level of vocational training.

For diagnosing of the formation of the individualization level of future foreign language teachers training different criteria have been used. In encyclopedias the criterion (from the Greek. kriterion – " assessment measure") is interpreted as a sign, on the basis of which there is an assessment, determination or classification measure to determine the rating of an object or phenomenon [7, p. 149]; the basis for evaluation or classification of something. In pedagogy, as the criteria we understand the signs by which one can assess and compare the pedagogical phenomena, processes. A. Halimov has noted that the criterion expresses the most general natural characteristics on the basis of which the evaluation processes and comparing real pedagogical phenomena are made, the notion of the criteria is defined by the specific indicators (which are characterized by the number of features) [2].

According to O. Novikov, the criteria should satisfy the number of characteristics. So, they should be objective (as much as it is possible in pedagogics), allow evaluating the studied traits uniquely, adequate, valid, i.e. to assess exactly what the researcher wants to assess, neutral attitude to the studied phenomena, and a set of criteria should adequately cover all the essential characteristics of the studied phenomenon, process [10, p. 142 – 143]. S. Ivanova has noted that the criteria should also reflect the dynamics of the measured quality in space and time and be disclosed in the figures, according to the intensity of which it is possible to draw conclusions about the level of the development of a certain criterion [4, p. 153].

V. V. Barkasi identifies the following criteria and indicators of professional training of foreign language teachers:

1) *procedural-substantial* criteria with their indicators: knowledge (methodological, theoretical, special) skills; mastering the basics of pedagogical technologies; the use of methods of pedagogical management;

2) *public-civil* criteria with their indicators: civil responsibility; understanding of the importance of pedagogical activity; social activity;

3) c*ulturological* criteria with their indicators: self-awareness as the bearer of national values; tolerance, respect for language, religion, culture of different nations; global thinking;

4) *regulatory-evaluative* criteria with their indicators: motivation to achieve competency; the level of professional consciousness; emotional flexibility;

5) *professional-personal* criteria with their indicators: humanity; mobility; communication [1, p. 74].

V. O. Kalinin has defined such criteria for his professional readiness in the process of studying the issue of readiness of teachers to work at school: *motivational, cognitive, practical, valuable and efficient* [5, p. 15].

O. M. Volchenko allocates *professional-motivational, substantial-operational, personalized, productive* criteria [3].

Having based on the definition of the essence of professional training of future teachers of foreign languages the components of its structure that allowed carrying out diagnostic work, identifying criteria and indicators, determining the levels of formation of designated activities have been defined. In our opinion, ***the criterion of individualization of future foreign languages teachers training*** – feature, characteristic, measure of evaluation of individualization that satisfies, expresses the most general and individual characteristics, skills of a personality of a future foreign language teacher; reflects the dynamics of professional training at higher pedagogical educational institutions and reveals through special indicators.

The purpose and tasks. **The purpose** of writing of this article is to identify and elaborate some of the basic criteria, indicators and levels of individualization of professional training of future foreign language teachers. **The task** of this research is the analysis of different types of criteria in the process of foreign language teachers training at higher pedagogical institutions.

The main material of the article. In the process of psychological and pedagogical literature analysis we had not found the developed criteria and levels of individualization of future foreign language teachers training at higher educational pedagogical institutions, so we used analytical operations of the analysis and synthesis. We have identified a list of students skills in the process of studying a foreign language: to understand the information (to get a general overview, to provide general information, to do the initial generalization); to analyze the selected information (to associate logically the new facts with already known, to establish a causal connection, to choose key words, to convey the main contents, to classify information, events, facts, to compare information); to think critically about information, to synthesize it (to highlight the most important information, to argue, to assess the facts, to hypothesize, to make conclusions and generalizations).

However, the professional training of a future teacher is not only about obtaining knowledge and mental skills. The necessary moment is "the aggregate mental formation of volitional and emotional qualities of a personality" [6].

Sharing the point of view of all researchers on this concept we present our own structure of individualization of future teachers of foreign languages training in unity of the following interrelated criteria: personal, cognitive-oriented, activity-reflective, control-prognostic, and creative-productive.

An experimental stage of our dissertation was being conducted during 2009-2014. We investigated future teachers of foreign languages **in the training process** (based on the classic system + special courses) according to the following criteria:

• personal (indicators: motivation to the pedagogical action; motivation to using informative-communicative technologies (ICT); communication; creative potential) [9];

• cognitive-oriented (indicators: awareness of students regarding the theoretical foundations of the process of individualization of training as the educational system; awareness of students regarding the content of pedagogical interaction "teacher-student, student-student");

• active-reflective (indicators: the ability to choose and implement adequate content and methods; the level of development of students self-training (self-evaluation, self-organization, self-control); the level of development of pedagogical abilities of students; the ability of students to self-reflection);

• control-prognostic (indicators: the level of achievement and productiveness of the process of individualization of training; the vector of direction of organization system of individualization of training future teachers of foreign languages at the university);

• creative-productive (I. Bodnaruk) (indicators: mastery of methods of organization of creative professional activity; the degree of autonomy in the choice of techniques and methods of education and upbringing) [12].

Let's consider the studied criteria thoroughly:

➢ **personal criterion** – in the process of professional training of teachers the focusing on the person as to the purpose, subject, result and the main criterion of efficiency and productiveness of training has been performed. *Motivation for teaching actions* (in our case to a foreign language studying, the process of becoming a teacher of foreign languages). The motive is the intention that has been made, the desire to do something, and with the purpose, is a primary regulator of behavior included in a higher level of psychological system of activity. It should be noted that educational activity, like any human activity, is always poly-motivated (driven simultaneously by a number of motifs) [11], which are interconnected and form a certain hierarchy. *Motivation to using ICT* (in our case to the professional training by means of ICT) – the using of personality-oriented methods and forms of training that are based on creative activities of a student. Positive motivation is generated among the students with opportunities to exercise individual activity, to acquire: freedom of action, independence, the possibility of emancipation of the essential forces of student's individuality. As a result, the transformation of subject knowledge into professional knowledge, abilities, realization of personal pedagogical beliefs, attitudes, preferences. *Communication* (foreign language), as a system of student's communication in the training-educational process, in home life, in the measures of a specially-created environment of our pedagogical experiment, has been performed in such a way of the best reflection of real foreign communication conditions. The ending result is the formation of communicative competence and communicative culture. *Creative potential* (of a student) – in our opinion, is characterized by the following components: emotional-volitional (persistence, regularity, inclinations, emotions, creative tendency towards professional activity); motivational-active (ability and possibility of creating something new, problem solving situations); intellectual-cognitive (level of erudition, memory and intelligence, speed of assimilation of information, curiosity, ability of processing and analyzing information);

- **cognitive-oriented criterion** – in the process of professional training of teachers the focusing on students' interests and willingness to participate in the pedagogical experiment, which is characterized by the preparation for future professional activities has been performed. *Awareness of students regarding the theoretical foundations of the process of individualization of professional training as a pedagogical system* involves students' awareness about all the structural-substantive, theoretical, methodical and methodological aspects of our pedagogical experiment, which is performed in the framework of the doctoral thesis research (in particular, about individualization, training, the education of future teachers of foreign languages). *Awareness of students regarding the contents of pedagogical interaction "teacher-student, student-student"* includes the students' awareness of all the characteristics of the processes of training, educational, cognitive, self-developing processes and knowledge of methodical and methodological support for the above outlined processes and activities;
- **active-reflective criterion** – in the process of professional training of teachers the focusing on self-diagnostics of personal analytical activities, commitment to further improving of individual information-analytical skills, of independent searching of information for the analysis with the aim of self-development, ability of reflecting on their experience has been performed. *The ability of choosing and implementing adequate contents and methods* – means logical combination of theoretical knowledge, methods of organization of educational process in educational institutions and practical skills to design, to apply the educational work, to analyze and evaluate the results. The theoretical component is manifested in the formation of professional knowledge about goals, means, components of the pedagogical process, understanding the importance to choose and implement pedagogical technologies with taking into account individual characteristics of children. The practical component covers the ability of designing pedagogical process from the point of view of the most optimal to achieve the planned results; to relate the methods, tools and technologies with the objectives of training and development [8]. *The level of the development of students professional self-training (self-evaluation, self-organization, self-monitoring)* – means the ratio between the growth of individual qualities of students that determine the success of independent work organization, which has resulted from the functioning of the researched model and the need for additional didactic and methodological support, organization of extracurricular activities for the pedagogical support of independent professional education of future teachers of foreign languages. *The level of the development of pedagogical abilities of students, the ability of students to self-reflection* reflect the ability of future professionals of assessing and control their own activities, the analysis of its results (i.e. the reflective component of professional training and professional

activities, professional development and self-improvement). Self-reflection acts as one of the internal determinants and regulators of education and upbringing of a future specialist;

➢ **control-prognostic criterion** – in the process of professional training of teachers the focusing on the formation of knowledge, abilities, skills of analytical work, the development of analytical thinking and creative approach to business has been performed. The knowledge about the ways of investigating, processing, and transformation of information; about the types and methods of searching activities is especially important for the development of information-analytical skills. *The level of progress and productiveness of the process of individualization of professional training is* characterized by the ability of students of predicting and anticipating the future result according to the fulfillment of certain pedagogical conditions in the process of our pedagogical experiment; the ability of choosing the optimal methods of the implementation of the studied concept and predicting the effectiveness of the results. *Vector of orientation system of the organization of individualization of the training future teachers of foreign languages in the universities* is characterized by psycho-pedagogical and didactic principles of constructing a system of interaction between participants of the process of training in which individual characteristics and features of the student are considered and used, the prospects of its further creative development and creative self-development are determined. With this organization each future teacher forms and develops cognitive activity, internal motivation of training, abilities, aptitudes, social competence and important for further life features;

➢ **creative-productive criterion** – in the process of professional training of teachers the focusing on the development and improvement of all creative abilities, skills, aptitudes of students to professional, self-developing, research and educational activities has been performed. *Mastery of methods of organization of creative professional activities* identifies deviations from standards, templates; the originality, initiative, persistence; high self-organization, performance; awareness of itself as a creator in the pedagogical process; recognition of entities, values and objectives of own pedagogical activity, its purpose; the perception of the pupil as a personality in the pedagogical process (as the object and subject of upbringing); awareness of own creative individuality; searching-problematic way of thinking; problem vision, creative fantasy, developed imagination. *The degree of the autonomy in the choice of techniques and methods of upbringing* determines the dependence on the age peculiarities of students and their life and educational experience; the level of the development of the group and the environment in which the establishment, development and improvement of a future teacher of foreign languages is performed and its place and position in this team/group; individual traits, characteristics, skills, features and interrelated methods of training and education; the effectiveness of the methods, the characteristic feature of which is the consideration of the psychological aspect.

Conclusions and recommendations for further research. We understand that our observation is only a part of the research program we have created to this issue. Further studies we see in analyzing of the system of the factors of individualization of professional training of future foreign language teachers at the university.

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ВІДОМОСТІ ПРО АВТОРА

Ярослав Черньонков – кандидат педагогічних наук, доцент кафедри лінгводидактики та іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: процеси індивідуалізації професійної підготовки майбутнього вчителя іноземних мов; методика викладання іноземних мов на немовних факультетах; формування особистості майбутнього вчителя іноземних мов.

УДК 81 – 115

ASSOCIATION PSYCHOLINGUISTIC EXPERIMENT AS AN EFFICIENT TOOL OF THESAURUS STUDYING

Iryna CHERNYSHENKO (Kropyvnytskyi, Ukraine)

У статті розглядаються питання «мовної особистості» та ролі асоціативного значення слова у структурі її тезаурусу. Описуються деякі результати асоціативних психолінгвістичних експериментів та методика їх проведення. Доводиться, що асоціативний експеримент є ефективним способом дослідження лексикону мовної особистості та аналізу міжкультурних відмінностей у способах усвідомлення і вербалізації концептів у мовній картині світу.

***Ключові слова**: асоціативний експеримент, психолінгвістика, мовна особистість, тезаурус, лексикон, концепт, когнітивні ознаки, семантичне поле.*

В статье рассматриваются вопросы «языковой личности» и роли ассоциативного значения слова в структуре ее тезауруса. Описываются некоторые результаты ассоциативных психолингвистических экспериментов и методика их проведения. Доказывается, что ассоциативный эксперимент является эффективным способом исследования лексикона языковой личности и анализа межкультурных отличий в способах осмысления и вербализации концептов в языковой картине мира.

***Ключевые слова**: ассоциативный эксперимент, психолингвистика, языковая личность, тезаурус, лексикон, концепт, когнитивные признаки, семантическое поле.*

The issues of "homo lingual" and the role of word's associative meaning within the structure of person's thesaurus are viewed in the article. The author describes some results of the associative psychological experiments and their methodology. Such kind of experiment is proved to be an effective way of the lexicon's studying and helps to analyze intercultural differences in the perception and verbalization of concepts in linguistic world image.

In the consciousness and mind of every separate person the different types of the lingual world picture are reflected: from the most primitive to very complicated ones. The image of the world which is created in deferent spheres of human activity is the result of the reflection of reality through the certain prism of individual worldview.

The choice of "the nearest meaning" is defined by many factors among which there are both linguistic factors and psychological ones, the definite context of the word, its inclusion into the definite situation. Every word being a center of semantic network actuates the whole complex system of connections. Semantic fields characterize the important aspect of psychological structure of the word.

We understand "lexicon" as a means of reaching this base. The person's vocabulary is understood as a system of searching the connections in network. The level of activity of separate unit (knot) depends on the state or condition of this system and on free transitions which happen within it.

Association psycholinguistic experiments are the efficient means of studying and description of the structure of thesaurus of homo lingual. They are the way of penetrating into the process of thinking of a person and defining the ways of verbalization of notions. Concept is the number of cognitive features of the notion and phenomena of reality. The more of such features are presented in the consciousness of homo lingual the more formed the correspondent concept is. And it occupies more important place in the hierarchy of the values of a person.

***Keywords**: association experiment, psycholinguistics, homo lingual, thesaurus, concept, cognitive sings, semantic field.*

The actuality of the research. The problem of the meaning of the word has always been one of the most complicated for philosophy, linguistics and psychology. Even more difficulties appeared within psycholinguistic approach, as shifting the peculiarity of the meaning to the position of the acquisition of a person needed the revision of its logical and rational interpretation. When we speak about the word as person's acquisition (homo lingual) it means that the word should be viewed from the point of the functioning of lingual mechanism of a person. Therefore, there appeared the necessity in the reproach able to define and explain what a person knows (or think he/she knows) when he/she knows the meaning of the word. What is the perception of the word as known one is based on? What strategies and what reference elements are used during the searching of the necessary word in the memory, and during the understanding of the perceived text?

Analysis of the previous researches. Association experiment has already justified itself as the mean of studying the psychological meaning of the word [Доценко 1998], the categorical and object meaning [Маскадыня 1989; Соловьева 1989], the peculiarities of the development of the meaning in child's mind [Рогожникова 1989; 1988; Соколова 1996; 1997], peculiarities of the meaning of separate categories (for example, the category of emotions [Перфильева 1997]), connections between words [Лебедева 1991; Медведева 1989; Новочихина 1995], the structure of the lexicon of a person with defining its nuclear [Залевская 1977; 1981; Золотова 1989]. The sufficient results were received during the using the association experiment in cross-lingual and cross-cultural researches [Дмитрюк 1985; 1998; Салихова 1999; Этнопсихолингвистика 1988], during the comparison of the associative portrait of the bearers of different languages [Ершова 1998; Мруэ 1998], during the studying of peculiarities of the process of building the speech [Овчинникова 1994; 1996], the peculiarities of interaction among languages [Грабска 1996] and etc [5].

The aim of the article is to demonstrate psycholinguistic association experiment as an efficient mean of studying and describing the structure of the thesaurus of national homo lingual, and as a mean of comparison of the thesauruses of the representatives from different linguistic cultures.

There is no doubt that homo lingual considerably influences the choice of the form of speech, the choice of language means. Such choice is motivated by the peculiarities of cultural and historic surrounding in which a person creates its discourse. In connection with this A. Tumanova differentiates the following components in the structure of homo lingual: 1) worldview (value) component (creation of the linguistic picture of the world and the system of spiritual notions which form the national character); 2) cultural component (the formation of skills to use the words adequately and to influence the interlocutor efficiently in the process of communication); 3) individual component (existence of something personal and deep in the meaning) [4, p. 241].

In the consciousness and mind of every separate person the different types of the lingual world picture are reflected: from the most primitive to very complicated ones. The image of the world which is created in deferent spheres of human activity is the result of the reflection of reality through the certain prism of individual worldview. It reflects the real world objectively or subjectively.

The lingual world picture is an important constituent of the general conceptual model of the world in the person's mind in a way of the system of notions about reality. As the purposes and views according to their importance can be typical or individual, the concept spheres according to the type of homo lingual can also be classified as universal and individual (subjective). Semantic space of language is a part of concept sphere. It is reflected in the system of language units, and language means create the thesaurus level of homo lingual.

The associative, parameter, feature, prototype and situational approaches can be considered as the areas of research of the peculiarities of the meaning of the word as person's acquisition. These approaches use their key notions – association, parameter, feature, prototype, and situation correspondingly.

When we speak about associative approach we should underline that the researchers deal with associative meaning of the word. This notion was formed in the process of searching of the specific inner structure, the model of connections and relations which appears in the person's mind through speech and thinking, and lies in the base of "cognitive organization" of person's many-sided experience and may be found out with the help of analysis of the associative meaning of the word [2, p. 36].

The associative approach to the meaning of the word got a high appreciation from Russian linguist A. Leont'ev who noted that the facts identified by such method are easy interpreted as semantic components of the words, and this can be viewed as one of the important evidence of principal unity of psychological nature of semantic and associative characteristics of the word [1, p. 268]. He also underlined interaction of different meaning, one of which is associative meaning.

As several authors believe, for specification of understanding of concrete "object labeling" (or "the nearest meaning") of the word it is not enough to use only linguistic. The choice of "the nearest meaning" is defined by many factors among which there are both linguistic factors and psychological ones, the definite context of the word, its inclusion into the definite situation ect.

Thus, a word becomes a central unit for the whole network of images, which are activated by it, and of words connected with it. A person while speaking or listening detains and slows down them to choose necessary in the given situation "the nearest" or "denotative" meaning from the whole network of connotative meanings.

Such complexes of associative meaning, which arise subconsciously during the word's perception, were thoroughly studied, and the frequency of appearing of such associative meanings was measured by many authors. Thus, a new notion "semantic field" standing behind each word was introduced into science.

Every word being a center of semantic network actuates the whole complex system of connections. Semantic fields characterize the important aspect of psychological structure of the word.

One of the most used methods of studying the semantic fields is a method of association. Association experiment means the process when a person is given a definite word and is proposed to respond on it with any other word which first comes into mind. Association answers are never incidental. They can be divided at least into two large groups which are named by terms "outer" and "inner" associative connections.

"Outer" associative connections are usually understood as "associations based by contiguity", when given word arises any component of that situation in which named object is included, e.g. *a house – a roof, a dog – a tail, a cat – a mouse.*

"Inner" associative connections are understood as associations which are arisen by the inclusion the word into certain category, e.g. *a dog – an animal, a chair – a piece of furniture, an oak – a tree*. Such associations are called "association by similarity" or "association by contrast".

The only definition of the term "lexicon" in its broad usage was practically absent in publications of previous years. In the majority of cases "lexicon" is understood as individual vocabulary, the representation of word in long-term memory of a person or the place of storage the words in the person's memory, memory itself and etc. The explanation of what a word is in language/ speech mechanism of a person is not given. In other words mental lexicon was equated with the known to individual part of national vocabulary which is stored in the memory in the same way as the words are described in printed dictionaries and in lexicological researches.

But later in the 1970s the concept of lexicon as dynamic (self-organized) functional system was worked out. It became understood not as a passive place of storage the data about language, but as dynamic functioning system which self-organizes in the result of constant interaction between the processing and sorting the speaking experience and their results. Something new in such speaking experience which does not suit the limits of the system results in its reconstruction, and every new state serves as a base for the comparison with the next rebuilding of speaking experience [2, p. 189].

As the formation of information base of a person, the mastering the experience of ancestors and up-brining the person as a member of definite society happens through the word, we may understand "lexicon" as a *mean of reaching this base.* The person's vocabulary is understood as *a system of searching the connections in network.* The level of activity of separate unit (knot) depends on the state or condition of this system and on free transitions which happen within it.

The most efficient method of studying the psychologically real meanings as "realities of consciousness" of people is a psycholinguistic experiment, and first of all the association experiment (AE) in its two kinds – a free one and a directed one. We should note that AE provides the verified results only under the taking into account the first associative reaction as further associations can be reactions not at the immediate stimulus, but at the previous reaction.

Association is a connection between certain objects or phenomena which is based on our individual, subjective experience. Such experience can coincide with the experience of the culture to which we belong, but it is always very subjective, rooted in the past of separate individual [5, p. 189]. For example, for any person of European culture the black colour is first of all the colour of mourning, but in Japan culture this function is fulfilled by white colour.

The association experiment as free one and a directed one aims at constructing the associative field of the stimulus (that is the description of the reactions which are arranged according to their frequency), and which serve as further for semantic interpretation.

The methodology of description of psychological meaning of the word can be presented as following:

1. The conducting of association experiment with the word under study as a stimulus.
2. The construction of associative field of the studied word-stimulus.
3. The semantic interpretation of associations as the representatives of semes.
4. Semetic description of the contest and structure of identified meanings as connective unity of semes [3, 167].

The procedure of the association experiment consists of the following:

The group of respondents is proposed the word-stimulus. Informants should write next to the proposed word the very first word which comes into their mind. For example, in the result of the psycholinguistic free and directed experiments devoted to the researching the key value concepts of English and Ukrainian conducted by me, the associative field of the word "FRIENDSHIP" looks as following:

- free association experiment:

Friend(s) – trust (15), support (15), love (13), fun (12), help (8), best (7), happiness (5), reliable (5), honesty (4), close (4), true friendship (4), important (4), happy (3), respect (3), care (3), hanging out (3), hugs (3), in need (3), together (2), beer (2), a bound (2), sharing (2), always listen (2), smile, restaurant, singing, food, laughing, tea, sunny day, strong, funny, are a great support, congenial person, someone who enjoys the same things as oneself, pets, gossip, stories, extra, Joey, Lizzy, escape, drinking, necessary, depend, cherish, health, honest, respectful, closeness, neighbours, TV, foe, Sarah, accepting, few, let down, sociability, companionship, interest, laughter, appreciation, intimacy, caring, friendship, enjoying, sustain, dependable, fun-time, chat, football, pleasure, value, life, need, rely on, talk to, patient, supportive, manipulators, regulators, soul mates, think alike, benefit, tuff time, laughter, enriched, share emotions, through thick and thin, loyal, trustworthy, likes you, sacrificing, always there, old friends, keeping in touch, relationship, listen and talk, stand up for you, comfort, honestly, loyalty, laughter, sincerity, dedication, appreciation, family, give and take, harmony; equality; talk, good – (1); refused – 3.

- directed association experiment (the questions proposed was – "What is a symbol of friendship for your?":

Friendship – handshake (4); hugs (4); friendship bracelets (3); trust (7); Claddaugh (3); yellow rose buds (2); chat; friends talking and laughing; share of good and bad between friends; Thelma+Louise; smile; mule and hujguiry; an embrace; feeling you belong somewhere; warm meal; ship; you are in a circle holding hands; a half of heart; a star with initial of the friend; unconditional help; always there; listen and talk; help; watch; support; twin; knot; close & united; pink candle; two hands holding; a circle with the icon in the center; give and take; a heart split in half and the 2 halves fit together perfectly; the ring; the symbol of eternity; a reef knot made up of gold and silver wire intertwined like a rope; diamonds; two hands grasping one another; a claddagh ring; Meandros; holding hands; one kid pushing the other on a swing set; a ship that should never sink; common secret; a string of butterflies; refused – 12

The associative field of the word "ДРУЖБА" in the consciousness of Ukrainian speakers is as following:

- free association experiment:

Друг (зі) – підтримка (11), допомога (11), чесність (10), довіра (8), розуміння (7), вірність (7), спілкування (7), щирість (6), радість (6), вірний (6), повага (5), надійність (4), сміх (4), порада (3), надійний (3), чесний (3), самопожертва (3), розваги (3), взаєморозуміння

(3), опора (3), тепло (2), правда (2), відданість (2), відповідальність (2), задоволення, любов, команда, мало, необхідність, варіант, легкість, справедливий, "Друг в беде не бросит, лишнего не спросит", один, шкода, що далеко, нехай в нього все буде гаразд, сім'ї, Платон, дитинства, толерантність, можливість розважитись, справжній, дозвілля, свобода, справедливість, люди, які поважають мене, однодумці, товариші, добрий, щастя, порядні, здатні підтримувати, веселі, чесні, дотримання обов'язків, привітливість, третій брат, співчуття, натовп, пляшка, скло, як рідні люди, родичі, знайомі, сусіди, багато людей, спокій, багато, кохання, відкритість, бесіда, знайомий, людина, чуйність, Даша, Віка, Наташа, настрій, відпочинок, робить життя більш захищеним, єдиний, найдорожчий, веселощі, порадник, «жилетка» для сліз, люди із спільними інтересами, взаємопідтримка, взаємодопомога, розмови, кава, віддані, справедливі, надія, кум, горілка, посмішка, гості, пісні, зустріч, кіно, каток, близька по духу людина, вільний час, зрада, Света, товариш, побратим, приятель, дружина, рідні, діти, клятва, інтерес, життя – (1). Refused – 3.

- directed association experiment (the questions proposed was – "What is a symbol of friendship for your?":

Символ дружби – собака (6); довіра (5); голуб (4); потиснуті руки (4); "Не май 100 карбованців, а май 100 друзів" (3); потиск рук (3); друг (3); білий голуб (2); рука в руці (2); підтримка (2); взаєморозуміння (2); Чебурашка і Крокодил Гена (2); команда; цікаве проводження часу; "Собака – найкращий друг людини"; підтримка один одного, надійність; повага; друзі; пиво; пляшка пива; розуміння і ввічливість; відвертість; калач; відкрите рукостискання; ведмідь; руки; годинник; "Один за всіх і всі за одного"; погода; допомога; потискування рук; гарний та веселий відпочинок; таємниця; браслет дружби; вірність; дві сплетені руки; рука друга; потискання долонь; долоні; чашка кави на двох; я та моя найкраща подруга; спільність думок; спілкування; номер телефону кращої подруги; насолода; refused – 12.

In brackets the quantity of the same associations is given.

Semantic interpretation of received results means the interpretation of associations as language representations of semantic components of the word-stimulus (semes).

The meanings of the associations are reformulated into the meaning of semantic components, which form the meaning of the word-stimulus. While doing this we generate the received results – the associations close in meaning which name differently one and the same semantic component are combined and their frequency is summed up.

The following semantic components were singled out after the analysis of the associations on the stimulus "FRIEND (S)":

Friendship is the support and help 61 (support 21, help 14, who are there 2, to help you 1, give you, 1 tinny little thing 1, make it all better 1, who provides assistance 1, ally 1, an associate 1, supporter 1, who back you 1, they are friends of the library 1, is a rock for me 1, I spent the night on a hospital floor just so she had someone with her while she was really sick 1, she was by my side through all the relationship breakdowns 1, there are thousands of things that I would do for him 1, the support of another soul 1, to help someone out 1, offer their support 1, who stand up for you 1, I can't let them alone 1, when one of them stops the 2nd should move 1, when 1st forgets the 2nd should remind him 1, you can lean on 1, let down 1, sustain 1, supportive 1).

Friendship is the connection 47 (together 6, close 5, each other 5, for one another 3, bound 2, a half of heart 2, towards each other 2, mutual 1, gathers some people together 1, about each other 1, the state of being bound 1, mutual 1, around other 1, a bond 1, 2 way thing 1, it takes 2 hands to clap 1, mutuality 1, two friends 1, between you 1, closeness 1, feeling you belong somewhere 1, you are in a circle 1, twin 1, knot 1, close and united 1, the ring 1, the symbol of eternity 1, a reef knot made up of gold and silver wire intertwined like a rope 1, one another 1).

Friend is a human being 46 (someone 17, a person 10, people 4, some people 1, a human being 1, mate 1, pal 1, chum 1, buddy 1, your mom 1, your sister 1, the child 1, the parent 1, Sheree 1, Joey 1, Lizzy 1, Sarah 1, Thelma+Louise 1).

Friendship is the trust 36 (trust 30, trustworthy 2, it is what you hold secrets in 1, you should treat others the way you wanna be treated 1, trust me to tell secrets 1, common secret 1).

Friendship is checked in difficult situation 33 (in need 4, through thick and thin 2, when you need 2, when you are sad 2, through tuff times 2, when you are sad it mends 1, when you are crying 1, when you need 1, heartaches 1, where ever we see a need 1, cried with me when I lost someone close 1, through thick and thin together 1, who checks on you when you are sick 1, when things are tough 1, through good times and bad 1, who comes in when the whole world has gone out 1, divides grief 1, know your needs 1, while they are in troubles 1, even if they don't ask about me 1, I involve myself in that trouble 1, sad moments 1, about your troubles 1, in a time of need 1).

Friendship is love 32 (love 26, likes you 3, love between friends 1, beloved 1, loving 1).

Friendship can be real 26 (true friend 15, true friendship 7, real friendship 2, a real friend 1).

Friends have mutual interests, views and values 21 (the same 3, emotions share 2, sharing 2, shared values 1, share all the things 1, to share everything 1, did what they did 1, we still think alike 1, we have shared all 1, share things in common with 1, consistency 1, to be the same 1, the basic needs would be mutual 1, share 1, interest 1, think alike 1, common 1).

Friend is always near 20 (is always there 10, they are there 3, always 2, when you need and when you don't need them 1, she has always been there 1, through all breakdowns 1, whenever 1, share of good and bad between friends 1).

Friendship brings joy 19 (enjoying 2, smile 2, you enjoy 2, cheer you up 1, at ease 1, having fun 1, feel good 1, when you are bored it makes you excited 1, joys 1, the pretty little joys of life 1, to celebrate the good times with you 1, joy 1, no fun without them 1, sunny day 1, funny 1, pleasure 1).

Friendship develops during the whole life 15 (old friends 2, lasts a lifetime 1, since I started the journey of life 1, in 40 years 1, my friend has grown up with me 1, I have had my best friend foe nearly 30 years 1, over the years 1, for over 20 years 1, has stood the test of time 1, even if it's years between 1, throughout the journey of life 1, lasting friendship1, long lasting 1, everlasting 1).

Friendship makes a person happy 15 (to one's happiness 6, happy 4, when you are happy it fulfills 1, makes you happy 1, sprinkled with happiness 1, to make them happy 1, I can't be happy without 1).

Friendship is mutual understanding 14 (understanding each other 2, who sees things from your side 1, never passes judgment on another friend 1, knows how to listen 1, understand you past 1, accept you today 1, for who you are 1, who understands our silence 1, having neither to weigh thoughts nor measure words 1, without judgment 1, congenial 1, accepting 1, soul mates 1).

Friendship is caring 13 (care 3, caring 2, the care about you 2, care for one another 1, caretaker 1, who doesn't pressure you to do drugs or alcohol 1, I care a lot 1, stand with 1, cherish 1).

Friendship is important 13 (very important 6, as important as food and drink 1, essential to life 1, great 1, it's extremely important 1, I give a great importance 1, is so sacred 1, a very important place in my life 1).

Friend can be the best 13 (best friend 13).

Friendship is valued/Дружбу цінують 12 (a value 2, a love addition to life 1, an extra in life 1, invaluable to me 1, about maintaining my friendship 1, never let it go 1, fight for it 1, to keep that friendship 1, the most precious 1, diamonds 1, ever have 1).

Friendship is devotion and faithfulness 11 (I know she would never do that 1, accepts their friend for who they are on the inside, as well as the outside 1, to make sure you are OK 1, believe in your future 1, accept you 1, never runs down 1, beats true for all time 1, never lets you down 1, ones who take it one step further than they had to 1, sometimes before you even know what you need 1, I always do the first step 1).

Friendship is attachment 10 (appreciation 4, regard with affection 1, we are 'soul mates' 1, we are sisters but not related 1, sympathy bound 1, as family a part of me 1, close 1).

Real friendships do not finish in distance 10 (we keep in touch 2, since then we have seen each other maybe four times (in 40 years) 1, we are still friends despite we live away from each other 1, you aren't around the friend anymore 1, you keep in touch occasionally 1, you pick up right where you left off 1, you do see each other 1, as if there was never any time lapsed 1, you might not see for few months/years and when you meet nothing between you changes 1).

Friends know each other well 9 (a person you know well 2, a person with whom you are acquainted 1, knows all about you 1, knows their friend inside and out 1, for what you are 1, just the way you are 1, they just know you 1, I know who are my friends 1).

Friendship exists among tight circle of people 9 (intimacy 2, I've only had one true friend in my entire life 1, nearby friends 1, I can count how many friends I have like that on one hand 1, a part of my family 1, foe 1, few 1, family 1).

Friendship can finish 9 (can end sometimes quite abruptly 1, we are bored with them 1, want new friends 1, you throw them away 1, the new ones 1, throw-away attitude 1, distances us 1, to lose them 1, I've got friends when I get my wage and when it's gone so are they 1).

Unselfishness is shown in friendship 9 (give and take 2, to give yourself for someone 1, you do for your friend 1, what she does for you 1, don't have expectations 1, plant a tree on whose shade you don't plan to rest on 1, I give my friend as I give myself sometimes I give more but it's OK 1, whoever gives or takes 1).

Embrace is a symbol of friendship 9 (hugs 7, she hugged me 1, embrace 1).

Honesty is shown in friendship 8 (honesty 6, honest 1, honestly 1,).

Friendship is the demonstration of respect 8 (respect 4, built on respect 1, has the utmost of respect for you 1, respectful 1, equality 1).

Handshake is a symbol of friendship 8 (handshake 4, holding hands 2, two hands holding 1, two hands grasping one another 1).

Reliability is shown in friendship 8 (reliable 5, you can rely on 1, depend on 1, rely on 1).

Friendship is unconditional 8 (for good time and bad 3, unconditional relationships 2, anyway 1, no matter what 1, reciprocal 1).

Friendship is the enrichment of one another 8 (she has enriched my life 1, I have really benefited greatly 1, friendship enriches your life 1, it's enriched my life 1, multiplies 1, all are winners 1, benefit 1, enriched 1).

Friendship is good 7 (good 6, good friendship 1).

Friendship is the blessing of the God 7 (I'm blessed to have friends 2, God bless my friends 1, I thank Him everyday 1, be so blessed with these people 1, the most precious blessing one may ever have 1, Friends are God way of apologizing for family 1).

Friendship is feeling 7 (feeling 2, feel 2, feelings 2, a special feeling 1).

Friendship exists among many people 6 (I have more than one true friend 1, crowd 1, a lot of people I have been friends with 1, to have several of these friendships 1, we make lots of friends 1, neighbours 1).

Friendship is relationships 6 (relationship 5, is the backbone to all great relationships 1).

Friendship is dependence 6 (will reflect on how you are as a person 1, depend 1, dependable 1, manipulators 1, regulators 1, dedication 1).

Friendship is necessary 5 (we need 2, need friendship 1, a necessity in life 1, necessary 1).

Friend is a symbol of friendship 5 (Sheree 1, Joey 1, Lizzy 1, Sarah 1, Thelma+Louise 1,).

Friendship is the sacrifice 5 (to sacrifice something for you 1, I'm ready to do anything for them 1, with some sacrifices 1, gives 1, sacrificing 1).

Friendship is wanted 5 (we all naturally crave 1, you want 1, you are willing 1, you must like 1, willing 1).

Friendship is the sense of life 5 (means life 1, my life would not be complete without my best friend 1, I couldn't imagine life without her 1, part of your personality 1, life 1).

Circle is a symbol of friendship 5 (in a circle 1, a circle with the icon in the center 1, a ring 1, the symbol of eternity 1, a claddagh ring 1).

Friendship is the demonstration of loyalty 4 (loyalty 2, loyal 2)

Friendship is the demonstration of emotions 3 (emotionally 1, lies in the emotions 1, emotions 1).

Friends can betray 3 (these people stolen mine and a few family members identity 1, Don't tell your secrets to your friends, if you don't want enemies later 1, stabbed me in the back 1).

Friendship can bring pain 3 (could hurt you too 1, start taking our friends for granted 1, often leads to disappointment 1).

Quarrels can appear in friendship 3 (friendship argument 1, we have a fall out 1, might not feel the way you do 1).

People guard friendship 3 (when you have friendship you grasp it 1, hold on to it 1, you grasp life and friendship 1).

Friendship creates comfort 3 (friendship is the comfort 1, inexpressible comfort 1, comfort 1).

Ship is a symbol of friendship 3 (friendship is the best ship 1, ship 1, a ship that should never sink 1).

Bracelet is a symbol of friendship 3 (friendship bracelets 3).

Yellow rose is a symbol of friendship 2 (yellow rose buds 2).

Watch is a symbol of friendship 2 (a watch 2).

A half of heart is a symbol of friendship 2 (a half of heart 1, a heart split in half and the 2 halves fit together perfectly 1).

Friendship can be bad 2 (bad friendships and relationships 1, wrong crowd 1).

Nothing will damage real friendship 2 (I don't think anything can come between our friendship 1, nothing changes between us 1).

Friendship is special 2 (special 1, extra 1).

Friendship is harmony 2 (in harmony 1, harmony 1).

Beer is a symbol of friendship 2 (beer 2).

Friendship presupposes the responsibility 2 (makes them responsible 1, responsibilities 1).

Friendship cannot be calculated 2 (cannot be calculated 1, none will calculate or consider 1**).**

Friendship is warmness 2 (warmth 1, warm 1).

Friendship is strong 2 (strong 2).

Friends defend 2 (feeling safe 1, stand up for you 1).

Friendship is forgiveness 2 (who can forgive you 1, should excuse 1).

Person can have no friends 2 (I have no friends 1, I have not got any friends 1).

People do not value the friendship 1 (people have forget the meaning of friendship 1).

An animal can be a friend 1 (pets 1).

Friends do not insult 1 (who doesn't insult you 1).

Friends can be chosen 1 (friends you can pick and choose 1).

Sincerity is shown in friendship 1 (sincerity 1).

Friendship is a kind of spirit 1 (spirit 1).

Friends can be imaginary 1 (I have imaginary friends 1).

Friendship gives birth 1 (gives birth 1).

Patience must be shown in friendship 1 (patient 1).

Friendship is an opportunity to receive advice 1 (turn for advice 1).

Friendship is a state 1 (is the state of being friends 1).

Friendship is a spiritual world 1 (what makes difference between spiritual world and a real world 1).

Friendship helps health 1 (health 1).

Person seeks for friendship 1 (when you find someone 1).

Friendship is an escape 1 (escape 1).

Star is a symbol of friendship 1 (a star with initial of the friend 1).

Pink candle is a symbol of friendship 1 (pink candle 1).

Children are the symbol of friendship 1 (one kid pushing the other on a swing set 1).

Butterflies are the symbol of friendship 1 (a string of butterflies 1).

At the next stage the meanings are formulated as orderly connected list of experimentally found semantic components in their connection with each other. According to the number of reactions (their brightness) reactions-seme form a nuclear of the word's meaning which is reflected in the consciousness of the majority of speakers of definite language. Less bright semes form a periphery of the meaning, that is they are used or are known not to all speakers. As numerous researches demonstrate psycholinguistic meaning of the word doesn't coincide with its dictionary presentation. A word in the consciousness of the language speaker has more meanings that the dictionaries fix. More than that the structure of seme-theme (the hierarchy of nuclear and periphery meanings) may differ. Thus, the description of psychological meanings can be used for specifying of words' presentation in thesauruses. It is one more sphere of practical implementation of the results of psycholinguistic researches.

For example, as the result of the experiments conducted by me the structure of studied concepts was build in comparison of two language cultures. Thus the nuclear of the concept FRIENDSHIP and ДРУЖБА looks like this:

Ukrainian linguistic consciousness	British linguistic consciousness
Nuclear Дружба – це підтримка і допомога 83 Дружба – це спілкування та відпочинок разом 41 Дружба – це довіра 37 Дружба – це відданість та вірність 29 Друг – це людина 27 Дружба – це взаєморозуміння 26 Дружба перевіряється у скрутних ситуаціях 21 У дружбі виявляється чесність 21 Друзі мають спільні інтереси, погляди та цінності 21 Дружба приносить радість 20 Дружба – це любов 18 Дружба – це виявлення поваги 16 Символом дружби є потиснуті руки 16 Існує між тісним колом людей 15	Nuclear Friendship is the communication and spending time together /Дружба – це спілкування та відпочинок разом 77 Friendship is support and help /Дружба – це підтримка і допомога 61 Friendship is connection /Дружба – це зв'язок 47 Friend is a human being /Друг – це людина 46 Friendship is the trust /Дружба – це довіра 36 Friendship is checked in difficult situation /Перевіряється у скрутних ситуаціях 33 Friendship is love /Дружба – це любов 32 Friendship can be real /Дружба буває справжньою 26 Friends have mutual interests, views and values /Друзі мають спільні інтереси, погляди та цінності 21 Friend is always near /Друг завжди поруч 20 Friendship brings joy /Дружба приносить радість 19 Friendship develops during the whole life /Дружба будується протягом життя 15 Friendship makes a person happy /Дружба робить людину щасливою 15 Friendship exists among close circle of people/Існує між тісним колом людей 15

To the nuclear of the concepts we referred the features with the frequency of reaction not less than 15. Then the analysis of common and different features of concept's presentation in the consciousness of homo lingual of different lingua cultures is made. This permits describing the specific of national thesaurus and national understanding of surrounding world even based on the example of perceiving of universal values.

Conclusions. Association psycholinguistic experiments are the efficient means of studying and description of the structure of thesaurus of homo lingual. They are the way of penetrating into the process of thinking of a person and defining the ways of verbalization the notions. Concept is the number of cognitive signs of the notion and phenomena of reality. The more of such signs are presented in the consciousness of homo lingual the more the correspondent concept is formed. And it occupies more important place in the hierarchy of the values of a person. For example, during the association experiment we found out that the recipients defined more than 200 signs of such concepts as FAMILY, WORK, LOVE, FRIENDSHIP, HEALTH, HONESTY in English and Ukrainian. Thesauruses and encyclopedias fix correspondently till 20-30 of cognitive signs of these concepts. This means that these concepts occupy the central place in the value hierarchy of the definite language community, and that the contest of the concept is much broader than it is fixed in the dictionary. It is broadened on the base of life experience, knowledge about the world and texts that fix such knowledge and signs of the concepts.

The **perspective** of the research is viewed in more detailed description of the results of the conducted experiments and in finding out isomorphic and allomorphic features of linguistic consciousness of British and Ukrainian homos lingual.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Чернишенко – кандидат педагогічних наук, доцент кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: психолінгвістика, прикладна лінгвістика, когнітивна лінгвістика.

УДК 81'243

I-NET CROSS-CULTURAL COMMUNICATION

Olga GUBAREVA (Kharkiv, Ukraine)

Стаття стосується крос-культурної комунікації, її розвитку та реалізації під час подальшої комунікації з носіями мови. Інтернет комунікація розглядається як найбільш поширена серед підлітків, тому проблема крос-культурної комунікації, викликана недостатніми знаннями сучасних способів висловлення емоцій та застосування необхідного словникового запасу, стає однією з найбільших перепон в досягненні мети комунікації. Підкреслюється роль вчителів англійської мови в створенні сприятливого середовища для розвитку комунікативних навичок з англійської мови.

Ключові слова: *крос-культурна комунікація, сленг, сленговість, акроніми, абревіатури, скорочення, заміщення символами, емотікони.*

Статья относится к проблеме кросс-культурной коммуникаци, ее развитии и дальнейшей реализациии во время актов коммуникации. Интернет-коммуникация рассматривается как наиболее распространенная среди подростков. Подчеркивается роль учителей английского языка в создании благопрятной среды для развития коммуникативных навыков по английскому языку.

Ключевые слова: *кросс-культурная коммуникация, сленг, сленговость, акронимы, аббревиатуры, сокращения, замещение символами, эмотиконы.*

The article deals with the definition of communicative competence, its development and realization for further communication with native speakers. I-net communication is regarded as one of the most developed among teens, so the problem of cross-cultural communication, caused by the lack of knowledge in modern ways of expressing emotions and involving the necessary vocabulary, becomes one of the greatest circumstances in getting the goal of communication. The ESL teachers' role in creating favorable environment for developing ESL communicative skills is underlined.

Key words: *cross-cultural communication, slang, slanginess, emotion icons, acronyms, abbreviations, abridgement, symbol replacement.*

People are great communicators. Communication is closely connected with cultural knowledge. Misunderstandings in that knowledge can cause a lot of confusions, so in modern theories of learning foreign languages the term 'cross-cultural communication' is getting more and more popular.

The aim of the research is to define the school undergraduates' I-net slang awareness as one of cross-cultural communication aspects.

Scientific novelty of the research includes the analysis of I-net slang formation and usage in the youth chats and social nets as one of cross-cultural communication aspects, as well as quizzing undergraduates on a level of their knowledge in the area of the most popular English slang expressions.

The object is I-net slang.

The subject is school undergraduates' I-net slang awareness.

The tasks to be solved are the following ones:

- ✓ To define the notion of a term 'slang' and to estimate its level of being researched;
- ✓ To analyze diachronic aspects of I-net slang formation;
- ✓ To investigate the main points of graphical I-net slang peculiarities;
- ✓ To distinguish the principal ways of I-net slang formation and usage;
- ✓ To examine students of undergraduate classes on the level of their knowledge in the field of I-net slang usage.

The hypothesis consists in Ukrainian students' poor English I-net slang and its misunderstanding.

The methods used to investigate this problem are such as: analytical one, the observation method of existing scientific theories, systemizing method, linguistic and stylistic method, social one that is quizzing, conversation, and statistical method of data processing.

Database is composed of 121 English I-net slang units, chosen by the method of a partial analysis of English speaking chats, blogs and social nets.

Practical value consists in I-net slang mini-dictionary which can be used as both additional material for students learning English and a reference book for non-native English speakers in chats and nets.

Cross-cultural communication supposes availability of not only foreign language knowledge but also cultural peculiarities of that foreign country which language is learnt. ESL, as the most popular language, demands knowledge in USA, Great Britain, Canada, New Zealand history, economy, culture, traditions and customs that substantially influenced vocabulary formation and its further implementation. English, depending on the nation, can be a little confusing for foreigners in its usage. Any person should possess a cultural picture of the world in their mother tongue and the one of the translated language. Working with English terminology, a person exists in two cultural world language pictures at the same time, consciously or unconsciously comparing the native and foreign language ones. As the terminology is a part of the national language picture of the world, it is important to note that it is not just the concept of "linguistic identity", but a person's learning of a certain set of professional information in one or another branch of scientific and cultural knowledge in English and Ukrainian terminology and their etymological aspects. ESL knowledge discusses the features of the formation of the basic concepts in Ukrainian and English (British and American traditions), identifies the differences between the terms, conducting a comparative analysis of etymological characteristics of Ukrainian and English terminology, studies international vocabulary as an integral component of a linguistic world. Formation of a national terminology is most closely associated with the knowledge development process in the relevant scientific and cultural fields, since "language is one of the most important means of storing, processing and transmitting information" [11, 2008, p. 14]. Term formation is always a conscious process of understanding. The national form of expression, that gets the terminology of this field of science, reflects the logic of scientific, cultural and traditional thinking of the ethnic group and the specificity of its national vision of the world. So, a national language creates any terminology based on "the whole structure of the language in all its derivations" [10, 2003, p. 68].

People are great communicators. Today, in the era of global communication I-net communication is one of the most popular. Communication in the I-net environment is supported only by text exchange. Thus, new possibilities of communication in the Internet and its availability have led to the development and use of appropriate active lexical expressions, such as I-net slang, which is significantly different from the classical language.

The scientific study of a term "slanginess" needs, first of all, an exact notion of itself. There are a lot of well-known foreign and native scientists investigating this problem. Among them the most popular are E. Partridge, S. To. Flexner, V. Freeman, M. M. Makowski, A. Barrera, C. Leland, V. A. Khomyakov, T. F. Efremova, I. G. Halperin.

There is no unique notion of a term of "slang".

Some of them consider it to be '...a type of language consisting of words and phrases that are regarded as very informal, and more common in speech than writing, and typically restricted to a particular context or group of people'. The others believe that slang is very informal.

Khotten characterizes slang as a street language inspired with lots of humor.

E Partrige and his followers Greenok and Kittredge suppose the slang to be the language of a special professional or social environment S. Martas marks out the slang as a subsystem which differs depending on ethnic and cultural peculiarities of a region.

English slang can be distinguished as professional jargon, loanwords but I-net slang combines in itself all the specialties of above mentioned kinds.

All I-net slang units have graphical peculiarities under which it can be classified as following:

- Emotionally overload slang which has lots of repetitive letters to make an accent on feelings, written in capital letters to make an emphasis on some special things like faults or something else. Sometimes different punctuation marks are used to express extra emotions: *Wooow!It`s coooooool!Ooooooh my god!Hurayyy!!! RT @JustJared Robert Downey, Jr. Retuning as Iron Man in @Avengers Installments! @Marvel made the announcement today!; I LOVE YOUI DON`T BELIEVE YOU!POWER ❤FAMILY.*

- Emotion icons express a speaker's feelings to the given information: =(marks disappearing ;))) marks happiness.

- Acronyms are often used, especially in Twitter, where the number of symbols is limited: *LOL (laughing out loud, laugh out loud), IMHO (in my humble opininon), JK; (just kidding), OMG (Oh my god).*

- Abbreviations mark English sentences which are not adopted and used in their origin: *FYI – "For Your Information"; FAQ – "Frequently Ask Questions"; plz – "Please".*

• Symbol replacement means usage of the symbols sounding like the words to be used: *4U – "For you";L8 – "Late"; B4 – "Before"; cre8 – "Create"*

Abridgement supposes the words to be shortened according to their close pronunciation: *WoW u r so butful how old r u?; I want u visit my cuntry*

I-net slang can also be divided for several theme groups under the meanings of the word

• People

• Objects, places, time etc.

• Actions

• Estimation

Having made the analysis of 121 slang units taken from Facebook, Twitter, Instagram, it can be concluded that the most widely used are abbreviations – 54 words (that is about 45%). The I-net slang units formed with symbol replacement make 40 words or 33% and abridgement includes 27 words meaning about 22%.

The I-net slang theme groups consist mostly of the words meaning actions (38 words or about 31%). The slang units, defining objects, pieces or time, make up 31 words or about 26%, estimation slang sets the level of about 17% of used terms, that is 21. Emotional slang units are 17 ones or 14% and the least used group consists of I-net slang units marking people 14 words or about 12%.

To find out the level of students' awareness about I-net slang formation and usage, a group of 94 undergraduates was quizzed. Only 41% of students are aware about I-net slang existence as a particular language, 15% of them hardly know the meaning of I-net slang terms and 44 % of students could not give any characteristics.

The easiest among 10 slang expressions given to students to explain were TNX or Plz (65% of students know them), then 51% of students managed to give the meaning of LOL and 45% was able to determine FAQ.

Only 17% knows FMXO, 8% – dunno, 5% – wanna and 10% – r u ok.

No one knows AFK or CUL8K.

Conclusion

• In the theoretical part of the research done, it was found that most scholars support the point of view that slang is expressive and emotive vocabulary of spoken language that deviates from the accepted norms of the literary language. In modern linguistics there are different theories of the origin of the word "slang".

• By the method of analysis of the literature it was found several important factors that promote to use "I-net language" and the wide use of I-net slang: the desire to streamline the language by saving linguistic resources and time; distribution and availability of high technologies (Internet, mobile phone and etc.); human desire for mobility in business and life, a high pace of life, keenness on new communication technologies.

• In the practical part of the study over 120 of the most popular I-net slang units were removed by the partial selection.

• The study determined that the most common are abbreviations : 54 words (44.7%). Less common I-net slang are such as replacing words or parts of similar characters : 40 words (33%) and the abridgement: 27 words (22.3%).

• The study also found that dominated slang means actions : 38 words (31.4%). Also among those most commonly used slang units are defined the ones denoting objects, place, time : 31 words (25.6%), assessment of the situation : 21 words (17.4%) and expressing emotions : 17 (14%). Slang expressions that indicate people are used with the lowest frequency and make up 14 words (11.6%).

• The results of the survey among undergraduates indicate that they often use slang online, but do not always understand its meaning and know the authentic translation, which proves the relevance of the study and confirms the hypothesis about enough low students' awareness about slang.

• The practical significance of this work is to create a mini-dictionary of the most common English internet slang units to involve as a supplementary material for teens during school lessons in English and a practical guide to study the characteristics of I-net language resources in order to improve skills in the I-net cross-cultural communication.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Губарєва – кандидат психологічних наук, доцент кафедри іноземних мов, заступник декана факультету транспортних систем з міжнародної роботи Харківського національного автомобільно-дорожнього університету.

Наукові інтереси: білінгвізм, крос-культурна комунікація, проблеми перекладу, методи формування професійної компетентності, методика викладання іноземних мов та формування комунікативних навичок.

УДК 378.4

EDUCATING FOR DEMOCRACY

Margaryta DANILKO (Kropyvnytskyi, Ukraine)

В статті розглядаються цілі і завдання упровадження критичного мислення в навчальний процес, визначається роль критичного мислення в демократизації освіти і суспільства в цілому.

Ключові слова: *критичне мислення, демократизації освіти, інтелектуальні навички, ініціативне навчання.*

В статье рассматриваются цели и задачи введения критического мышление в учебный процесс, определяется роль критического мышления в демократизации образования и общества в целом.

Ключевые слова: *критическое мышление, демократизация образования, интеллектуальные навыки, инициативное обучение.*

The paper deals with the goals and tasks of critical thinking implementation into the learning process. Teaching of critical thinking in Ukraine is considered to be a necessary element of teaching democracy under conditions of complex and long-term transition from an authoritarian order to a democratic one. The role of critical thinking in the democratization of education and society at large has been investigated in the article. Educating for democracy means educating citizens who are prepared to act responsibly in the world and can hear the voice of difference and live with it constructively.

In the modern world teaching of critical thinking has become imperative. Students at all levels of education must become more thoughtful, more reasonable, and more judicious. Critical thinking improves reasonableness, and democracy requires reasonable citizens, so critical thinking is a necessary means if the goal is a democratic society. Democratic dispositions such as open-mindedness, reason-giving, cooperative problem solving, and willingness to consider alternatives are all values that are operationalized in the critical thinking classroom. The integration of critical thinking methodology at all levels and across the entire curriculum of the Ukrainian educational system is essential for democratization of Ukrainian society.

Key words: *critical thinking, democratization of education, intellectual skills, initiative learning.*

What is the main difference between democracy and other political systems? Unlike other political systems, democracy can only evolve; it cannot be imposed. Education can be considered one of the most important factors in the democratization of a society. Through education a society may bring up future citizens to have progressive and democratic outlooks.

The reformation of the Ukrainian educational system–after decades of domination by totalitarian ways of thinking and acting–represents a promising possibility for the Ukrainian society to make a considerable step toward becoming an open democratic society. The majority of people need to be taught and educated anew to be able to be free and responsible at the same time. “No leader, no matter how brilliant, can lead a democracy if the people are not educated in the practices of citizenship in a democracy” [1:15].

Ukraine today is in need of active and participatory citizens who can think well about matters of importance that affect society. Therefore, the primary responsibility and fundamental purpose of the Ukrainian education is to educate for democracy. What is educating for democracy? It is teaching the ability to hear the voice of difference and disagreement and to live with it constructively. Educating for democracy means educating citizens who are prepared to act responsibly in the world.

The next question then becomes how can students be taught to be prepared for public democratic citizenship? Part of the answer lies in learning from the experience of American universities that are teaching critical thinking. The history of democratization of education in the USA, and one of its accomplishments, the development of a new field and discipline–critical thinking, shows vividly how a democratic society can develop at and through the university level.

While the American experience is a relatively current phenomenon, the connection between critical thinking and democracy has been forged by a great many scholars for centuries. One of them was John Locke, who in his work “Some Thoughts on Education” insisted on the need for reasoned reflection by the citizens on the issues that confronted them [5]. The democratic purpose of American education was grounded in the theory and writings of John Dewey, as reflected in his 1916 publication “Democracy and Education” [2]. The key concept was that a government resting upon popular suffrage cannot by successful unless those who elect and who follow the elected are educated. Mathew Lipman, a founder of the Institute for the Advancement of Philosophy for Children at Montclair State University, USA went further. The specific skill of critical thinking, he posited, is an absolute necessity for democracy in education, and therefore should be taught to all students at all levels of education [4].

Nowadays, the course “Critical Thinking” is an essential element of the curriculum in virtually every American University and very many European institutions. Universities with strong international reputations, like Harvard, Princeton and Stanford and other lesser-known like Sonoma State University, Penn State University, University of Texas have been infusing critical thinking across curricula for decades. Montclair State University has become a respected leader in the field, and has been involved in teaching critical thinking at all levels for more than 30 years and has disseminated its experience to 70 countries worldwide.

What is more, some prominent world universities have introduced free online courses on critical thinking recently. One of the most popular course “Philosophy and Critical Thinking” has been offered by the University of Queensland, Australia. In 2016 this course has been translated into Ukrainian and is currently available online to the general public on Prometheus platform.

Speaking about offline formal education in Ukraine teaching for critical thinking has not been fully integrated into its system at all levels. Although the Ministry of Education and Science has included the course “The Basics of Critical Thinking” into the list of recommended elective courses for secondary schools in the academic year of 2016/2017, at the university level critical thinking has been taught as a part of the curriculum only in some institutions. This local and sporadic process needs to be developed and extended, as teaching critical thinking in Ukraine is a necessary element of teaching democracy under conditions of complex and long-term transition from an authoritarian order to a democratic one.

Nowadays it is crucial to study and evaluate the historic and social roots and conditions which presupposed the emergence of “democratic education” in the USA, Australia, Europe, to discover effective strategies, curriculum, evaluation, teaching methodologies, and delivery methods of critical thinking education, to discover obstacles which have been faced in the acceptance and implementation of critical thinking education, and the strategies which have been employed to overcome them, to discover the ways in which curriculum, materials and pedagogy have been adapted to teach critical thinking to different strata, social and ethnic groups, to learn the ways critical thinking is articulated across educational system of democratic countries at elementary, middle and high school, under-graduate, graduate and post-graduate levels, to study and analyze the current issues facing democratization of education in Ukraine and in other developing democracies across the globe, to elaborate strategies and recommendations on promoting critical thinking in Ukraine to create rhetorical systems (including mass media, marketing, mentoring and lobbying) to encourage the acceptance of the imperative of the critical thinking paradigm by politicians and administrators in Ukraine .

The integration of critical thinking methodology at all levels and across the entire curriculum of the Ukrainian educational system is essential for democratization of Ukrainian society. In our increasingly complex world the teaching of critical thinking has become imperative. Students at all levels of education must become more thoughtful, more reasonable, and more judicious. Critical thinking improves reasonableness, and democracy requires reasonable citizens, so critical thinking is a necessary means if the goal is a democratic society.

There is growing incompatibility between Ukrainian education and the transition world for which it intends to prepare its students. The old system of education does not and will not produce individuals able to cope with the new challenges, as its purpose is to fill in students' brains (supposedly empty tabula rasa) with existing knowledge and to make them reproduce it in the classroom. In this construct, when students think for themselves, their experience is neither appreciated nor acknowledged. Students are mostly passive recipients.

We assume that one of the most important purposes of education now is the forming of communities of active learners–persons of responsibility and integrity, capable of making good judgments. To achieve this purpose, education should develop students' critical thinking, initiative learning, challenge them to work out independent perspectives in learning and at the same time encourage them to inquire collaboratively, prepare them for the democratic way of life, equip them with dispositions they need to create new knowledge and make better judgments in their daily lives.

Democratic dispositions such as open-mindedness, reason-giving, cooperative problem solving, and willingness to consider alternatives–are all values that are operationalized in the classroom community of critical thinking. "It is only through critical and reflective practice that real learning takes place, that democracy flourishes" [6:60]. That is why teaching critical thinking is the basic building block of a future citizenry that will actively participate in the transformation of Ukrainian society to democracy.

Given that teachers play a crucial role in the development of a democratic society and that critical thinking is an intricate part of democracy, it becomes evident that teachers must be prepared to practice and foster critical thinking in the classroom. The pedagogical universities of Ukraine, the place where a new generation of teachers is being trained, should bear the primary and critical obligation to prepare their students for educating in democratic practice.

Critical thinking, as an instrument for promoting democracy and human dignity, should penetrate every subject students learn and moreover become the overall methodology in education. It can't be a sporadic practice–it must be an ongoing and universal practice. While conferences, curriculum-planning sessions, teacher-training workshops, computer-based learning, journal articles and even mass media discussions are all necessary for a tectonic shift in a nation's approach to education, pedagogical universities, providing regular teacher-training courses for future teachers, are among the most crucial environments for promoting critical thinking methodology.

The democratization of education offers potential benefits not only for the Ukrainian system of education, but for promoting teaching critical thinking for democracy in other parts of the world as well – especially those that are attempting to transition from autocratic to some form of democratic rule. The integration of critical thinking proposes to study and adapt "western" methodologies that work in a mature free society with deep democratic roots to a different environment with no long- term democratic tradition. New ways of teaching critical thinking, might also energize scholarship and suggest new avenues of study for Ukrainian pedagogy. It can stimulate the development of international dialogue and understanding, has the potential to enrich the teaching of critical thinking in the rest of the developing world and might change the face of world education. At the same time that it enhances internal education inside Ukraine, it can also make a great contribution toward integrating the Ukrainian educational system into the world structure.

Moreover, teaching critical thinking can make Ukrainians competitive at the international job market. According to the Report "The Future of Jobs" made at the 2016 World Economic Forum in Davos critical thinking will take the second place among the most significant skills in future workforce. Over one-third of skills that are considered important in today's workforce will have changed by 2020. The developments in artificial intelligence, genomics, biotechnology, autonomous transport, and machine learning will transform the way people live and work: some jobs will disappear, others will thrive, the new ones will appear [7].

Taking into account political and economic changes in Ukraine within the last years the matter of teaching critical thinking for democracy according to the needs of the contemporary time is of great significance. In addition, Ukrainian higher education has undergone the process of decentralization and has become more open to democratic changes. The integration of critical thinking across curriculum and at all levels of education can serve to increase the awareness of the principles of education in democratic society and promote the development of a new kind of mentality in Ukraine, the mentality of people who would take initiative to build a democratic society. Promoting critical thinking education for democracy in Ukraine can create a roadmap that will offer a light to show the way and meaningful strategies to create inroads for democracy in education here and abroad.

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ВІДОМОСТІ ПРО АВТОРА

Маргарита Данілко – кандидат філологічних наук, доцент кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: критичне мислення, демократизація освіти, стилістика англійської мови, порівняльна стилістика, інтерпретація тексту, перекладознавство.

УДК 37.011.3(73)-051

CITIZENSHIP EDUCATION IN THE ENGLISH LANGUAGE CLASSROOM

Nadiya IVANENKO (Kropyvnytskyi, Ukraine)

Метою даного дослідження є з'ясувати, чи може впровадження принципів громадянської освіти у викладання англійської мови підвищити мотивацію студентів і поліпшити їх рівень володіння іноземною мовою. Навчання засадам громадянської освіти проводилося на прикладі студентів університету через навчальне спілкування в аудиторії. Дослідження довело, що підготовка студентів вищих навчальних закладів, щоб бути хорошими громадянами, використовуючи ідеологію громадянської освіти, є далеко плановою освітньою ціллю, що тісно переплітається з навчанням іноземної мови.

***Ключові слова**: громадянська освіта, іноземна мова, клас, спілкування, вчителі, добрі громадяни, спільнота, міжкультурний, цінності, різноманітність, взаємна повага.*

Целью данного исследования является выяснить, может ли внедрение принципов гражданского образования в преподавание английского языка повысить мотивацию студентов и улучшить их уровень владения языком. Обучение основам гражданского образования проводилось на примере студентов университета через обучающее общение в аудитории. Исследование показало, что подготовка студентов высших учебных заведений, чтобы быть хорошими гражданами, используя идеологию гражданского образования, является далеко плановой образовательной целью, которая тесно переплетается с обучением иностранному языку.

***Ключевые слова**: гражданское образование, иностранный язык, класс, общение, учителя, добрые граждане, общество, межкультурный, ценности, разнообразие, взаимное уважение.*

The emergence of foreign language education as an important but under-researched site for the education of citizens is described in this paper. Citizenship education gives students the knowledge, skills and understanding to play an effective role in society at local, national and international levels. It helps them to *become informed, thoughtful and responsible citizens who are aware of their rights and, subsequently, conscious of their duties. Citizenship education promotes spiritual, moral, social and cultural development, making students more self-confident and responsible both in and beyond the classroom. It helps students to play a part in the life of their educational institutions, neighbourhoods, communities and the wider world. It also encourages learning about the economy, democratic institutions and values; different national, religious and ethnic identities; and the development of students' abilities to reflect on issues and take part in discussions.*

The purpose of this research is to explore whether integrating citizenship education into the teaching of English can increase the motivation of the students and improve their language proficiency. The research investigates educating university students toward the principles of citizenship education through language classroom communication. In fact, preparing university students to be good citizens by using the ideology of citizenship education is a far-reaching educational endeavor that overlaps with language education. Language lecturers can easily fix to these ethics with every feature of language classroom. Lecturers initiate a language environment in which students become collaborative citizens who practice tolerance and mutual respect. This depicts how lecturers act as facilitators who induce students to follow citizenship education and actively get motivated for it through communication in a language class.

Foreign language activities develop effective communication, critical literacy and thinking skills which lead to higher achievement. They deepen cultural understanding and improve learners' awareness of their own values and assumptions, develop language knowledge which reflects the cosmopolitan nature of English in a changing world. All this enables learners to explore how language is used to represent the world and the ways people experience it.

***Keywords**: Citizenship education, foreign language, classroom, communication, teachers, good citizens, communities, intercultural, values, diversity, mutual respect.*

Introduction. Under conditions of globalization and massive social, economic and political changes, the world has demonstrated a revived interest in citizenship and citizenship education. An increased level of concern as to how to prepare young people for their citizenship roles and responsibilities in the world of global changes and enhanced interconnectedness has been expressed. The definition of citizenship and the role of the individual in a national and global context have been generating a widespread debate [2; 4; 7; 9]. In a wide sense, citizenship means being a responsible and active citizen – showing an interest in issues that concern the community or state and acting with others to achieve agreed aims. In this context, people can act like citizens and make their voices heard even if they don't have legal status as a citizen. Citizenship education is concerned with this broad definition – it is relevant to everyone, regardless of their legal or residential status, and is a continual and lifelong process. Citizenship education equips young people with the knowledge, skills and understanding to play an active, effective part in society as informed, critical citizens who are socially and morally responsible. It aims to give them the confidence and conviction that they can act with others, have influence and make a difference in their communities locally, nationally and globally. For people to live in complex societies, institutions are required and their members must develop knowledge, skills and attitudes that enable them to collaborate with a broad range of fellow members. They must be prepared and equipped to understand each other, to trust each other, to produce trust by taking responsibility, to organize and defend trust in common institutions, in order to create sustainable societies.

Citizenship education gives students knowledge, skills and understanding to play an effective role in the society at local, national and international levels. It helps them to become informed, thoughtful and responsible citizens who are aware of their rights and, subsequently, conscious of their duties. Citizenship education promotes spiritual, moral, social and cultural development, making students more self-confident and responsible both in and beyond the classroom. It helps students to play a part in the life of their educational institutions, neighbourhoods, communities and the wider world. It also encourages learning about economy, democratic institutions and values; different national, religious and ethnic identities; and the development of students' abilities to reflect on these issues and take part in discussions.

Amid this recent wave of revitalized interest in citizenship and citizenship education, the foreign language education is emerging as an important site for the education of good citizens [2; 10]. This is largely because globalization calls for more foreign language teaching and learning which is "a necessary condition for interaction across national boundaries" [3, p. 45] and also because a more sophisticated perception of language is gaining ground that links language inseparably with notions of identity, culture, society and the way we live with each other. To learn a language is also to learn a culture, another way of categorizing and qualifying the world, of expressing and thus of constructing one's thoughts and emotions. However little research has informed us about the specific contributions foreign language education makes to citizenship education. Thus there is a necessity to discuss recent developments arising from this surge of interest in using the language classroom not only as a vehicle for language development, but also for social awareness and developing the concept of global citizenship.

The aim of the article. The research views the roles that foreign language education plays in citizenship education by deconstructing the good citizenship concept fixed in the foreign language curriculum developed for universities in Ukraine.

It is along with the general trend of citizenship education that foreign language classrooms are given their due recognition as influential in the preparation of young people to undertake their citizenship roles. In addition, a more profound and critical understanding of language is gaining ground. Just as asserted "a primary medium for communicating power is language, which helps to spread ideologies and reinforce hegemony" [1, p. 35]. Moreover, increased intercultural communication also helps relate foreign language education more closely with citizenship education. It has been argued that language education should go beyond achieving linguistic competence [10] and that foreign language education can contribute to democratic and global citizenship education by promoting critical cultural awareness and challenging "otherness" [3; 10]. Foreign language curriculum, therefore, opens another window for us to perceive and critically examine the good citizenship notion embedded within it in response to a world that has been massively changed and complexly interconnected.

The body of the article. Global citizenship has become one of the most important issues for English language teachers around the world, as we witness the growing importance of this language in the international development and its incorporation as part of the discourse of socio-economic inclusion. This is due mainly to the recognition of the interdependence among countries and advances in communication technology that have created opportunities for greater contact between people from various parts of the world. There is a growing sense that local problems are in fact connected to wider social processes in a global scale. The English language plays an important role in creating a global community and developing global citizenship. Consequently, the education of learners to enable them to participate in the global environment has brought new challenges for teachers who have to go beyond their traditional tools.

A key motivation for English teaching is to enable learners to use language powerfully and effectively in personal, communal and professional contexts. One of the teachers' responsibilities is to train students to be successful and valuable citizens through the ethics of civic education and promote peace. English teachers encourage learners to explore diverse identities and cultures, think critically about their place in the world, build relationships and live positively and dynamically with those around them. The Common European Framework of Reference for Languages (CEFR) proposes a broad definition of language use and learning, including general competences, communicative language competences, and an understanding of the specifics of the contexts of language use, as well as general cognitive capabilities [5, p. 9]. The intercultural skills formulated in the CEFR closely overlap with the essential values of citizenship education: a) the ability to bring the culture of origin and the foreign culture into relation with each other; b) cultural sensitivity and the ability to identify and use a variety of strategies to contact those from other cultures; c) the capacity to fulfil the role of cultural intermediary between one's own culture and the foreign culture and to deal effectively with intercultural misunderstanding and conflict situations; d) the ability to overcome stereotyped relationships [5, p.104].

University teachers of foreign languages in Kirovograd State Pedagogical University aim at better teaching the principles of citizenship education through a comprehensive scholastic effort, of which language education remains an undeniable and vital part. Thus, the teachers can direct these principles in their auditoriums, with more focus on all outstanding aspects of language. Doing so requires that teachers in their classrooms take into account the subjects they choose, the activities they involve in, and even the variety of communicative interactions that arise in their classrooms carefully. In fact, the objective of this looks at the development of students' effective and dynamic involvement in the classroom because this helps them at the same time to improve communication approaches and skills, the sense of responsibility and cultivate the norms of being open-minded for the whole learning process. All in all, acting as facilitators, while adhering to citizenship, human rights education and actively motivating students to live harmoniously, teachers can create a language classroom environment in which students become collaborative citizens who practice tolerance and mutual respect and so achieve classroom, community and national harmony.

A global citizenship approach to English develops learners' empathy, respect for diversity and imagination to recognize their place in local, national and global communities. It also expands learners' thinking and horizons and develops critical thinking, leading to higher levels of accomplishment. A global citizenship approach provides the meaningful wider contexts necessary for language to be fully understood. It enables learners to appreciate a range of perspectives, exploring how texts from different social, historical and cultural contexts influence values, assumptions and a sense of identity. The concept of critical cultural awareness [3, p. 63] is suggested in designing the course of Practical English for the 1st year students. The concept of critical cultural awareness presents an ability to engage with social reality. The competence is based on cognitive, evaluative and action-oriented criteria. It develops the ability to think critically, evaluate using the basis of explicit criteria, particular perspectives, practices and products in one's own and other cultures. Such an objective is clearly defined and lends itself to transparent evaluation, at the same time suggesting a methodology for developing that skill.

Thus, the emphasis of global citizenship on real-life learning in both local and global settings is a great way to inspire learners and demonstrate the purpose of English. In the ever-changing, information-rich society, it is essential that young people develop a broad range of literacy and communication skills to participate fully in society. Global citizenship provides practical opportunities for learners to develop self-expression and communication skills to interact with others in their own communities and more widely. For example, instead of writing persuasive letters for fictional audiences, learners can write real letters to their local authorities about issues important to them. Instead of writing imaginary speeches, learners can write and perform speeches sharing their response to local-global issues with others in their university or city community.

The development of intercultural competence leads to a critical cultural awareness and a political awareness of oneself as a citizen of his / her own country and of the world. This is because language teachers have special opportunities to contribute to developing the global vision and involvement of their students. Being engaged with the important social, economic and political issues is a guided process, through which students improve their language and intercultural competence. Knowledge about the social and political organization of society requires more critical thinking and better analytical skills. Besides, they are in an area where university education is expected to have developed elementary knowledge with a view of the home culture. The course in Practical English is expected to bring a comparative focus with the British culture. It is also important that the delivery mode reflects the principles of intercultural education. To that end, most of the activities are designed as group activities; special tasks involve collective forums for discussing issues and arriving at collective decisions. Time is allotted for every student to voice his or her opinions on the issues. The course adopts a broad understanding of language competence, combining knowledge about society, communication and language, language and intercultural skills. The scope of knowledge from previous language learning experiences is 'promoted' to a higher level. The target skills are of analytical nature as well as practical skills such as negotiating a common view, group projects, working collectively and sharing with a wider student community.

As it is understandable from the above mentioned, learning English motivates students, helps improve their language skills and makes a step towards developing citizenship skills by: a) keeping students informed about current events; b) developing critical thinking skills; c) providing information about the target society, including information about attitudes to certain phenomena; d) developing their understanding of civil society; e) instilling attitudes of tolerance to diversity.

Preservation and democratic improvement include respect for the value and dignity of each person, civility, tolerance, compassion. In fact, when students combine all these, they strengthen their particular and distinctive commitment and devotion toward human rights and equality that can certainly move their nation towards sustainable peace and development.

It's necessary to recognize students as complete human beings in all aspects of teaching and learning process. This moves students towards the ultimate goal of creating autonomous and responsible individuals who can make decisions for themselves. Therefore, citizenship education in the language classroom is part of a broader approach to education that incorporates all these factors and also involves various participants concerned with educating young people for effective and responsible citizenship, including parents, governmental and nongovernmental organizations in the area. It is in this context that citizenship education should be cross disciplinary, participative and interactive related to life. This relationship is conducted in a non-authoritarian environment, familiar with the challenges of social diversity and co-constructed with parents and the community and non-governmental organizations as well as the university. As discussed below, these different components of citizenship education have important implications for the content, interactions and activities in any active language classroom.

The content for classes of a foreign language needs to be sufficiently transparent for the students. Selection and organization of educational content is a perfect way to directly convey citizenship education and democratic values in the language classroom. In fact, developing a culture of citizenship among the students of the Faculty of Foreign Languages through language communication is essential for their education and fosters in them creativity and initiative necessary to become good citizens. Accordingly, R. Katula [8, p. 33] specifies that one technique of evoking these topics is to unambiguously teach the cultural components of the language. In this way, the students are expected to cultivate an open-minded and tolerant attitude towards the language, its speakers and its culture. All in all, this will make students attach great importance to the culture of peace, the identity and the values of the language, which can help these learners to internalize ways the language fosters harmony through communication. As a matter of fact, majority of the lecturers strongly determine that cross cultural awareness is a two-way process since it activates students to cultivate not only an understanding attitude towards the target culture but also the traditions of nonviolent communication. To L. Ede [6, p.98], such an attitude also concerns the members of the target culture community, but also a positive attitude towards their own ways of life. A teacher can still vividly mentor the situation by choosing appropriate contents of the courses to teach. In fact, such contents will hopefully allow students to involve in serious discussions and debate about substantial social and global issues that will certainly develop critical skills that they can transfer outside of the classroom. An essential element of good citizenship education is achieved when a teacher creates a democratic attitude by discussing a relevant topic in a classroom environment that is encouraging and supportive of a free exchange of information and ideas. This is what teachers in all countries and in all discussions referred to as a classroom situation in which students show mutual tolerance for various attitudes and esteem for the dignity and worth of each fellow inside and outside the classroom. Cultivation such attitudes culminates into reciprocal respect and this is what teachers aim at in their classes of citizenship education.

Conclusion. This research paper has investigated educating university students toward the principles of citizenship education through language classroom communication. In fact, preparing university students to be good citizens by using the ideology of citizenship education is a far-reaching educational endeavor that overlaps with foreign language education. Language lecturers can easily fix to these ethics with every feature of language classroom. This goes in the form of cautious importance of the contents each lecturer selects, the various activities they engage students in, as well as the nature of exchanges that happen in the lecturers' minds in their classes.

The importatnt aim of such an attitude is to enhance students' effective involvement into the class activities. Indeed, for the lecturer, this remains a sure way that moves students into developing open-minded communication through language in order to acquire strategies, skills and the sense of responsibility for the learning process. Lecturers initiate a language environment in which students become collaborative citizens who practice tolerance and mutual respect. This depicts how lecturers act as facilitators who induce students to follow citizenship education and actively get motivated for it through communication in a language class.

Foreign language activities develop effective communication, critical literacy and thinking skills which lead to higher achievement. They deepen cultural understanding and improve learners' awareness of their own values and assumptions, develop language knowledge which reflects the cosmopolitan nature of English in a changing world. All this enables learners to explore how language is used to represent the world and the ways people experience it.

A foreign language teacher engages learners through the use of real-life stories and situations to develop their reading, writing and spoken language skills, motivates learners to deepen their understanding of local and global issues, challenges learners' current perspectives and values. Thus, a foreign language classroom environment benefits to the wider world:

- enables learners to apply their language learning to local and global issues;
- encourages learners to value diversity and otherness;
- gives learners confidence in sharing their learning with real audiences;
- equips learners with the knowledge, understanding, values, attitudes and skills that will enable them to contribute towards a more just and sustainable world.

More options need to be explored in terms of employing citizen education concepts, such as human rights, forms of citizen participation in society, and comparing the content of terms associated with active citizenships in different languages, among others.

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ВІДОМОСТІ ПРО АВТОРА

Надія Іваненко – кандидат філологічних наук, доцент кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: порівняльна і міжнародна освіта, громадянська освіта, викладання англійської як іноземної мови.

УДК 371. 3 : 111. 253

TEXTUAL COMPETENCE IN TRANSLATION FROM UKRAINIAN INTO ENGLISH: IN SEARCH OF A CONSTRUCT

Tamara KAVYTSKA (Kyiv, Ukraine)

У статті визначено структуру текстотвірної компетентності в перекладі на іноземну мову як складової фахової компетентності перекладача. Запропонована трикомпонентна структура є результатом теоретичного аналізу найбільш поширених моделей фахової компетентності перекладача, робочих навчальних програм з практики перекладу для магістрів кількох вузів України та зарубіжних освітніх стандартів. Розроблена модель пройшла апробацію під час експериментального навчання магістрів-майбутніх перекладачів Інституту філології КНУ імені Тараса Шевченка.

Ключові слова: *текстотвірна компетентність, переклад на іноземну мову, фахова компетентність перекладача, модель компетентності.*

В статье решается проблема определения структуры текстовой компетенции как составляющей компетентности в переводе на иностранный язык. Предлагаемая трехкомпонентная структура является результатом теоретического анализа наиболее распространенных моделей переводческой компетентности, рабочих программ по практике перевода для магистров нескольких вузов Украины, а также зарубежных образовательных стандартов. Разработанная модель прошла апробацию в процессе экспериментального обучения магистров-будущих переводчиков Института филологии КНУ имени Тараса Шевченко.

Ключевые слова: *текстовая компетенция, перевод на иностранный язык, переводческая компетентность, модель компетентности.*

The article defines the componential structure of textual competence in translation into a foreign language as a constituent of Translator competency. The construct has been built based on the theoretical analysis and interpretation of the most accepted Translator competency models, national syllabi for training translators within Master's programmes as well as international educational standards. The suggested model was tested and validated in the process of experimental training of masters majoring in Translation Studies with the Institute of Philology, Taras Shevchenko National University of Kyiv.

Key words: *Textual competence, translation into a foreign language, Translator competency, competence model.*

The training objectives, formulated in terms of competences to be acquired, are currently viewed as priorities in most translation training settings including Ukraine. In the context of building competency in translation from Ukrainian into English (L2 translation), we prioritize *textual competence (TC)*. The indicated focus in training stems from viewing translation as an act of interlanguage and intercultural communication between the texts involved in the translation process. In the process of modeling and building a TC, we conceptually rely on PACTE's approach towards developing a Translator competency [8]. The modeling procedure in the framework of this study was carried out with a pedagogical purpose in the context of L2 translation training.

Paradoxically, despite the fact that several researchers (Kelly, 2000; Kiraly, 2000; Pavlović, 2007; Stewart, 2008) have made efforts to model an L2 translation competency, the structure of the TC as its constituent has not been specified yet. Moreover, there are few investigations that purposefully focus on this component. Thus, the ***objective*** of this article is to reconsider the definition of the TC in L2 translation and present its construct with a view to testing it empirically.

The necessity of building a TC in translation is linked to a high level of textual complexity and a wide genre variety of the texts meant for translation. Unlike interpreting, translation requires a higher level of equivalence and adequacy, which involves contrastive knowledge of typological discourse characteristics in L1 and L2 as well as the abilities to transfer them in translation. This requires that a translator should possess a developed TC which should be prioritized in L2 translation training.

Given that the objective of this research is to develop a construct for TC in L2 translation, the ***framework*** for the study is laid down by the following steps: 1) analysis of the available models of Translator competency (TrC) and educational translator training standards; 2) specifying the model of a TC competence in L2 translation by identifying its components. The ***methodology*** of the study mainly rests on *analysis and interpretation* of the selected TrC models and educational translator training standards.

Bearing in mind that we have to define a TC componential structure as clearly as possible in order to focus on the identified components in training, we deliberately resort to the analysis of those TrC models that have a TC as an independent component, the PACTE model being the only exception. This TrC model was selected for the analysis for two reasons: first, a TC is part of a bilingual sub-competence within this construct; second, the PACTE model is now overwhelmingly accepted in translation pedagogy. The idea behind the conducted analysis was to specify knowledge and skills which were explicitly or implicitly referred to as TC elements. The analyzed TrC models are presented in the table below:

Table 1

Translation competence models analyzed

№	Model/author	Sub-competences
1.	Neubert (2000)	Language, **textual**, cultural, subject, transfer
2.	Kelly (2002)	Communicative and **textual**, cultural, thematic, professional instrumental, psycho-physiological, interpersonal and strategic
3.	PACTE (2003)	**Bilingual**, extra-linguistic, knowledge about translation, instrumental, strategic + psycho-physiological components
4.	Komissarov (1997)	Language, communicative, **textual**, instrumental + personal qualities
5.	Schäffner (2000)	Linguistic, cultural, **textual,** domain/subject specific, (re)search competence, (re)search
6.	Campbell (1991)	**Textual,** disposition, proficiency

Apart from the above-mentioned TrC models, the syllabi for Master trainees in translation (5 Ukrainian universities) as well as European Master's in Translation (EMT) Strategy, 2009 were scrutinized [3]. Again, the purpose of the analysis was to clearly define the TC components to address them in the process of training as well as align them with the assessment criteria when measuring the level of TC acquisition.

Consequently, the analysis performed by the author has enabled defining a TC in L2 translation as a *set of contrastive textual knowledge and abilities to create various Target texts types that fit into a cultural pattern of a Source language.* Thus, having defined the competence under research, we further intend to specify its componential structure.

The presented definition implies that basic components of the TC in L2 translation involve knowledge and skills/abilities. However, taking into consideration the fact that the quality of translated products depends on the capacity to choose and make use of an appropriate external resource, we view this ability as an additional component of the TC structure. By external resources we understand objects (dictionaries, internet resources, reference literature) and subjects (field experts) as sources of information.

Noteworthy is the fact that an additional component may vary depending on the competence subjected to modeling and the character of translation activity. Conventionally, this component involves behavioural aspects, capacity to choose external resources, psycho-physiological qualities etc. Thus, the TC in L2 translation is a *three-dimensional construct that involves knowledge, skill/abilities and capacities*. We further describe the structure of the TC in L2 translation in detail and present it in the table below.

Table 2

The structure of TC in L2 translation

Textual competence in L2 translation		
Components		
1.	**Contrastive Textual Knowledge**	**Declarative** – knowledge of discourse and text types in L1 and L2; knowledge of genres and their conventions in L1 and L2; **Procedural** – knowledge of strategies and techniques appropriate for translation of a certain text type.
2.	**Skills and Abilities**	To paraphrase (lexically, grammatically, stylistically, pragmatically) in L1 and L2; to anticipate stylistically appropriate elements deleted from the text of a certain genre or discourse; to summarize in L1 and L2; to define the ST particularities which are relevant for L2 translation; to indicate genre-related functional markers in SL and TL; to predict possible translation problems; to understand and analyze a macrostructure of the ST; to transfer the ST composition and coherence in L2 translation; to analyze a microstructure of the ST; to transfer a microstructure of the ST in L2 translation; to analyze comparable texts and build up a glossary; to use comparable texts as the samples of authentic language (extensive reading in L2 for linguistic authenticity); to assess the quality and edit the TT; *to assess the quality and edit the ST (in case of necessity).*
3.	**Capacity**	To choose and make use of proper external resources in the process of translation

As the table shows, the first component – *"Knowledge"* – is the initial stage of acquisition of any competence within Translator competency. In our particular case, we start building a TC in L2 translation by enhancing contrastive textual knowledge which includes: a) *Declarative* knowledge, e.i. knowledge of discourse theory, textual genres and their functional characteristics in the two languages involved in translation; knowledge of text creation in source and target languages; knowledge of translation theory; b) *Procedural* knowledge, e.i. knowledge of strategies and techniques appropriate for translation of a certain text type.

The second component – " *Skills/abilities of text creation*" – was defined based on the analysis of a TC as a component of basic TrC models, theoretical and empirical researches in translation pedagogy as well as own observations of teaching and translation processes. Thus, when building a TC in l2 translation, we think it necessary to focus on the following *skills*: text compression; paraphrasing (lexical, grammatical, stylistic and pragmatic) and textual anticipation of stylistically appropriate elements deleted from the text of a certain genre or discourse [15, p. 208].

It is notable, however, that differentiation between skills and abilities in this article is of relative character, since the capacity to paraphrase stylistically, for instance, can be viewed both as a skill and an ability. By *skills* in this study we understand the capacity to perform cognitively elementary, non-complex and non-creative operations on the level of a sentence, paragraph or text fragment. By *abilities* we mean the capacity to perform cognitively complex and creative operations on the textual level.

Despite the fact that in the Ukrainian context they traditionally differentiate between the above-mentioned terms, we purposefully ignore our possible theoretical misinterpretation of them. Since the terminology of translation pedagogy is still undergoing the process of development, a precise definition of skills and abilities is beyond the scope of this article and thus requires a serious theoretical research.

As Table 2 shows, the skills are a minor constituent of the second TC component, whereas the abilities make up a major part of it. Thus, the *abilities* involve: to define the ST particularities which are relevant for L2 translation; to indicate genre-related functional markers in SL and TL; to predict possible translation problems; to understand and analyze a macrostructure of the ST; to transfer the ST composition and coherence in L2 translation; to analyze a microstructure of the ST; to transfer a microstructure of the ST in L2 translation; to analyze comparable texts and build up a glossary; to use comparable texts as the samples of authentic language (extensive reading in L2 for linguistic authenticity); to assess the quality and edit the TT; to assess the quality and edit the ST (if necessary) [15, p. 209].

Most skills and abilities presented above are common for both L1 and L2 translations. Our objective, however, is to reveal some particular skills or abilities which distinguish L2 from L1 translation competences. Thus, two abilities were specified by us based on personal experience in L2 translation and interviews with the translators engaged in Ukrainian-English translation on a regular basis.

The first one – editing the ST if necessary – has been a taboo in translation practice until recently. However, according to the interviewees' and our personal observations, 40% of Ukrainian ST (scientific, in particular) undergo editing by translators. This is mostly done with the aim of making the texts fit into L2 genre/ style conventions or publisher's requirements.

Another particular ability we would like to emphasize on is extensive and critical reading of L2 comparable texts for language authenticity. Sharing the definition offered by W. Teubert, we view *comparable* texts as authentic texts in L1 and L2 which are similar in type, discourse, functional style, genre etc. but are not translated samples. The latter ones are referred to as *parallel* texts [13].

The third component – "*Capacity*" – involves the capacity to choose and make use of proper external resources in the process of translation. It is worth emphasizing that usage of a monolingual dictionary and comparable texts is prioritized by us in the L2 translation training process. The advantages of these resources were empirically proved by the researches within the cognitive theory of translation. Denying interlanguage equivalence as a phenomenon, they stress, in particular, that a preferential usage of a bilingual dictionary tends to lead to unsuccessful translation [11, p. 404]. Our own teaching experience shows that most students exercise difficulties choosing a correct equivalent among those offered by a Ukrainian-English translation.

The *Capacity* component of the TC in L2 translation involves a significant psychological constituent, since it represents a cognitive and behavioural strategy of a student in the process of solving a translation problem – the choice of a proper and effective external resource. It is this strategy that can lead to a student's failure to perform the translation task.

Having specified the structure of the TC in L2 translation, we intend to make use of its components in the process of training the first-year masters majoring in Translation Studies. We assume that designing special exercises that address every component of the developed model will contribute to the enhancement of TC in L2 translation acquired by the trainees.

The study, presented in this article, resolves the research question initially set:

Relying on a thorough examination of the Translator Competency models and educational standards, we define the TC as a system of underlying knowledge about text and text creation norms in 2 languages as well as skills and abilities to create various types of target texts that culturally fit into the target language norms. The componential structure of the TC in L2 translation has been specified. The TC model is viewed as a three-dimensional construct that involves contrastive textual knowledge, skills and abilities of text creation and the capacity to choose and make use of proper external resources in the process of translation.

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ВІДОМОСТІ ПРО АВТОРА

Тамара Кавицька – кандидат педагогічних наук, викладач кафедри методики викладання української та іноземних мов і літератур Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: риторична та когнітивна граматика; методика викладання перекладу; тестування та оцінювання іншомовних навичок та умінь.

УДК 811.139

THE USAGE OF *IT* TECHNOLOGIES FOR ENGLISH LANGUAGE TEACHING AT HIGHER EDUCATIONAL ESTABLISHMENTS

Ganna KHATSER (Zaporizhzhia, Ukraine)

У статті розглядається питання використання сучасних IT технологій у процесі викладання іноземної мови у вищих навчальних закладах. Наводяться та описуються провідні онлайн ресурси та програмні продукти, використання яких позитивно впливає на викладання та засвоєння матеріалу. Особлива увага приділяється перевагам цифрових класів та завдань у цифровому форматі порівняно з паперовим. Цифрові класи дозволяють студентам вивчати мову та користуватися своїми *гаджетами одночасно. Процес викладання відбувається таким чином, що студенти отримують завдання, виконують його та спілкуються із викладачем в онлайн просторі. Крім цього, позитивні зміни у запам'ятовуванні матеріалу та виконанні самостійних й індивідуальних завдань показало використання Google Docs. Цей ресурс дозволяє як індивідуальну, так й групову роботу, залишаючи коментарі у разі необхідності. Значний інтерес серед студентів викликають спеціальні онлайн ресурси, що направлені на творчій підхід вивчення мови. Серед найбільш популярних виступають AnswerGarden, Tricider та TEDEd Lessons. Перші два ресурси спрямовані на мозковий штурм з боку студента для запам'ятовування лексики та розвитку навичок письма та написання різних видів есе. Останній ресурс, TEDEd Lessons, поєднує в собі навички прослуховування, обзору матеріалу та написання. Теми, що студент може обрати, є актуальним та підходять для людей з різним колом інтересів. Також, це дає можливість вивчити нову лексику із тем, що ще не були розглянуті студентами. Окрему увагу приділено програмному продукту, що розроблений автором та використовується при вивчені структурної та семантичної побудови речень англійської мови та передачі їх рідною мовою.*

***Ключові слова**: ІТ технології, викладання іноземної мови, цифрові класи, завдання у цифровому форматі, паперові завдання, групова робота, індивідуальні завдання.*

В статье рассматривается вопрос использования современных IT технологий в процессе преподавания иностранного языка в ВУЗах. Перечисляются и описываются ведущие онлайн ресурсы и программные продукты, использование которых позитивно влияет на преподавание и усвоение материала. Особое внимание уделяется преимуществам цифровых классов и заданий в цифровом формате по сравнению с бумажными заданиями. Цифровые классы дают возможность студентам изучать язык и использовать для этого их электронные устройства одновременно. Процесс обучения строится таким образом, что студенты получают задания, выполняют их и общаются с преподавателем в онлайн пространстве. Кроме того, позитивные изменения в запоминании и выполнении самостоятельных и индивидуальных заданий показало использование Google Docs. Этот ресурс позволяет как индивидуальную, так и групповую работу, а также дает возможность оставлять комментарии, как студентов, так и преподавателя в случае необходимости. Значительный интерес среди студентов вызывают специальные онлайн ресурсы, которые основаны на творческом подходе в изучении языка. Самыми популярными среди них являются: AnswerGarden, Tricider та TEDEd Lessons. Первые два ресурса направлены на мозговой штурм при изучении и запоминании новой лексики, а также повторении уже выученных слов. Также, они позволяют развивать навыки письма разных видов эссе. Последний ресурс, TEDEd Lessons, объединяет навыки аудирования, поискового просмотра материала и написания разных видов письменных работ. Темы, которые студент может выбрать, актуальны и подходят для людей с разным кругом интересов. Это дает возможность обогатить свой словарный запас новой лексикой, которая еще не была рассмотрена на занятиях. Особое внимание в статье уделяется программному продукту, разработанного автором, и используемым при изучении структурного и семантического построения английского предложения и его передачи на родном языке.

***Ключевые слова**: IT технологии, преподавание иностранного языка, цифровые классы, задание в цифровом формате, задания в бумажном формате, групповая работа, индивидуальные задания.*

The article deals with the issue of implementing modern IT technologies into the process of teaching foreign languages at higher educational establishments. The prominent online resources and software products that have a positive impact on teaching and learning new material are listed and analyzed in the article. The special attention is paid to the issue of advantages of digital classrooms and tasks in comparison to tasks in paper format. Digital classrooms allow students to learn languages and use their gadgets at the same time. The process of teaching is organized in such a way that students get their tasks, complete them and if it is necessary communicate with a teacher online. Moreover, implementation of Google Docs to the teaching process has proved positive changes in memorizing new vocabulary and doing individual tasks and tasks for self-study. This resource provides opportunities for both individual and group work with the permission of making some comments by students and their teacher. Special online resources designed for the creative way of languages learning attract interests of many students. The most popular ones are: AnswerGarden, Tricider and TEDEd Lessons. The first two resources are brainstorming for studying new words and developing writing skills (such as writing different types of essays). The last one, TEDEd Lessons, combines listening, watching and writing skills. Topics for watching and discussions are diverse. Any student can choose something special. Thus, students can enrich their vocabulary by words that they have not known before. The special attention is paid to the software, ParSem, developed by the author and used while studying structural and semantic peculiarities of the English sentence and its representation in the native language.

***Key words:** IT technologies, foreign language teaching, digital classrooms, digital tasks, tasks in paper format, group work, individual tasks.*

According to data provided by Massachusetts Institute of Technology that has conducted research on the topic "The Future Thinking," the process of teaching has drastically changed for the last twenty years [2, p. 21]. Many new sources of information as well as ways with the help of which it is possible to exchange information and cooperate with different social groups have appeared. However, educational institutions, including higher educational establishments, use mostly teaching methodologies that are more suitable and conventional for them, or which they have been using in their practice for years.

The aim of the article is to study and describe IT technologies and programs used in the process of teaching the English language for students of both philology and non-philology departments at the university.

The methods to be used for reaching the aim are: – descriptive; – qualitative research, – observations, – comparison of different IT resources and their effectiveness; – analysis of the structural components of the IT technologies for teaching English as a second language (ESL).

The object of the research is the process of teaching English within the educational institutions, namely universities.

The subject is IT programs and courses designed for application in the process of studying foreign languages.

The process of English language teaching (ELT) has changed greatly in many aspects. Thus, in the beginning of the 20th century tutors used only printed materials in the classrooms. Sometimes they could add radio or video files to their courses. To make the process of teaching more effective, specialists created special language laboratories, where students spent their additional time trying to plunge into realities of the language they had been studying. During the second half of the 20th century, students started to use electronic resources, such as a computer, for searching for necessary information. Nowadays, in the 21st century, due to the rapid development of IT technologies, emergence of a great number of programs for e-books reading, sites for studying foreign languages, or on-line tasks for mastering different language aspects, teachers have begun using computers, iPads, and interactive boards for better teaching and presentation of the material.

Digital classes hardly differ from the ordinary ones. When students enter classes with all their devices in bags or pockets, teachers have to coordinate their work and to make digital devices work for them, not disturbing students from the teaching process [1]. Instead, they should help and attract the interest. Earlier in many western countries, and now in many Ukrainian cities, students are prohibited to use phones or iPads during the lesson. Especially, it concerns high schools. At higher educational establishments students are made either turn off or switch to silent mode and block their phones. Specialists thought that students were distracted and could not concentrate on the material. The question arises: “How can we help students to stay focused and not to lose the sense of statements while they are using their devices?” As one of the solution, it is necessary to show that they can become more skilled in the area of languages, more literate and intellectually developed when they use their devices. To achieve this goal, teachers are offered to:

- build the process of teaching in the way to make the most part of the material in digital form. Using moodle.com is one of the beat examples of this step. Now every educational establishment has its own Moodle platform with the list of disciplines offered by the institute or university. There teachers can publish their basic materials of the course as well as additional resources and worksheets for individual work.
- unite the class in the virtual space;
- organize cooperation of all students by providing group tasks;
- raise the level of students’ knowledge on using IT technologies in the teaching process;
- derogate from printed materials for self-control and individual tasks. It is better to give priority to on-line resources, where a student can individually complete grammar and vocabulary worksheets, work with podcasts, watch video materials in original and complete special tasks based on the watched data.
- change emphasis from paper notes (leave them only for class work if it is necessary) to digital ones. According to the research among the students of a higher educational establishment (Zaporizhzhia National University) conducted by the author, usage of Google Docs while completing tasks individually at home is one of the most optimal. Facilities of this system allow establishing closer cooperation between a teacher and a student without necessity to be next to each other. By choosing the function “Share by invitation” in Share options, only a student and a teacher can view documents, not permitting other members of the group to view or edit them.

For a work in groups teacher gives access to all members by choosing Sharing settings “Links to share” or sending personal invitations through emails. The advantages of this method are as follows:

- possibility to leave comments and inform a student about them immediately by notification sent automatically to his/her email. Due to it, there is a possibility of conducting a dialogue between a student and a teacher.

- access to see all changes done during the process of work on the document. It can be fulfilled by either a teacher who makes changes using different colors or underline mode, or by the function "Last changes" that opens a dialogue window with all changes.

- the option of additional information search on right spelling or the meaning of the word or a phrase used in the text in the wide web if there is Internet connection in the classroom.

The document saved and checked in such a way is an ideal alternative of home and individual tasks in paper format, because it reflects all mistakes and corrections done by the teacher. When required to solve a controversial issue, it is easy to involve an independent specialist from different part of the city, country or even the world. To allow him or her access will be enough for mutual actions. Moreover, such an option of tasks fulfilling withdraws from the agenda the problem of students cheating. It is impossible to do because of the function "save all changes automatically."

Nowadays there are many possibilities to create a multimedia virtual classroom. Based on the research, the most popular and productive ones for teaching ESL are:

1. Multimedia-English [4]. This resource allows a teacher to create a virtual class and add students to it. Each group of students has its own class with the special ID. The number of students is unlimited.

Here a teacher can: – place tasks in the board; – add links to the necessary material; – communicate with students in a special chat room; – send letters to the whole group or to a particular student; – place "alerts" – special notifications about the terms and time limits of the task. Creators of the site organized a special huge library where one can find video materials and already-prepared lessons designed for students with different levels of language knowledge.

2. AnswerGarden [5] is a brainstorm resource for mastering vocabulary. For example, you can enter a word, share the link with your students in the class, and give them task to add words connected with this main word (fig. 1). Then a teacher checks and discusses obtained results in the real time. Besides, students can continue completing this task at home. Students will not have an opportunity to enter words that are repeated. One word can be entered only one time.

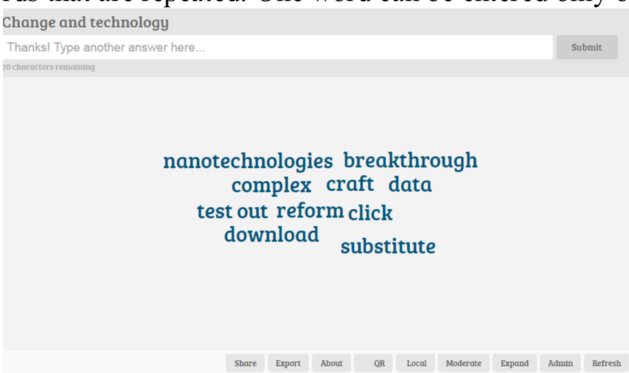

Fig. 1 Work with vocabulary on AnswerGarden

The site creates a word cloud that can be easily saved and exported to the particular place. Another function of this resource is to combine and save different clouds. Students can study vocabulary by working on their phones or iPads during the lesson. They can find meanings of new words. This type of the work engages all students to the process and teaches them how to be responsible. What is more important, it maintains their interest as they can use their devices without being punished. A further advantage is that students have useful materials for recording, watching and analysis.

3. Tricider is another tool for brainstorming [6].

Students can present their ideas in one column. The other column is for discussion and voting for these ideas. It is a useful resource for working individually both at home or at university. The author uses this resource while working on creative tasks that make students think about one particular topic and find possible decisions of solving a problem (fig. 2).

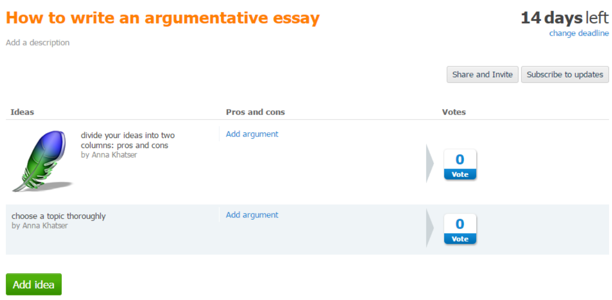

Fig. 2 Topic for the group discussion

The advantages of implementing Tricider to the teaching process are: – students can share their own ideas for presentations or speech preparation; – students can outline a problem and find a common solution; – every idea is thoroughly analyzed and estimated both by other students and a teacher if it is necessary; – it is one of the best ways to prepare students for group discussions (debates) in the classroom and for writing discourse essays.

4. TEDEd Lessons are a resource that combines listening, watching and writing skills of students [7]. It allows a teacher to use several options: – to create a lesson by him/herself; or – to use lessons published on the site. The process of choosing is rather easy due to special theme groups, such as: the arts, literature and language, health, social studies, teaching and education and many others. Each lesson consists of four blocks (fig. 3).

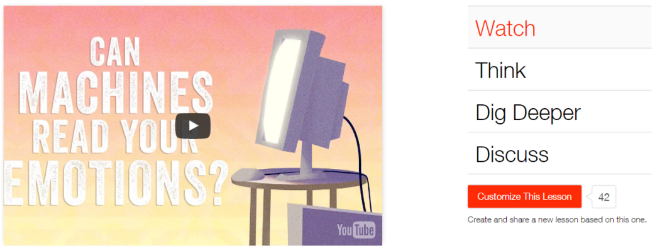

Fig. 3 The structure of TED lessons

The first one is ‘Watch’, when a student just watches a video and tries to understand it. The second one is ‘Think’, where a student is offered questions based on the video. The third one is ‘Dig Deeper’ created for providing additional material on the information given in the video. The fourth section is ‘Discussion’, where a particular topic for discussion is offered and students can join it.

5. ParSem program designed by the author for semantic analyses of the English texts and sentences. This program helps to visualize the process of dividing the sentence into semantic blocks and single words. It shows connection between words in the sentence, their part of speech and form. By displaying the tree structure of the sentence, a teacher simplifies a process of understanding the meaning of the sentence for students. While working with the text, they can enter their own sentences difficult for understanding and find semantic blocks. If it is necessary to translate the sentence, a student can find equivalences of the nuclear construction in the dictionary.

The number of online resources is countless in the modern visual reality. Any person can find something that is more suitable for him/her. In general, properly chosen IT technologies serve as a stimulus for students to start learning languages. Then, they can allow those people who do not have many opportunities to use the language they are studying in a productive way to broaden their sphere of communication and interconnection with other people. Several years ago blogging or wikis communication were wide spread among students and let them interact with their peers all over the world [3]. In the 2010s video conferences and chat rooms in Skype, iChat, Flash Meeting and other resources have taken the leading places in multilingual communication. These resources are easily shared between people and even educational establishments that make it possible to create discussion groups between students from different universities.

In the future the development of special linguistic programs based on the on-line materials and profound knowledge of linguistics and laws of philology for students of both philological and non-philological departments are planned and organized.

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ВІДОМОСТІ ПРО АВТОРА

Ганна Хацер – кандидат філологічних наук, доцент, доцент кафедри теорії та практики перекладу з англійської мови Запорізького національного університету.

Наукові інтереси: семантичний аналіз, дискурсологія, термінологія, міжкультурна комунікація, підмова комп'ютерних технологій, засоби перекладу фахової термінології, IT технології в навчальному процесі.

УДК 811.111'01:81'42

LEXICAL AND GRAMMATICAL COMBINABILITY OF LOCATIVE AND TEMPORAL PREPOSITIONS (*corpus-based and corpus-driven study*)

Yurii KOVBASKO (Ivano-Frankivsk, Ukraine)

У статті проводиться дослідження прийменників в сучасній англійській мові на основі корпусних підходів. Основна увага сфокусована на лексичній та граматичній сполучуваності локативних та темпоральних прийменників. На відміну від загальної концепції, що лексична та граматична сполучуваність репрезентується виключно за допомогою прийменникового доповнення, що визначається як права валентність, ми припускаємо, що ліва валентність, іншими словами залежний елемент, домінує під час визначення прийменників як окремого класу слів.

***Ключові слова**: прийменник, функціонально-граматична транспозиція, права і ліва валентність, залежний елемент, доповнення, корпусний підхід.*

В статье проводится исследование предлогов в современном английском языке на основе корпусных подходов. Основное внимание сосредоточенно на лексической и грамматической сочетаемости локативных и темпоральных предлогов. В отличие от общей концепции, где лексическая и грамматическая сочетаемость репрезентируется исключительно с помощью предложного дополнения, которое определяется как правая валентность, мы предполагаем, что левая валентность, иными словами зависимый элемент, доминирует во время определения предлога как отдельного класса слов.

***Ключевые слова**: предлог, функционально-грамматическая транспозиция, правая и левая валентность, зависимый элемент, дополнение, корпусный подход.*

The paper is an effort to combine corpus-based and corpus-driven approaches to study of prepositions in PDE. Much attention is given to the lexical and grammatical combinability of locative and temporal prepositions. In contrast to the general concept that lexical and grammatical combinability can be exclusively represented by prepositional complements, which can be defined as right-hand valency of prepositions, we propose that left-hand valency or dependents of prepositions predominate, while defining prepositions as a word class.

***Key words**: preposition, functional-grammatical transposition, left-hand and right-hand valency, dependent, complement, corpus-based and corpus-driven study.*

Preliminaries. Current research aims at drawing attention to one of the most frequently used word classes in PDE – prepositions, specifically PDE simple locative and temporal prepositions in combination with their left-hand and right-hand collocations (valency). The study attempts to identify lexical and grammatical combinations, including simple prepositions as their centres and conduct the corpus-based and corpus-driven analyses, what allows speaking of general tendencies in formation of prepositional phrases on the basis of PDE corpus-data and prevailing formal patterns. Simple prepositions of time and space were chosen for study as on the one hand they represent closed-class words in PDE, however on the other hand they are the most commonly used lexical units in English and the most productive units for subsequent formation of various potential complex prepositions, which already belong to an open subclass. In view of this, there is a linguistic non-conformity when lexical representatives of closed-class words (prepositions) become heads and main operators of an open subclass, created within this part of speech. In this respect the paper is an attempt to describe theoretical grounds and provide empirical data, which would be useful for further studies on prepositions, their ability to correlate with other parts of speech, especially speaking of "preposition-adverb-conjunction overlapping" in the English language.

Methods. The present study is based on lexical units, which belong to the word class of prepositions, namely those, including locative and temporal semes. Prepositions in PDE form a closed class of words and are limited in their number, for instance J. Essberger (2009) provides a general list of 150 prepositions, which are "*comprehensive at the time of writing, and represents all the prepositions currently found in a good English dictionary such as the Concise Oxford Dictionary*" (p. 6). Among them 94 lexical units are classified as modern one-word prepositions. Further on, we analysed these 94 lexical units to define, whether they possess locative and temporal semes and whether there is lexical-grammatical overlapping between them and adverbs and consequently 39 locative and temporal prepositions, *see column "Lexical Unit"* have been singled out and formed the bulk for the investigation. This limitation is of great significance in the perspective of a comprehensive research of functional-grammatical transposition between open and closed PoS. *Column "Total Quantity"* provides a total number of given lexical units defined as prepositions in the BNC, while *column "Quantity per mln"* describes a number of given prepositions per one million of word forms, according to the BNC data.

Since we deal with a universal issue, namely PoS theory, it would be reasonably to base the study not on separate discourses or texts, but on a corpus as "*a large collection of authentic texts that have been gathered in electronic form according to a specific set of criteria*" (Bowker, Pearson, 2002, p. 9).Therefore, the research has been conducted on the basis of the British National Corpus, which is a "*100 million word collection of samples of written and spoken language from a wide range of sources*" (BNC) and to perform the analysis and implement the objectives of the paper a "***corpus-based***" and "***corpus-driven***" approaches have been applied.

The primary goal of the "***corpus-based" research*** is to conduct the analysis of possible correlations within each of the word class, represented by a model "Lexical Unit $(LU)_1$ + PREP + Lexical Unit $(LU)_2$" in PDE, not only on the basis of a certain discourse, text domain, type or category, but carrying out a comprehensive research and evaluation of all accessible instances in the language. At the first stage we aimed at deriving the structures with left-hand valency, *see column "Left-hand Collocations"*. It is necessary to specify that units which take part in the research are situated "1" position to the left (left-hand valency) and "1" position to the right (right-hand valency) with local or temporal prepositions being the center of the combination. Every preposition and its left-hand collocations have been analysed and as a result a total number of types of left-hand collocations, *see subcolumn "Total Number"* has been defined. Then 5 most frequently used types of left-hand collocations have been identified *see subcolumn "Type"* and corresponding quantitative correlations including figures and percentage, *see subcolumn "Quantitative Correlation"* have been provided. Then, the same procedure has been applied to the structures with right-hand valency, *see column "Left-hand Collocations"* and respective subcolumns. Another column *"Type"* of collocations includes a range of abbreviations, namely: *NN1 – Singular common noun; NN2 – Plural common noun; VVN – The past participle form of lexical verb; VVD – The past tense form of lexical verbs; VVG – The -ing form of lexical verbs; AJ0 – Adjective (general or positive); VVI – The infinitive form of lexical verbs; AV0 – General adverb: an adverb not subclassified as AVP (Adverb particle) or AVQ (Wh-adverb); CJC – Coordinating conjunction; PUN – Punctuation: general separating mark AVP (Adverb particle); CRD – Cardinal number; NP0 – Proper noun; DT0 – General determiner-pronoun: i.e. a determiner-pronoun which is not a DTQ (Wh-determiner-pronoun) or an AT0*; *AT0 – article; DPS – possessive determiner-pronoun; PNP – personal pronoun; UNC – Unclassified items; PRF – preposition of.*

Therefore, on the basis of the abovementioned information Table 1 has been elaborated to get the idea of left-hand or right-hand collocations of locative and temporal prepositions in PDE.

Discussion and Results. The analysis of prepositions with their left-hand and right-hand collocations is quite significant as it helps as to elaborate formulae of right-hand and left-hand valency for prepositions, which is an objective of the "***corpus-driven***" analysis. All these provided us with necessary factual data for the subsequent “***corpus-driven***” research, which will help to “*build up the theory step by step in the presence of the evidence, while observation of certain patterns leads to a hypothesis, which in turns leads to the generalisation in terms of rules of usage and finally finds unification in a theoretical statement”*(Tognini-Bonelli, 2001, p. 17).

Thus, on the basis of the achieved results we have analyzed left-hand and right-hand valency of prepositions in PDE and determined common and preferable syntactic positions for prepositions in combination with their left-hand and right-hand valency and as a result deduced a formula, which can be applied to other lexical units while defining them, as well as suggest a hypothesis, that prepositions due to their original syntactic structure and semantics provide grounds for functional-grammatical transposition, which leads to “preposition-adverb” and “preposition-other PoS” overlapping.

Table 1

Lexical and grammatical combinability of locative and temporal prepositions in PDE

№	Lexical Unit	*Total quantity*	*Quantity per mln*	*Left-hand collocations*				*Right-hand Collocations*			
				total number	*Type*	*Quantitative correlation*		*total number*	*Type*	*Quantitative correlation*	
						Units	*%*			*Units*	*%*
1	**Aboard**	**563**	*5.73*	*42*	**NN1**	***126***	*22.3*	*21*	**AT0**	***368***	*65.3*
					NN2	***65***	*11.5*		**NP0**	***52***	*9.2*
					VVN	***47***	*8.3*		**DPS**	***27***	*4.8*
					VVD	***42***	*7.4*		**NN1**	***25***	*4.4*
					VVG	***23***	*4.0*		**DT0**	***21***	*3.7*
2	**About**	**146934**	***1494.55***	***90***	**NN1**	***24648***	*16.8*	***84***	**AT0**	***40995***	*27.9*
					NN2	***16214***	*11.0*		**PNP**	***18433***	*12.5*
					AJ0	***13788***	*9.4*		**DT0**	***11344***	*7.7*
					VVI	***13110***	*8.9*		**NN1**	***11212***	*7.6*
					VVG	***9875***	*6.7*		**DPS**	***10876***	*7.4*
3	**Above**	**13165**	***133.91***	*79*	**NN1**	***2410***	*18.3*	***45***	**AT0**	***5309***	*40.3*
					NN2	***1433***	*10.9*		**DT0**	***2762***	*20.9*
					AV0	***1154***	*8.7*		**PNP**	***1091***	*8.3*
					CJC	***1020***	*7.7*		**DPS**	***941***	*7.1*
					PUN	***945***	*7.1*		**NN1**	***727***	*5.5*
4	**Across**	**20635**	***209.89***	*73*	**NN1**	***3983***	*19.3*	***53***	**AT0**	***13270***	*64.3*
					NN2	***2345***	*11.3*		**DPS**	***1405***	*6.8*
					VVD	***2070***	*10.0*		**NP0**	***1167***	*5.6*
					AV0	***1662***	*8.0*		**DT0**	***754***	*3.6*
					VVN	***1570***	*7.6*		**AJO**	***660***	*3.2*
5	**After**	**90000**	***915.44***	***88***	**NN1**	***15732***	*17.5*	***67***	**AT0**	***27344***	*30.4*
					PUN	***8697***	*9.7*		**DT0**	***11603***	*12.9*
					AV0	***8018***	*8.9*		**VVG**	***10865***	*12.1*
					NN2	***7779***	*8.6*		**NN1**	***8479***	*9.4*
					VVN	***4226***	*4.7*		**CRD**	***8224***	*9.1*
6	**Along**	**11796**	***119.98***	*71*	**NN1**	***2410***	*2.4*	***48***	**AT0**	***8978***	*76.1*
					NN2	***1498***	*12.7*		**DT0**	***567***	*4.8*
					AV0	***1291***	*10.9*		**DPS**	***387***	*3.3*
					VVD	***828***	*7.0*		**NP0**	***360***	*3.0*
					VVN	***777***	*6.6*		**AJ0**	***340***	*2.9*
7	**Alongside**	**2840**	***28.89***	*57*	**NN1**	***532***	*18.7*	***30***	**AT0**	***1147***	*40.4*
					VVN	***294***	*10.4*		**NP0**	***344***	*12.1*
					PUN	***248***	*8.7*		**AJ0**	***236***	*8.3*
					VVI	***214***	*7.5*		**DT0**	***233***	*8.2*
					NN2	***200***	*7.0*		**PNP**	***232***	*8.2*
8	**Around**	**22594**	***229.82***	***82***	**NN1**	***4997***	*22.1*	***56***	**AT0**	***11699***	*51.8*
					NN2	***3768***	*16.7*		**PNP**	***3645***	*16.1*
					VVN	***1720***	*7.6*		**NP0**	***2014***	*8.9*
					AV0	***1658***	*7.3*		**DPS**	***1477***	*6.5*
					VVD	***1257***	*5.6*		**DT0**	***701***	*3.1*
9	**Astride**	**115**	***1.17***	***23***	**NN1**	***22***	*19.1*	***11***	**AT0**	***81***	*70.4*
					VVG	***16***	*13.9*		**DPS**	***13***	*11.3*
					VVD	***14***	*12.2*		**PNP**	*7*	*6.1*
					PUN	***9***	*7.8*		**DT0**	***3***	*2.6*
					NN2	***7***	*6.1*		**AJ0**	***2***	*1.7*
10	**At**	**521623**	*5305.71*	*91*	**NN1**	*108402*	*20.8*	*78*	**AT0**	*173746*	*33.3*

					NN2	38798	7.4		NP0	61940	11.9
					VVN	31060	6.0		DT0	45476	8.7
					VVD	25606	4.9		NN1	43684	8.4
					AV0	24596	4.7		AV0	34666	6.6
11	**Before**	**42148**	***428.71***	***88***	NN1	10415	24.7	***54***	AT0	11864	28.1
					NN2	6189	14.7		VVG	10764	25.5
					AV0	4722	11.2		NN1	3873	9.2
					VVN	2894	6.9		PNP	2676	6.3
					PUN	2316	5.5		DPS	1979	4.7
12	**Behind**	**19056**	***193.83***	***82***	NN1	5306	27.8	***54***	AT0	7199	37.8
					NN2	1947	10.2		PNP	5859	30.7
					AV0	1105	5.8		DPS	1639	8.6
					VVD	992	5.2		DT0	978	5.1
					VVG	839	4.4		NP0	943	4.9
13	**Below**	**5376**	***54.68***	***69***	AV0	983	18.3	***39***	AT0	2776	51.6
					NN1	883	16.4		PNP	554	10.3
					NN2	583	10.8		NN1	425	7.9
					CJC	275	5.1		DT0	369	6.9
					VVN	204	3.8		DPS	330	6.1
14	**Beneath**	**4400**	***44.75***	***62***	NN1	1011	23.0	***31***	AT0	2363	53.7
					NN2	381	8.7		DPS	785	17.9
					VVN	323	7.3		PNP	609	13.8
					AV0	316	7.2		DT0	168	3.8
					VVD	271	6.2		AJ0	113	2.6
15	**Beside**	**5358**	***54.5***	***66***	NN1	1505	28.1	***34***	PNP	2468	46.1
					VVD	535	10.0		AT0	1732	32.3
					AVP	510	9.5		NP0	368	6.9
					VVG	359	6.7		DPS	329	6.1
					AV0	263	4.9		DT0	101	1.9
16	**Between**	**90191**	***917.38***	***89***	NN1	40939	45.4	***71***	AT0	25969	28.8
					NN2	14060	15.6		CRD	9803	10.9
					VVN	4567	5.1		NN1	9545	10.6
					VVI	2653	2.9		NN2	9441	10.5
					AV0	2553	2.8		AJ0	8025	8.9
17	**Beyond**	**10119**	***102.93***	***68***	NN1	1524	15.1	***52***	AT0	4433	43.8
					AV0	1004	9.9		NN1	1066	10.5
					VVI	767	7.6		DT0	1006	9.9
					NN2	746	7.4		DPS	941	9.3
					PUN	589	5.8		PNP	541	5.3
18	**By**	**508658**	***5173.84***	***90***	VVN	225352	44.3	***77***	AT0	168388	33.1
					NN1	69516	13.7		NP0	63340	12.5
					NN2	22732	4.5		NN1	51514	10.1
					AV0	19826	3.9		VVG	39814	7.8
					PUN	17964	3.5		AJ0	35478	7.0
19	**Down**	**9253**	***94.12***	***80***	NN1	2064	22.3	***42***	AT0	6402	69.1
					NN2	837	9.0		CRD	465	5.0
					VVD	740	8.0		NN1	448	4.8
					AV0	698	7.5		NP0	376	4.1
					AVP	578	6.2		UNC	321	3.5
20	**Following**	**1142**	***11.62***	***42***	VVN	382	33.5	***24***	AT0	676	59.1
					NN1	136	12.0		NP0	169	14.8
					CRD	134	11.7		NN1	67	5.9
					NP0	80	7.0		AJ0	38	3.3
					AJ0	78	6.8		DPS	36	3.1
21	**For**	**865253**	***8800.96***	***89***	NN1	259053	30.0	***76***	AT0	251755	29.0
					NN2	95767	11.1		NN1	135671	15.7
					AJ0	56851	6.6		DT0	68810	8.0
					VVN	51016	5.9		AJ0	66584	7.7
					PUN	45476	5.3		NN2	54660	6.3
22	**From**	**424945**	***4322.35***	***89***	NN1	95695	22.5	***79***	AT0	151320	35.6
					NN2	51607	12.1		NP0	51197	12.0
					VVN	39804	9.4		NN1	37762	8.9
					AV0	34699	8.2		AJ0	28463	6.7
					VVI	16429	3.9		DPS	26182	6.2
23	**In**	**1877602**	***19098.12***	***91***	NN1	452665	24.1	***74***	AT0	650018	34.6
					NN2	213930	11.4		NN1	296588	15.8
					VVN	151530	8.1		NP0	217740	11.6
					PUN	93255	5.0		AJ0	135870	7.2
					AV0	85935	4.6		DT0	118463	6.3
24	**Inside**	**7030**	***71.51***	***71***	NN1	1394	19.8	***24***	AT0	3545	50.4
					AV0	702	10.0		PNP	1153	16.4

					NN2	*560*	*8.0*		DPS	*866*	*12.3*
					VVN	*418*	*5.9*		NP0	*378*	*5.4*
					AVP	*400*	*5.7*		NN1	*250*	*30.6*
25	**Near**	**13887**	***141.25***	***73***	**NN1**	***3590***	*25.9*	***42***	**NP0**	***5496***	*39.6*
					PUN	***2421***	*17.4*		**AT0**	***5044***	*36.3*
					AV0	***1083***	*7.8*		**DPS**	***632***	*4.6*
					NN2	***880***	*6.3*		**PNP**	***540***	*3.9*
					NP0	***777***	*5.6*		**NN1**	***532***	*3.8*
26	**Off**	**20563**	***209.16***	***79***	**NN1**	***3536***	*17.2*	***65***	**AT0**	***10687***	*52.0*
					VVN	***2275***	*11.1*		**NN1**	***2087***	*10.1*
					NN2	***1828***	*8.9*		**DPS**	***1726***	*8.4*
					VVI	***1726***	*8.4*		**NP0**	***1484***	*7.2*
					VVD	***1637***	*8.0*		**PNP**	***1312***	*6.4*
27	**On**	**642664**	***6536.89***	***89***	**NN1**	***157728***	*24.5*	***80***	**AT0**	***259753***	*40.4*
					NN2	***64953***	*10.1*		**NN1**	***73258***	*11.4*
					VVN	***51853***	*8.1*		**NP0**	***66435***	*10.3*
					AV0	***27265***	*4.2*		**DPS**	***48575***	*7.6*
					VVI	***26118***	*4.1*		**AJ0**	***35858***	*5.6*
28	**Opposite**	**1091**	***11.1***	***50***	**NN1**	***342***	*31.3*	***12***	**AT0**	***556***	*51.0*
					PUN	***100***	*9.2*		**PNP**	***268***	*24.6*
					AV0	***86***	*7.9*		**NP0**	***152***	*13.9*
					VVD	***78***	*7.1*		**DPS**	***65***	*6.0*
					VVG	***50***	*4.6*		**DT0**	***22***	*2.0*
29	**Outside**	**11921**	***121.26***	***73***	**NN1**	***2637***	*22.1*	***42***	**AT0**	***6797***	*57.0*
					NN2	***1602***	*13.4*		**NP0**	***1607***	*13.5*
					AV0	***889***	*7.5*		**DPS**	***1117***	*9.4*
					VVN	***734***	*6.2*		**PRF**	***755***	*6.3*
					VVD	***438***	*3.7*		**NN1**	***409***	*3.4*
30	**Over**	**73796**	***750.62***	***87***	**NN1**	***20497***	*27.8*	***67***	**AT0**	***39993***	*54.2*
					AV0	***7731***	*10.5*		**NN1**	***5046***	*6.8*
					NN2	***7352***	*10.0*		**DPS**	***4967***	*6.7*
					VVN	***4506***	*6.1*		**NP0**	***4215***	*5.7*
					VVD	***2752***	*3.7*		**PNP**	***3581***	*4.9*
31	**Past**	**6262**	***63.69***	***61***	**DT0**	***1009***	*16.1*	***46***	**AT0**	***1832***	*29.3*
					VVD	***848***	*13.5*		**CRD**	***1762***	*28.1*
					NN1	***740***	*11.8*		**PNP**	***794***	*12.7*
					PUN	***448***	*7.1*		**NP0**	***535***	*8.5*
					CRD	***421***	*6.7*		**DPS**	***355***	*5.7*
32	**Round**	**11011**	***112.0***	***76***	**NN1**	***2385***	*21.7*	***47***	**AT0**	***6440***	*58.5*
					VVD	***1118***	*10.2*		**PNP**	***1235***	*11.2*
					NN2	***1009***	*9.2*		**DPS**	***1114***	*10.1*
					AV0	***978***	*8.9*		**NP0**	***639***	*5.8*
					VVG	***927***	*8.4*		**DT0**	***476***	*4.3*
33	**Since**	**17475**	***177.75***	***76***	**NN1**	***4709***	*27.0*	***40***	**CRD**	***5683***	*32.5*
					NN2	***1640***	*9.4*		**AT0**	***4234***	*24.2*
					VVN	***1599***	*9.1*		**NP0**	***1933***	*11.1*
					AV0	***1062***	*6.1*		**AV0**	***1788***	*10.2*
					NP0	***926***	*5.3*		**VVG**	***891***	*5.1*
34	**Through**	**71704**	***729.34***	***85***	**NN1**	***13436***	*18.7*	***73***	**AT0**	***34829***	*48.6*
					VVN	***6225***	*8.7*		**NN1**	***6451***	*9.0*
					VVD	***5292***	*7.4*		**DPS**	***5994***	*8.4*
					VVG	***5051***	*7.0*		**AJ0**	***5041***	*7.0*
					AV0	***4904***	*6.8*		**DT0**	***3555***	*5.0*
35	**Throughout**	**11438**	***116.34***	***76***	**NN2**	***2383***	*20.8*	***40***	**AT0**	***7543***	*65.9*
					NN1	***2306***	*20.2*		**NP0**	***1284***	*11.2*
					VVN	***1162***	*10.2*		**DPS**	***938***	*8.2*
					AJ0	***582***	*5.1*		**DT0**	***600***	*5.2*
					AV0	***475***	*4.2*		**NN1**	***410***	*3.6*
36	**Under**	**55022**	***559.66***	***87***	**NN1**	***11242***	*20.4*	***57***	**AT0**	***24038***	*43.7*
					NN2	***5752***	*10.5*		**NN1**	***11400***	*20.7*
					VVN	***4924***	*8.9*		**DPS**	***3989***	*7.2*
					PUN	***3422***	*6.2*		**AJ0**	***3651***	*6.6*
					AV0	***3154***	*5.7*		**NP0**	***2881***	*5.2*
37	**Underneath**	**970**	***9.87***	***58***	**NN1**	***195***	*20.1*	***26***	**AT0**	***467***	*48.1*
					CJC	***71***	*7.3*		**PNP**	***215***	*22.2*
					NN2	***64***	*6.6*		**DPS**	***86***	*8.9*
					AV0	***60***	*6.2*		**DT0**	***85***	*8.8*
					PUN	***59***	*6.1*		**AV0**	***24***	*2.5*
38	**Up**	**7909**	***80.45***	***78***	**NN1**	***1908***	*24.1*	***48***	**AT0**	***4056***	*51.3*
					NN2	***654***	*8.3*		**UNC**	***675***	*8.5*

					VVD	***600***	*7.6*		**NN1**	***542***	*6.9*
					AV0	***528***	*6.7*		**CRD**	***534***	*6.8*
					PUN	***361***	*4.6*		**NP0**	***421***	*5.3*
39	**Within**	**44268**	***450.27***	***88***	**NN1**	***11079***	*25.0*	*47*	**AT0**	***24203***	*54.7*
					NN2	***7207***	*16.3*		**CRD**	***4271***	*9.6*
					VVN	***3669***	*8.3*		**DT0**	***2481***	*5.6*
					AV0	***2309***	*5.2*		**DPS**	***2238***	*5.1*
					PUN	***1748***	*4.0*		**NN2**	***2060***	*4.7*

Left-hand valency. The left-hand valency of prepositions is neglected in linguistic studies as right-hand valency is considered to be a predominant factor, when speaking of prepositions and prepositional phrases. However, we believe that left-hand valency preoccupies even more significant place in functional-grammatical transposition studying, than a prepositional complement (Kovbasko, 2014, p. 27). Applying the "***corpus-based***" analysis, see Table 1, the following results have been obtained: the total number of the possible left-hand collocations ranges from 23 to 91 PoS combinations, with the following correlation – the more specialized, semantic-specific preposition is, the less number of left-hand collocations it obtains, for instance ***astride*** (23 combinations), ***aboard*** (42), ***following*** (42), ***opposite*** (50), ***alongside*** (57), and vice versa, when prepositions acquire almost twice as much combinations as the mentioned above ones, being characterized by a wide range of meanings, like: ***at*** (91 combination), ***in*** (91), ***by*** (90), ***about*** (90), ***on*** (89) etc. Such high frequency can also be explained by their use in two-constituent structures, the so-called phrasal verbs, where lexical units with targeted semantics are used much rarely, than prepositions with wide and obscure semantics.

Another factor is the type of the left-hand collocations. It requires detailed analysis as it will help to elaborate a unified pattern of left-hand valency for prepositions. Thus, the "corpus-based" analysis testified that exist up to 91 PoS combinations inherent to prepositions of time and place. However, as our statistics says, first 5 most frequently used combinations for every preposition in particular form the major bulk of all variants, while the rest usually are not common.

In the course of the research we have analyzed these 5 most commonly used left-hand collocations for each of 39 lexical units, see Table 1 and discovered that they are represented by 14 types of collocations, what constitutes 55.1% of all 91 PoS combinations, which can be used in a left-hand position. However, the quantitative relationship between them is not identical: ***NN1 – 21.5%; NN2 – 9.1%; VVN – 6.6%; AV0 – 5.9%; VVD – 3.5%; PUN – 2.9%; VVG – 1.4%; VVI – 1.1%; AJ0 – 0.7%; CJC – 0.5%; NP0 – 0.5%; CRD – 0.5%; AVP – 0.5%; DT0 – 0.4%***.

Due to the detailed explanation of the items given above we may see that nouns, including ***NN1, NN2*** and ***NP0*** predominate – ***31.1%,*** while verbs, including ***VVN, VVD, VVG*** and ***VVI*** follow them – ***12.6%***. Rest parts of speech and combinations are not as significant as the statistics shows. However, Noun collocations constitute only 1/3 of all possible combinations, i.e. they predominate in comparison with others, though do not constitute an absolute majority. These results let us elaborate the first part of a prepositional model "***Noun/Verb + Prep + LU_2***". Therefore, not always prepositions must be regarded as a part of prepositional phrases following nouns.

Right-hand valency. The right-hand valency of prepositions or the so-called complement is determined to be the essential criterion in identification of preposition as PoS, as well as preposition-adverb delimitation. It is highly important to perform the "***corpus-based***" analysis to define major types of complements and their models. The analysis shows, see Table 1, that a number of right-hand collocations ranges from 11 up to 84 PoS combinations – more detailed analysis depicts that that such lexical units as ***astride*** (11 combinations), ***opposite*** (12), ***aboard*** (21), ***following*** (24), ***inside*** (24) etc. are characterized by the lowest number of right-hand collocations, while such lexical units as ***about*** (84), ***on*** (80), ***from*** (79), ***at*** (78), ***by*** (77) etc. display the highest levels of right-hand valency. This fact proves our hypothesis – the more specialized, semantic-specific preposition is, the less number of right-hand collocations it obtains and it is clearly demonstrated by the variety of semantic meanings of the units with a high number of right-hand collocations.

Prepositions of time and place in PDE are characterized by a plurality of complement types, taking into consideration maximum 84 PoS combinations used after prepositions. The analysis was focused on 5 main combinations for every preposition, as in all cases these 5 PoS variants make the bulk of combinations.

Thus, the analysis of these 5 most frequently used PoS complements for each of 39 lexical units, see Table 1, shows that prepositional complements are usually represented by 13 PoS combinations, characterized by the following quantitative correlations: ***AT0 – 46.2%; PNP – 6.8%; NP0 – 6.7%; NN1 – 6.2%; DPS – 5.6%; DT0 – 3.8%; CRD – 2.6%; AJ0 – 2.0%; VVG – 1.3%; NN2 – 0.6%; AV0 – 0.5%; UNC – 0.3%; PRF – 0.2%***.

The research discloses that the most common prepositional complements are articles, proper and common nouns and determiner-pronouns, which in general form Noun Phrase complements and this gives factual evidence to support classical theory of prepositions as units followed exclusively by noun phrase complements. However, it will be incorrect to state that Noun Phrase (including various PoS combinations with articles, nouns, pronouns-determiners) is the only possible complement for prepositions as the highest possible number of combinations is 84, nevertheless the statistics proves that Noun Phrase complements prevail in the right-hand valency –***75.9%***. The number of other combinations is numerous, but they are rarely used in language. Therefore, the results of the research let us assume that the second part of the valency model is represented by a Noun Phrase (in all variety of its forms given above) "***LU_1+ Prep +NP***".

Right-hand vs left-hand valency. The first point to be mentioned is correlation of the right-hand and left-hand collocations. The range of the former is from 23 up to 91 combinations, while the range of the latter equals from 11 to 84 collocations, and in that way the diversity of the left-hand collocations is higher than the variety of the right-hand collocations, not only in general correlation, but also concerning each unit separately, see Table 1. Such high number of combinations displays that prepositions in PDE are distinguished by a great combinability and can be defined as copulative units, characterized by their individual semantic meanings, due to which they contribute to discourse coherence. There are discussions as to the "meaningless nature of prepositions", see (Kemmer and Shyldkrot, 1996, p. 364; Tseng, 2000, p. 64). We can partially agree with these statements, taking into consideration prepositions separately (lexical level) or prepositions in combination with their complements (lexical and grammatical level), as the latter are commonly believed to be the only significant patterns worth analyzing. However, on the discourse level we assume that prepositional complement is just a combination of meanings of prepositions with their left-hand collocations (dependents), see (Kovbasko, 2014, p. 28) and make a hypothesis that not types of complements define preposition as a part of speech, but vice versa, prepositions in combination with their dependents may determine complements and their specific types, and only in discourse they start functioning as indispensable and meaningful elements of speech. Let's consider the following sentences:

1) *On his previous visits to Larksoken he had seen Martyr's Cottage spread out beneath [- him] ….*

2) *He led the group out of the church and, in a ring of torchlight, examined each window and the snow beneath* [+ ***the window/windowsill***]

3) *He stood beneath the apothecary's sign, dagger still drawn; two cats raced by, screeching and squabbling over the half-gnawed body of a rat*

In the examples above single underlining marks the prepositions, dotted line indicates the complements, double underlining points out the lexical dependents and undulated line denotes the discourse dependents.

In sentence 1 it would be quite possible to omit the NP complement, as the combination "*discourse dependent + preposition*" is enough to understand the place/direction described by the preposition. In sentence 2 the complement has been already left out by the author, due to the readers' ability to reconstruct it on the basis of the discourse dependent. Referring to sentence 3, it must be admitted that the context of the paragraph gives us an opportunity to get the idea of the place where the action takes place (apothecary) and on the basis of this readers might guess the place where the character is standing. However, the author introduces the complement in example 3 in order to specify the whereabouts of the character. In general, it proves that complements are rather optional and subjective elements, which may be either omitted, if all required information is already given in dependents, or introduced in a sentence if a context requires additional information or an author wants to specify or accentuate some points.

Another observation is quantitative correlation between right-hand and left-hand valency of prepositions – the less number of dependents a preposition has, the less number of complements it governs and vice versa. Moreover, the variety of dependents and complements depends on prepositions, i.e. their semantic meanings – the more specified meaning is the less number of dependents and complements the preposition has. Analyze the following combinations (LED):

a) *23 dependents* + **astride** + *11 complements*:

b) *42 dependents* + **aboard** + *24 complements*

c) *91 dependents* **+ at +** *78 complements*

d) *91 dependents* **+ in** + *74 complements*

Such items as ***astride*** and ***aboard*** are characterized by a limited number of meanings (2 for each), which are rather specified and have a less number of dependents (23 and 42 respectively) and complements (11 and 24 respectively) than ***at*** and ***in***, semantic range of which is quite wide and diverse (18 and 28 correspondingly), representing not only semes of time or place, but both of them and even other semes. Thus, every specified seme introducing its own meaning implements own dependents and complements. However, this conclusion requires additional comprehensive definition analysis of all prepositions, paying attention to the spheres of meanings, their orientation.

Conclusions. To sum up the results of the corpus-based and corpus-driven research of locative and temporal prepositions in PDE we conclude:

- left-hand valency of locative and temporal prepositions always prevails over right-hand valency in its variety – from 23 up to 91 and from 11 up to 84 respectively;
- the more specialized semantic-specific preposition is, the less number of left-hand collocations (dependents) it obtains and vice versa;
- the variety of dependent types is in correlation with the complement types – the more types of dependents a preposition has, the bigger number of complements it governs;
- taking into consideration left-hand and right-hand valency we may deduce a general formula for a traditional prepositional combination – "***Noun/Verb + Prep + NP".*** Therefore, conventionally (PDE corpus research) prepositions follow nouns or verbs and govern noun phrases;
- Further research is required in order to analyze correlation between ambiguous lexical units, which at the same time are defined as various classes of words and this should be done on the basis of PDE corpus analysis. However, we hypothesize that all significant changes, alterations and shifts have been taking place in the course of their formation, what determines the necessity to study these lexical units in diachronic perspective and with the help of historical corpora.

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ВІДОМОСТІ ПРО АВТОРА

Юрій Ковбаско – кандидат філологічних наук, доцент, доцент кафедри англійської філології Прикарпатського національного університету імені Василя Стефаника.

Наукові інтереси: історична прагмалінгвістика, функціональна граматика, прагмасемантика.

УДК 811.112'2 23:316.77 (043.3)

EIGENNAMEN ALS BASIS FÜR WORTBILDUNG IN DEUTSCHEN SMS-BERICHTEN

Larysa KOVBASIUK (Kherson, Ukraine)

Стаття присвячена дослідженню словотвору в смс-повідомленнях на матеріалі власних назв сучасної німецької мови. Встановлюються типи німецьких власних назв, розглядається їхня класифікація, окреслюються джерела їхнього походження. Вивчаються способи словотвору (словоскладання, деривація, конверсія, скорочення, контамінація) та окреслюються найпоширеніші моделі словотвору. У першу чергу аналізуються образні словотвірні одиниці з власними назвами з непрямим значенням. Досліджується вживання як відомих узуальних, так і креативних, оказіональних одиниць з власними назвами в німецьких смс-повідомленнях.

***Ключові слова**: німецька мова, словотвір, власна назва, вживання, смс-повідомлення.*

Статья посвящена изучению словообразования в смс-сообщениях на материале имён собственных современного немецкого языка. Определяются типы немецких имён собственных, рассматривается их классификация и источники происхождения. Изучаются способы словообразования (словосложение, деривация, конверсия, сокращение, контаминация) и очерчиваются наиболее используемые словообразовательные модели. В первую очередь анализируются образные единицы с именами собственными. Изучается использование как известных узуальных, так и креативных, окказоональных единиц в немецких смс-сообщениях.

***Ключевые слова:** немецкий язык, словообразование, имя, использование, смс-сообщение.*

The article is devoted to the investigation of the word formation in a text messaging service. The investigation is based on the proper names of Modern German. The categories of proper names, their classification and the sources for the proper names are analyzed and pointed out. The article has a close look at the types of the word formation (compounding, derivation, conversion, shortening, blending). It also examines the most common models of the word formation. First of all, the creative units with the proper names are provided in the paper. The usages of words with usual and occasional meaning in a short message service (SMS) are under study.

***Key words:** German, word formation, proper name, usage, short message service.*

Jede Weltsprache ist kein starres Gebilde, sie unterliegt ständigen Veränderungen auf allen Ebenen des Sprachsystems. Täglich entstehen neue Wörter im Gegenwartsdeutschen, während sich andere Wörter veralten und verschwinden, deshalb gehören der Umgang mit Wortbildung und ihre vielseitige Analyse zu den wichtigsten Schwerpunkten der modernen Germanistik. Neue Wörter sind aus dem Sprachgebrauch nicht wegzudenken, deshalb sollte man den modernen Wortbildungen dementsprechend eine präzise Aufmerksamkeit schenken. Die Wortbildungslehre darf schon auf eine lange Tradition in Germanistik zurückblicken. Zu den renommierten deutschen Linguisten, die sich mit der Analyse der Wortbildung beschäftigen, gehören u.a. E. Donalies, W. Fleischer, C. Friedrich [3; 5; 6]. Was die Studien von Wortbildungsmustern in der SMS-Kommunikation betrifft, erwähnen wir die Arbeiten von P. Schlobinski und T. Siever [13; 14].

Besonders interessant sind unseres Achtens solche Wortbildungen im Deutschen, die aufgrund der Eigennamen, der spezifischen Elementen des Sprachsystems mit formalen, semantischen und pragmatischen Eigenschaften, entstanden sind. Aber die Forschungen zur Rolle der Eigennamen bei der Wortbildung in der SMS-Sprache sind kaum vorhanden. Das bestätigt die **Aktualität** des ausgewählten Themas.

Das **Ziel** dieses Beitrags besteht darin, die Eigennamen als Basis für Wortbildung festzustellen, besonders typische Wortbildungsmuster zu charakterisieren und Wortbildungen mit Eigennamen in der SMS-Botschaften zu forschen.

Zu den wichtigsten **Aufgaben** des Beitrags gehören: 1) Erstellung einer Liste der Eigennamen; 2) Analyse und Systematisierung der Eigennamen; 3) Beschreibung der wichtigsten Wortbildungstypen und der Wortbildungsmuster; 4) Untersuchung der Wortbildungen mit Eigennamen in den SMS-Berichten.

Die vorliegende Studie basiert des Weiteren auf dem **Korpus** von 250 Wörtern, die aus renommierten Wörterbüchern gesammelt worden sind [4; 7; 10-12]; auf dem SMS-Korpus von 265 Texten der 12 Studierenden im Department Germanistik und Nordistik an der Ludwig-Maximilians-Universität München im Jahre 2014, die ihre SMS-Berichte über den Zeitraum von 2 bis 3 Wochen hinweg protokolliert haben; auf dem Korpus von SMS-Botschaften, die aufgrund der Recherche im Netz auf der deutschen Webseite chatvongestern-nacht.de gesammelt worden sind [2].

Eigennamen (Nomina propria) sind spezifische Elemente eines Sprachsystems mit bestimmten formalen, semantischen und pragmatischen Merkmalen, ihr Erwerb und ihre Speicherung ist auch bestimmt geprägt. Die Eigennamen haben sich im Wesentlichen aus einzelsprachlichen Appellativen entwickelt oder lassen auch einzelsprachlich markiertes lexikalisches Material erkennen, sie können zum Appellativ werden. Außerdem sind Eigennamen und die mit ihnen identifizierten Referenzobjekte sowie das damit verbundene Wissen ein wesentlicher Bestandteil einer Sprach- und Kulturgemeinschaft. Da sie spezifische Elemente eines Sprachsystems bilden, stellt ihre Übersetzung (oder eben Nicht-Übersetzung) ein schwer wiegendes Problem dar [16].

Es gibt viele Klassifikationen der Eigennamen, wir haben für unsere Forschung die Klassifikation von G. Bauer ausgewählt. Laut dieser Klassifikation teilt man Eigennamen in folgende Gruppen [1, S. 51-62]: 1) Personennamen (Anthroponyme): Vornamen und Familiennamen; 2) Örtlichkeitsnamen (Toponyme): Choronyme, Hydronyme, Oronyme usw.; 3) Objektnamen (Ergonyme): alle von Menschen geschaffene und für Produktion dienende Einrichtungen, Produkte (Betriebe, Fabriken, Transportmittel, Warennamen, Büchertitel, Fernsehsendungen ect.); 4) Ereignisnamen (Praxonyme): von Menschen getragene oder verursachte Ereignisse und Aktivitäten (Kriege, Verträge, Konferenzen) und 5) von Menschen unabhängige Ereignisse (Phänonyme): Namen von Naturkatastrophen, Tiefs, Hochs usw.

Die durchgeführte Analyse zeigt, dass vor allem Personennamen (64%), Örtlichkeitsnamen (14%) und Objektnamen (22%) in der deutschen Wortbildung große Rolle spielen. Im Hinblick darauf werden in diesem Beitrag Wortbildungstypen und Wortbildungsmuster mit Anthroponymen, Toponymen und Ergonymen dargestellt. Es sei betont, in dieser Studie sind in erster Linie Wörter mit übertragener Bedeutung erforscht worden.

I. Die **Personennamen** zerfallen in Vornamen und Familiennamen (Nachnamen). Was die Herkunft der Vornamen im Deutschen betrifft, werden von uns 2 Gruppen unterschieden: 1) germanischer Herkunft: (a) Vornamen, deren Herkunft noch mit dem bestimmten Etymon verbunden ist: *Adolf*, und b) Vornamen, dessen Etymone schon nicht erkennbar sind: *Amalgunde*) und 2) fremder Herkunft (a) lateinische Entlehnungen: *Clementine;* b) griechische Entlehnungen: *Sophia;* c) hebräische Entlehnungen: *Michaela*; d) italienische Entlehnungen: *Raimonda;* e) französische Entlehnungen: *Céline;* f) slawische Entlehnungen: *Lenka;* g) englische Entlehnungen: *Scarlett*) [8, S. 328-329].

Familiennamen im heutigen Sinne sind im Deutschen kaum 1000 Jahre alt, sie haben sich aus Beinamen entwickelt. Die deutschen Familiennamen leiten sich meistens ab: 1) von Berufen: *Müller, Zimmermann*; 2) von Vornamen: *Walter, Elsner;* 3) von Eigenschaften der Person: *Dick, Kluge;* 4) von geografischer Herkunft: *Adenauer;* 5) von Entlehnungen: *Grabowski, Chamisso* [9, S. 38-46].

Es wurde von uns festgestellt, dass die Personennamen vor allem als Basis für die Komposition (45%), die Konversion (11%) und die Kurzwortbildung (8%) verwendet werden, wobei entstandene Wortbildungen eine übertragene, meist metaphorisch-abwertende Bedeutung (84%) bekommen.

1). Für die **Komposition** oder eine Zusammenfügung von 2 oder mehr Kernmorphemen zu einem Kompositum sind folgende 3 Muster typisch:

a) Vorname (meistens von Sagenfiguren der griechischen Mythologie)/Nachname + Substantiv: *Damoklesschwert* – «deutlich erkennbare, vorhandene Gefahr, von der jemand jeden Augenblick die Vernichtung gewärtigen muss. Der Ausdruck geht auf eine griechische Sage von Damokles zurück, der der Diener eines Herrschers war. Er beneidete seinen Herrn um dessen Macht und Reichtum und bezeichnete ihn als den glücklichsten Menschen der Welt. Der Herrscher schlug vor, die Plätze zu tauschen. Damokles willigte ein und lebte einen Tag so wie sein Herrscher. Als er abends beim Essen an einem reichlich gedeckten Tisch saß, hatte er ein komisches Gefühl. Er schaute zur Decke und sah, dass direkt über ihm ein scharfes Schwert hing. Es war nur an einem dünnen Pferdehaar aufgehängt. Jeden Moment könnte es auf ihn runterfallen»; *Sisyphusarbeit* – «eine Arbeit oder Aufgabe, die trotz andauernder Anstrengung und Bemühung nicht fertiggestellt werden kann»;

Gauckbehörde – «Bundesbehörde für die Unterlagen des Staatssicherheitsdienstes der DDR zur Zeit der Bundesbeauftragten Joachim Gauck»; *Kasperletheater* – «vergebliche Bemühungen» [12; 17];

b) Substantiv + Vorname + (Substantiv): *Suppenkasper* – «ein Kind, das wenig ist. Das Wort geht auf die Geschichte des Suppenkaspers in dem Buch «Der Struwwelpeter» von Heinrich Hoffmann aus dem Jahr 1845 zurück. In der Geschichte geht es um den Jungen Kasper, der innerhalb von fünf Tagen stirbt, weil er sich weigert, seine Suppe zu essen. Heutzutage bezeichnet man ein solches Verhalten als Magersucht. Mit der Geschichte wurden jedoch die damaligen strengen Erziehungsmethoden kritisiert»; *Alpha-Kevin* – «Schimpfwort mit der Bedeutung «der Dümmste von allen»»; *Tante-Emma-Laden* – «ein kleiner Laden, wo man alles kaufen kann und wo alle einander gut kennen»; *Onkel-Mehmet-Laden* – «ein kleiner Laden, wo man alles kaufen kann, dessen Besitzer aus der Türkei kommt»; [17; 7, S. 11];

c) Verb + Vorname: *Prahlhans* – «jemand, der viel prahlt»; *Heulpeter/Heulliese* – «die Person, die leicht zu weinen beginnt, häufig weint» [11; 17];

d) Adjektiv + Nachname: *Schlaumeier, Schlauberger* – «jemand, der schlau ist, weiß viel, ist klug, manchmal auch raffiniert. Meier und Berger sind ganz häufigere Nachnamen in Deutschland. Schlaumeier ist trotzdem kein Kompliment. Denn jemand, der immer alles besser weiß, ist eher unbeliebt» [17].

2). Die Konversion ist relativ häufig vertreten, meist werden die Nachnamen von bekannten deutschen oder ausländischen Politikern konvertiert: *schrödern* – «autoritäres Auftreten». Der Bundeskanzler Schröder von der SPD war für seine autoritäre Politik bekannt und achtete sehr auf sein öffentliches Erscheinungsbild und insbesondere im Fernsehen omnipräsent war; *guttenbergen* – «abschreiben». Der Bundesminister Karl-Theodor zu Guttenberg hat nach der Plagiatsaffäre mit seiner Doktorarbeit 2011 all seine politischen Ämter niedergelegt; *wulffen* – «das Hinterlassen von Aufgeregtheiten auf den Anrufbeantwortern anderer Leute; schnorren; lügen, ohne es zuzugeben; auf Kosten anderer Leben»; *obamern* – «jn abhören» [7, S. 59; 15].

Sehr interessant ist die Konversion von den Vor- und Nachnamen des ehemaligen Kandidaten der Sendung «Schlag den Raab» Hans Martin im Jahre 2009, der sich siegessicher und arrogant präsentierte, weil es nur um Geld ging. Das Verb *hansmartinen* bedeutet jetzt im Deutschen «sich selbst motivieren» [7, S. 61].

3). Die **Kurzwortbildung** auf der Basis der Personennamen ist ein weites Feld für die Bildung vor allem der Kunstworte, die Markennamen sind. Hier werden folgende Wortbildungsmuster unterschieden:

a) Abkürzung von Vornamen und Nachnamen: *Adidas,* ein deutscher Sportartikelhersteller, ist eine Kreation aus dem Namen vom Besitzer Adolf Dassler;

b) Abkürzung von dem Nachnamen und dem Lebensmittel: *Tschibo,* die Marke des Kaffees, ist von von Carl Tchiling-Hiryan, dem deutschen Kaufmann und Unternehmer armenischer Abstammung gegründet und wurde einfach aus dem Nachnamen «Tchiling» sowie dem Wort «Bohne» zusammengeklöppelt;

c) Abkürzung von Vornamen, Nachnamen und Herrstellungsort: *Haribo*, der Name der Firma, die die Gummibärchen herstellt, bedeutet «Hans Riegel, Bonn» [10].

II. Die **Örtlichkeitsnamen** teilt man in: 1) Choronyme (Namen von bestimmten Regionen und Gebieten): *Bayern*, *Europa*; 2) Hydronyme (Gewässernamen): *die Isar, die Ostsee*; 3) Oronyme (Bergnamen): *die Zugspitze*; 4) Oikonyme (Siedlungsnamen): *München, Pappenheim*; 5) Hodonyme (Straßen- und Plätzenamen, Verkehrswege und urbane Freiräume): *Gedeonstraße*; 6) Astrotoponyme (Himmelskörper): *Mond* usw.

Es wurde festgestellt, dass vor allem Choronyme, Hodonyme und Oikonyme als Basis für die Komposition (8%), die Konversion (2,5%) und die Wortkürzung (3.5%) verwendet werden, wobei entstandene Wortbildungen eine expressive metaphorische Bedeutung (77%) bekommen.

1). Für die **Komposition** (meist Determinativkomposita) ist Muster Choronym/Hodonym + Substantiv typisch: *Ostfriesennerz* – «eine scherzhafte Bezeichnung für einen Pelzmantel, den sich jeder leisten kann». Ostfriesland ist eine Region im äußersten Nordwesten der BRD. In Ostfriesland regnet es sehr häufig. So kam es auch, dass die Ostfriesen Namenspaten für einen modischen Trend der 1970er Jahre wurden: große, leuchtend gelbe Regenjacken, die sehr praktisch sind. Denn sie sind vollkommen wasserdicht. Aber was hat die Jacke mit einem Nerz zu tun? Der Nerz ist ein Tier, dessen Fell besonders dicht ist, und es wird leider oft zur Produktion von Pelzen benutzt; *Jamaikakoalition* – «Koalition aus CDU (schwarz), FDP (gelb) und Bündnis 90/Die Grünen»; *Ghettocheck* – «Spaziergang durchs Viertel»; *Ghettofaust* – «Begrüßung mit aufeinanderstoßenden Fäusten» [17; 7, S. 57].

2). Was die **Derivation** betrifft, ist sie nicht so verbreitet, die Rede ist von der expliziten Derivation aufgrund des Oikonymes: *Pappenheimer* – «ein Mensch, der etwas angestellt hat und von dem man auch genau das erwartet». Pappenheim ist eine ruhige Stadt mit nur 4000 Einwohnern. Bekannt wurde der Name nur durch das Theaterstück Wallenstein von Schiller. Da sagt der Feldherr Wallenstein den Satz «Daran erkenn' ich meine Pappenheimer» zu Soldaten, die von einem Grafen aus Pappenheim angeführt werden. Im heutigen Sprachgebrauch ist die positive Bedeutung nicht mehr vorhanden; *Berliner* – «in schwimmendem Fett gebackenes, meist mit Marmelade gefülltes, kugelförmiges Gebäckstück aus Hefeteig» [17].

3). Die **Wortkürzung** ist in der durchgeführten Studie durch die **Kontamination** (Portmanteau-Bildung, Wortkreuzung ect.) vertreten. Kontamination ist die in der Tendenz absichtliche (nicht rein sprachspielerische) Verschmelzung zweier (mehrerer) Basiselemente zu einer neuen ausdrucks- und inhaltsseitigen Einheit, die mit Kürzung Aufgrund starker Kontextgebundenheit gehen nur wenige Kontaminationen in den usuellen Gebrauch [6, S. 8-11].

Als Beispiel der Kontamination führen wir folgende Wörter ein: *Ostalgie*: *Ostalgie* bedeutet Sehnsucht nach Ostdeutschland, seine Dinge und Symbole. Der Begriff ist ein Wortspiel aus den Begriffen *Osten* (die frühere DDR, die im Jahre 1990 verschwunden ist) und dem Begriff *Nostalgie*. Das Wort dient auch für weiter explizite Derivation: *ostalgisch* – «von Ostalgie bestimmt, zeugend»; *Wossi* – «Bewohner der alten Bundesrepublik, der nach der Wiedervereinigung (aus beruflichen Gründen) in die neuen Bundesländer umgezogen ist». Der Begriff ist ein Wortspiel aus den Begriffen *Ossi* und *Wessi* [17].

III. Die **Objektnamen** teilen sich in sehr viele Gruppen, die wichtigste darunter unseres Achtens, die in der schöpferischen Wortbildung als Grundelemente dienen können, sind: 1) Markennamen/Warenzeichen: *Barbie*, *Nivea*, *Spider-Man*; 2) Social-Media-Plattformen: *Facebook, Twitter, Tinder, WhatsApp*; 3) Kommunikationsgeräte: *iPhone, iPod*; 4) Nachrichtenservice: *MMS, SMS*; 5) Internetunternehmen, Internetportale: *Google, Wikipedia*; 6) Gesetze: *HARTZ-IV*; 7) Fernsehsendungen: *Galileo*; 8) Währung: *Dollar*, *Euro*; 9) Getränke: *Hugo*, *Smoothie* usw.

Die Studie zeigt, dass die Objektnamen vor allem als Basis für die Komposition (13%), die Konversion (6%) und die Wortkürzung (3%) verwendet werden, wobei entstandene Wortbildungen sowohl eine übertragene, metaphorische (62%) als auch direkte Bedeutung (38%) bekommen.

1). Für die **Komposition** sind folgende 2 Muster typisch:

a) Objektname + Substantiv: *Galileo-Professor* – «Leute, die mit Halbwissen aus Vorabendwissenssendungen um sich werfen». Solche Leute gucken Galileo, das ProSieben Wissensmagazin, und meinen, dass sie Besserwisser sind; *Facebook-Party* – «Party mit Massenandrang»; *Wikiwisser* – «Besserwisser, der sein oberflächiges Wissen im Internet recherchiert» [7, S. 54; 43; 150];

b) Substantiv + Objektname: *Speckbarbie*– «Frau, meist Blondine, die durch Unterschätzung ihres Körperumfangs eine ungünstige Kleiderwahl getroffen hat».

2). Die Konversion ist relativ häufig vorhanden, meist werden konvertiert: 1) Social-Media-Plattformen, 2) Nachrichtenservice und 3) Internetunternehmen und Internetsuchmaschinen. Solche Wortbildungsprodurkte können sowohl direkte Bedeutung: *facebooken* – «sich auf der Website facebook.com herumtreiben»; *whatsappen* – «über den Kurznachrichtendienst WhatsApp per Smartphone kommunizieren»; *wikipedieren* – «etw. bei Wikipedia nachschauen» als auch übertragene Bedeutung haben: *tindern* – «mithilfe der kostenlosen Dating-App Tinder unverbindlich Partnersuche betreiben». Gebräuchlich im Gegenwartsdeutschen ist die Konversion des Arbeitslosengesetzes Hartz-IV, wobei das Verb *hartzen* mit der Bedeutung «schon länger arbeitslos sein oder von seinem Gehalt allein nicht leben können» entstanden ist [7, S. 149; 150; 140; 62].

3). Die **Wortkürzung** ist durch die **Kontamination** vertreten: *Teuro* – «Einheitswährung Euro»; das Wort entstand aufgrund von *teuer* und *Euro* unter dem Eindruck von Preissteigerungen seit ihrer Einführung am 01.01.2002; *Tinderella* – «weibliche Person, die exzessiv Online-Dating Plattformen wie z.B. Tinder nutzt». Das Wort entstand aufgrund von *Cinderella* und *Tinder*» [7, S. 140; 12].

Die Analyse der SMS-Korpora hat gezeigt, dass in den SMS-Mitteilungen sehr wenige usuelle kreative Wortbildungen verwendet werden. Komposita mit Namen von Sagenfiguren, mit Vornamen oder mit Choronym/Hodonym, Konvertate von Eigennamen und Kontaminationen mit Örtlichkeitsnamen sind kaum gebräuchlich.

Nur 29% der SMS-Botschaften enthalten: 1) Komposita (17%): *Düsseldorf 15:17. Wie nennt man noch mal diese pummeligen mädchen in engen klamotten? Barbie irgendwas? **Speckbarbie**?; Bielefeld 19:03 Schon die Sachen für Volleyball gepackt? – Das ist immer mittwochs du **schlaumeier** – es ist Mittwoch :); So gesehen ist es auch schon falsch. – Ich mag keine **wikiwisser**. – ich auch.* Es sei erwähnt, dass diese Wortbildungsprodukte am meisten gebraucht werden; 2) Kontaminationen (4%): *Hamburg 21:10. Aber sobald die Sonne untergeht, und unbescholtene Bürger in ihre betten steigen, ERWACHT **TINDERELLA**! Auf der Jagd nach der unschuldigen Seelen gutaussehender junger Männer*; 3) Konvertate (3%): *Münster 22: 48 Was machst du eigentlich nach dem Abi :) – **Hartzen** – Na dann;* 4) Derivate (2,5%): *Berlin 17:44 Ich bin nicht der Retter in dieser Geschichte. Ich bin der Halunke, der Outlaw zu dem du gehst weil die anderen **Pappenheimer** dich nur enttäuschen*; *quatscht mich eben so nen Opa an, warum ich denn **Berliner** esse, es ist doch nicht Fastnacht;* 5) Markennamen (2,5%): *Aachen 16:53. Was? Der hat gesagt, er hätte keine mehr. Bin in 15 Minuten wieder da und bring **Haribo*** [2].

Es wurde von uns festgestellt, dass SMS-Mitteilungen an kreative okkasionele Wortbildungen mit Eigennamen reich sind, die meist abwertend, sogar auch manchmal grob sind. Das erklärt sich damit, dass die SMS-Sprache situativ bedingt, expressiv und emotional gefärbt ist. In den SMS-Berichten kann man auch sehr oft die Kontaminationen finden und das Wortspiel, bei dem etablierte Wortbildungen ironisch-spielerisch aufgegriffen und analog zum Ausgangsprodukt umgeformt werden.

Laut unserer Studie enthalten etwa 18% der SMS-Berichte okkasionele kreative Komposita*: Jena, 19.35. Du **Betakevin** ich musste mit dem Teppichporsche raus* (Wortspiel zu Alpha-Kevin); *Köln 8:32. Wie hat dein Bruder entschieden? Pimmelwedeln in Hässelhof Badehose, **Hartz IV Gigolo** arbeiten oder ganz normal Pizza? (*kreative abwertende Beschreibung für einen Mann, der schon länger arbeitslos ist); *Nürnberg 15:32. Obwohl mich die vorstellung deines vor sich hin waberndem **Hugobauches** in Verzückung versetzt* (bildhafte Bezeichnung für den Bierbauch einer Frau. *Hugo* ist alkoholisches Cocktail aus Prosecco); *Augsburg 12:17. Ich bin übrigens der Meinung, Kevin sollte als neues Synonym für scheiße eingeführt werden. – Ja ich verbreite es gleich an der Uni – und ich gehe **Hundekevin** sammeln und bewerfe ihn damit* **(**Die schlimme und ärgerliche Erfahrung mit dem Mann/Boyfriend trägt dazu bei, dass die Dame mit seinem Vornamen Exkremente bezeichnet**)** [2].

In 3% der SMS-Berichten findet man Kontaminationen: a) usuelle: *Frankfurt 11:07. Eier lecken während der Gewinnmaximierung. So romantic. So Bankfurt.* (Kontaminationen aus *Frankfurt* und *Bank*)*;* b) okkasionelle*: ULM 22:41. Google bringt ein Auto raus, Apple bringt ein Auto raus, fehlt noch nur facebook. aber **facecar** hört sich scheiße an =) – instagram gehört doch zu facebook: **Instacar*** ☺ (bildhafte Kontaminationen aus *Facebook*, *Instagram* und *Car*) [2].

In dem Beitrag wurden die wichtigsten Fakten zum Thema dargelegt, und es wurde gezeigt, wie die Wortbildungen mit Eigennamen entstehen, was sie bedeuten und welche davon in der SMS-Sprache verwendet werden. Die Auswertung der Korpora stellt fest, dass vor allem die Personennamen, die Örtlichkeitsnamen und Objektnamen als Basis für sowohl usuelle als auch okkasionelle Wortbildung in den SMS-Berichten verwendet werden. Die **Perspektive** der zukünftigen Forschungen besteht in der kontrastiven Untersuchung der Wortneubildungen im Deutschen und Ukrainischen.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Ковбасюк – кандидат філологічних наук, доцент, доцент кафедри німецької мови Херсонського державного університету.

Наукові інтереси: мовна номінації, ономастика, фразеологія, міжкультурна комунікація, новітні засоби комунікації, літературознавча лінгвістика.

УДК 811'111:81'28

VOCALIC SYSTEM OF THE NORTH-EASTERN DIALECT OF ENGLAND WITHIN THE PERIOD OF 2000-2010

Maryna KOLISNYK (Kyiv, Ukraine)

У статті викладено результати експериментального дослідження специфіки актуалізації носіями північно-східного діалекту Англії відхилень у системі голосних, зафіксованих у період 2000-2010 років. Установлено номенклатуру сегментного складу вокалічної системи північно-східного діалекту шляхом проведення аудитивного і порівняльного аналізів відхилень фонетичних одиниць сегментного рівня від орфоепічної норми англійської мови. Наведено графічну інтерпретацію кількісної залежності реалізацій конкретних видів відхилень у системі голосних від соціокультурного рівня та статі носіїв досліджуваного діалекту. Встановлені кількісні показники чітко демонструють зміну загальноприйнятої тенденції, відповідно до якої особливості функціонування північно-східного діалекту Англії 2000-2010 років характеризуються низьким рівнем і соціокультурної, і гендерної залежності унормування мовлення.

Ключові слова: *північно-східний діалект Англії, орфоепічна норма, фонетичні відхилення, система голосних, високий, середній і низький соціокультурний рівень мовця, стать, частотні показники.*

В статье изложены результаты экспериментального исследования специфики актуализации носителями северо-восточного диалекта Англии отклонений в системе гласных, зафиксированных в период 2000-2010 годов. Определена номенклатура сегментного состава вокалической системы северо-восточного диалекта путем проведения аудитивного и сравнительного анализов отклонений фонетических единиц сегментного уровня от орфоэпической нормы английского языка. Приведена графическая интерпретация количественных зависимостей реализаций конкретных видов отклонений в системе гласных от социокультурного уровня и пола носителей исследуемого диалекта. Установленные количественные показатели четко демонстрируют смену общепринятой тенденции, в соответствии с которой особенности функционирования северо-восточного диалекта Англии 2000-2010 годов характеризуются низкой степенью как социокультурной, так и гендерной зависимости нормированости речи.

Ключевые слова: *северо-восточный диалект Англии, орфоэпическая норма, фонетические отклонения, система гласных, высокий, средний и низкий социокультурный уровень говорящего, пол, частотные показатели.*

The article presents the experimental study results of the specificity of the deviations in the vocalic system registered in the pronunciation of the English north-eastern dialect speakers within the period of 2000-2010 years. The nomenclature of segmental units of the north-eastern dialect vocalic system was determined by means of auditory and comparative analyses of segmental phonetic units' deviations from the orthoepic norm of the English language. The article also presents the percentage rates of the mentioned deviations actualizations as well as gives a graphical interpretation of the quantitative relation between the specific types *of deviations in the vowel system and the speakers' socio-cultural level and their sex. The formed frequency rate matrixes of such deviations show the change of a conventional tendency according to which the characteristics of the north-eastern dialect of England within the period of 1960-2010 display a low level of socio-cultural as well as gender relation to speech* standardization*. Such a tendency was caused by the increase of education availability, development of mass media, social and geographical mobility of the English north-east inhabitants.* Thus, t*he author proves the expediency of vocalic system deviations* consideration *from* the territorial*, temporal and* social points of view.

Keywords*: North-eastern dialect, England, pronunciation norm, phonetic deviations, vocalic system, frequency rate, speaker's high, mid and low socio-cultural level, sex.*

As is known, vowels generally carry a lot of information about the speaker. Even very slight adjustments in vowel pronunciation can cue regional as well as social differences. In terms of phonological variations, major projects which have focused on North-East of England (also known as Tyneside) include: the Tyneside Linguistic Survey (TLS), carried out around 1969, Phonological Variation and Change in Contemporary Spoken British English (PVC) carried out almost thirty years later, the Newcastle Electronic Corpus of Tyneside English that combined the TLS and PVC data into a searchable database, Emergence of Structured Variation in the Speech of Tyneside Infants (ESV) [2, p. 24-26], and the Talk of the Toon [5] which is an electronic archive of dialogues performed by representatives of the region under study. The main purpose of the data from these projects is to be used in different publications and further studies on phonological variations. There are a number of researches dedicated to the study of North East dialect which use different methodologies and have varying mostly unidirectional aims (e.g. Durham English [4], Sunderland English [3], Darlington English [1] and others).

Summarizing everything mentioned above it becomes clear that a complex study of North-East Dialect is indispensable in order to fully and precisely describe the peculiarities of the vocalic system in the North East England. To meet this aim it is necessary to enumerate the main vowel deviations there existing, study the speech of region representatives of different sex and social status during the period from 2000 to 2010 years.

Deviations of the North East vocalic system were determined during the auditory analysis of the experimental material and are the following:

1) the absence of reduction: substitution of the phoneme /ə/ with the half-open fully front phoneme /e/ in an unstressed position, for example: *daughter* /ˈdɔ:te/ instead of /ˈdɔ:tə/, *maker* /ˈmeɪke/ instead of /ˈmeɪkə/;

2) the absence of reduction: substitution of the phoneme /ə/ with /ɒ/ in an initial, unstressed, closed syllable, for example: *conditions* /kɒnˈdɪʃᵊnz/ instead of /kənˈdɪʃᵊnz/, *condemn* /kɒnˈdem/ instead of /kənˈdem/;

3) the absence of reduction: substitution of the phoneme /ə/ with /ʊ/ in accessory words, in an unstressed position before the consonant, for example: *to* – /tʊ/ instead of /tə/, *but* – /bʊt/ instead of /bət/;

4) qualitative reduction of the phoneme /u:/ in the second singular/plural subject/object personal pronoun *you* – /jə/ instead of /ju:/;

5) substitution of the central phoneme /ʌ/ with the back advanced phoneme /ʊ/, for example: *muggles* /mʊglz/ instead of /mʌglz/, *husband* /ˈhʊzbənd/ instead of /ˈhʌzbənd/;

6) tongue pull-off while pronouncing the phoneme /æ/, that makes it similar to the phoneme /ɑ/, for example: *happy* /ˈhæᵅpɪ/, *Adam* /ˈæᵅdəm/;

7) incorrect realization of a horizontal and vertical tongue position in articulation of the phoneme /ɪ/ in the final position before the consonant, which makes it similar to the phoneme /i/, for example: *tuggy* /ˈtʊgi/ instead of /ˈtʊgɪ/, *really* /ˈrɪəli/ instead of /ˈrɪəlɪ/;

8) advanced tongue position while pronouncing an open fully back phoneme /ɔ:/ which qualifies it as a back advanced phoneme, for example in such words as *broad* /brɔ:d/, *door* /dɔ:/;

9) advanced tongue position while pronouncing an open fully back phoneme /ɑ:/ which qualifies it as a back advanced phoneme, for example in such words as *laugh* /lɑ:f/, *started* /stɑ:tɪd/;

10) substitution of the /ɛə/ diphthong nucleus with the phoneme /e/, for example: *there* /ðeə/ instead of /ðɛə/;

11) /eɪ/ diphthong nucleus shift in a closed syllable or before a toneless consonant, for example in such words as *take* /teɪk/, *straight* /streɪt/;

12) /eɪ/ glide diphthong descent in an open syllable, for example: *say* /se/ instead of /seɪ/, *later* /letə/ instead of /leɪtə/;

13) substitution of the diphthong /aɪ/ with the diphthong /eɪ/, for example: *nine* /neɪn/ instead of /naɪn/, *time* /teɪm/ instead of /taɪm/;

14) /aɪ/ glide diphthong descent in the first singular subject pronoun *I* /a/ instead of /aɪ/;

15) /aɪ/ nucleus diphthong descent in the first singular possessive pronoun *my* /mɪ/ instead of /maɪ/;

16) substitution of the diphthong /əʊ/ with the fully back monophthong /u:/, for example: *roam* /ru:m/ instead of /rəʊm/, *shoulder* /ˈʃu:ldə/ instead of /ˈʃəʊldə/;

17) substitution of the diphthong /əʊ/ with the fully back monophthong /ɔ:/, for example: *cold* /kɔ:ld/ instead of /kəʊld/, *metro* /ˈmetrɔ:/ instead of /ˈmetrəʊ/;

18) substitution of the diphthong /əʊ/nucleus with the fully back phoneme /ɔ/, for example: *know* /nɔʊ/ instead of /nəʊ/, *notice* /ˈnɔʊtɪs/ instead of /ˈnəʊtɪs/;

19) complete reduction of vowels in an unstressed syllable and in the words used as a part of an accessory construction, for example: *you* /j/ instead of /jə/, *they* /ð/ instead of /ðeɪ/.

Moreover, the results of the analysis have shown that the common tendency for all the speakers is the reduction of vowels which we consider to be connected with the small duration that was also proved instrumentally.

The frequency rate of the vocalic deviations in the speech of English north east dialect speakers with the low socio-cultural level during 2000-2010 years is shown on Figure 1.

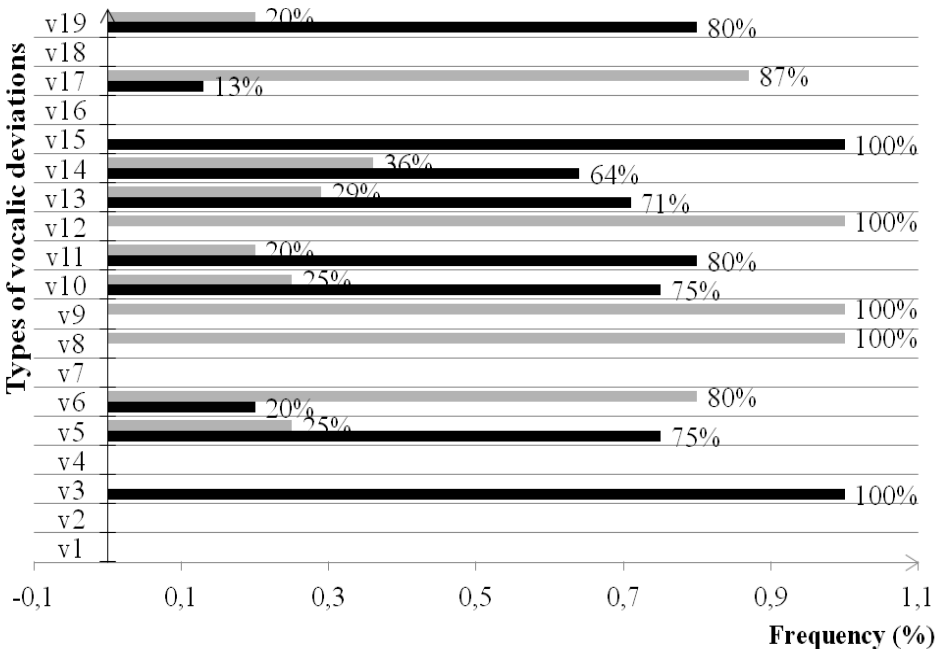

Fig. 1. Frequency of deviations in the vowel sounds system registered in the speech of North-Eastern region representatives with a low sociocultural level within the period of 2000-2010.
Explanation: -men, – women

During this period the absence of reduction: substitution of the phoneme /ə/ with /ʊ/ in accessory words, in an unstressed position before the consonant and */aɪ/* nucleus diphthong descent in the first singular possessive pronoun *my* are exclusively typical (100%) for the speech of men-representatives of the North East of England who have a low socio-cultural level. For example:

but /bət/ *(St. Eng.) – but* /b□t/ *(NED);*

Figure 1 also shows that in the masculine pronunciation such deviations as complete reduction of vowels in an unstressed syllable and in the words used as a part of an accessory construction and /eɪ/ diphthong nucleus shift in a closed syllable or before a toneless consonant, substitutions of the /ɛə/ diphthong nucleus with the phoneme /e/, the central phoneme /ʌ/ with the back advanced phoneme /ʊ/, the diphthong /aɪ/ with the diphthong /eɪ/, and /aɪ/ glide diphthong descent in the first singular subject pronoun *I* are less frequent but nevertheless they exceed the number of those present in the speech of women.

At the same time the maximum frequency rate (100%) of phonetic deviations in the north-east dialect vocalic system which were registered in the speech of women with a low socio-cultural level are /eɪ/ glide diphthong descent in an open syllable and the advanced tongue position while pronouncing open fully back phonemes /ɔ:/ and /ɑ:/ which qualifies them as back advanced phonemes. Quite a high frequency of 87% and 80% respectively is registered in cases of substitution of the diphthong /əʊ/ with the fully back monophthong /ɔ:/ and tongue pull-off while pronouncing the phoneme /æ/, that makes it similar to the phoneme /ɑ/ by women. Some of the mentioned deviations examples are:

place /pleɪs/ *(St. Eng.) – place* /ples/ *(NED);*

know /nə□/ *(St. Eng.) – know* /nɔ:/ *(NED);*

and /ænd/ *(St. Eng.) – and* /æ^{ɑ}nd/ *(NED).*

A similar picture of vocalic deviations during 2000-2010 years was indicated in the speech of English East-North dialect speakers with a mid socio-cultural level (see fig. 2).

During this period the maximum frequency rate (100%) of phonetic deviations in the north-east dialect vocalic system which were noted in the speech of men with a mid socio-cultural level are the advanced tongue position while pronouncing an open fully back phoneme /ɔ:/ which qualifies it as a back advanced phoneme, /eɪ/ glide diphthong descent in an open syllable, substitution of the diphthong /əʊ/ with the fully back monophthong /u:/ and complete reduction of vowels in an unstressed syllable and in the words used as a part of an accessory construction. For example:

always /ˈɔ:lweɪz/ *(St. Eng.) – always* /ˈɔ:lweɪz/ *(NED);*

away /əˈweɪ/ *(St. Eng.) – away* /əˈwe/ *(NED);*

overnight /ˌəʊvəˈnaɪt/ *(St. Eng.) – overnight* /ˌu:vəˈnaɪt/ *(NED);*

that /ðət/ *(St. Eng.) – that* /ðt/ *(NED).*

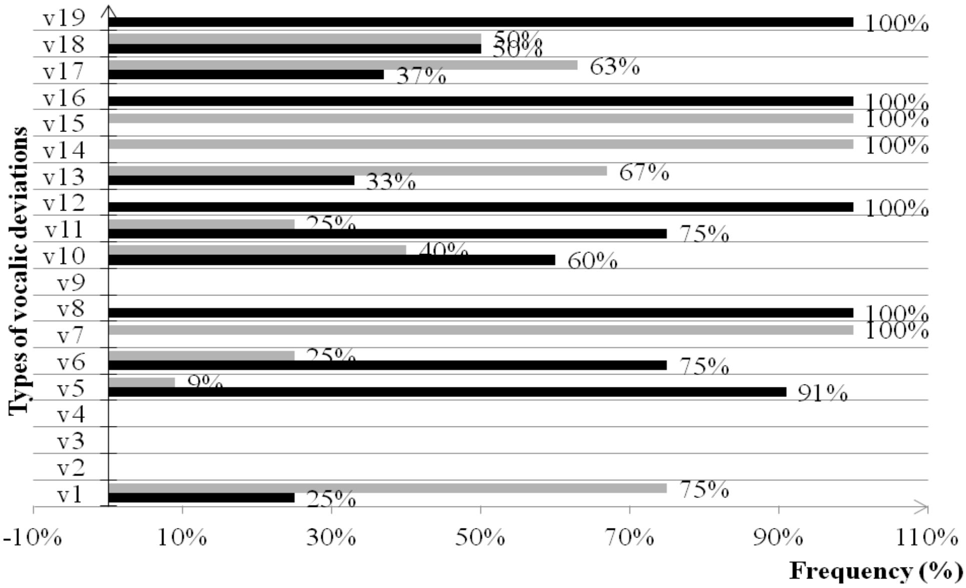

Fig. 2 Frequency of deviations in the vowel sounds system registered in the speech of English North-East dialect speakers with a mid socio-cultural level during the 2000-2010 years.
Explanation: -men, – women

Quite a high frequency of substitution of the central phoneme /ʌ/ with the back advanced phoneme /ʊ/ (91% while women's speech has 9%), a tongue pull-off while pronouncing the phoneme /æ/, that makes it similar to the phoneme /ɑ/, /eɪ/ diphthong nucleus shift in a closed syllable or before a toneless consonant (75% both) and the substitution of the /ɛə/ diphthong nucleus with the phoneme /e/ (60%) was also registered in their pronunciation.

When studying the speech of women with a mid socio-cultural level we have discovered that the most frequent (100%) were the cases of incorrect realization of a horizontal and vertical tongue position in articulation of the phoneme /ɪ/ in the final position before the consonant, which makes it similar to the phoneme /i/, /aɪ/ glide diphthong descent in the first singular subject pronoun *I* and /aɪ/ nucleus diphthong descent in the first singular possessive pronoun *my.* For example:

*family /*ˈfæmlɪ*/ (St. Eng.) – to /*ˈfæ^{ɑ}mli*/ (NED)*

The absence of reduction: substitution of the phoneme /ə/ with the half-open fully front phoneme /e/ (75%) in an unstressed position, substitutions of the diphthong /aɪ/ with the diphthong /eɪ/ (67%) and the diphthong /əʊ/ with the fully back phoneme /ɔ/ (63%) were indicated in our research as a secondary frequent in the speech of women.

The frequency of vocalic deviations registered in the speech of English north-east dialect speakers with a high socio-cultural level during the 2000-2010 years is represented by a more clearly structured picture (see fig. 3).

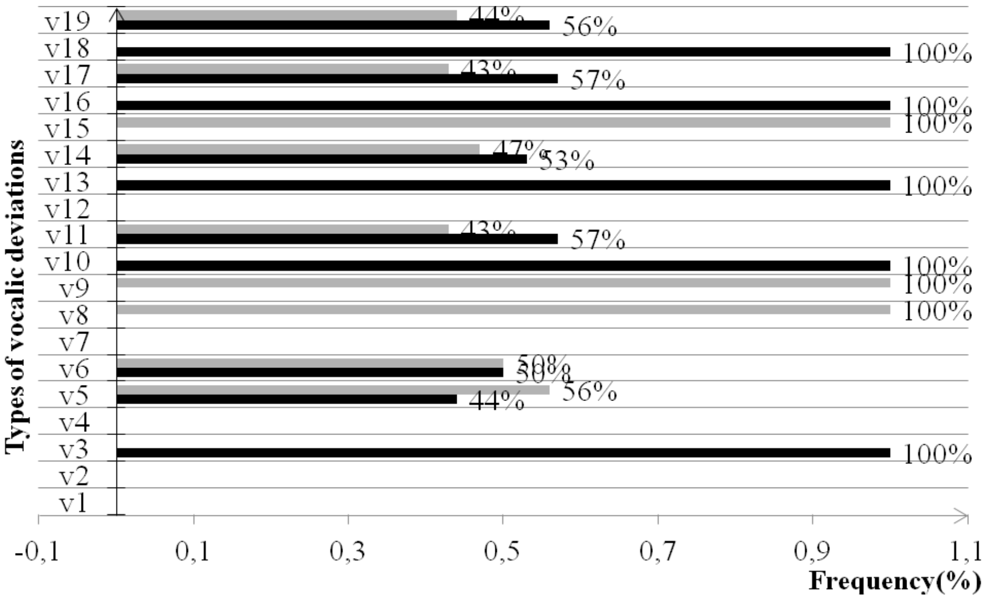

Fig. 3 Frequency of deviations in the vowel sounds system registered in the speech of English North-East dialect speakers with high socio-cultural level during the 2000-2010 years.
Explanation: -men, – women

As the diagram shows, within the period from 2000 to 2010 in the speech of men of a high socio-cultural level the most frequent (100%) were indicated the cases of the absence of reduction: substitution of the phoneme /ə/ with /ʊ/ in accessory words, in an unstressed position before the consonant, substitutions of the /ɛə/ diphthong nucleus with the phoneme /e/, the diphthong /aɪ/ with the diphthong /eɪ/, the diphthong /əʊ/ with the fully back monophthong /u:/ and the diphthong /əʊ/nucleus with the fully back phoneme /ɔ/. For example:

but /bət/ *(St. Eng.) – but* /bʊt/ *(NED);*

like /laɪk/ *(St. Eng.) – like* /leɪk/ *(NED);*

only /ˈəʊnlɪ/ *(St. Eng.) – to* /ˈu:nlɪ/ *(NED);*

so /səʊ/ *(St. Eng.) – so* /sɔə/ *(NED).*

On the other hand, such deviations as the advanced tongue position while pronouncing open fully back phonemes /ɔ:/ and /ɑ:/ which qualifies them as back advanced phonemes, and /aɪ/ nucleus diphthong descent in the first singular possessive pronoun *my* were registered exclusively in the speech of region women with a high socio-cultural level during the studied years.

Other types of vocalic deviations were noted in the speech of representatives of the English north-east region of both sexes with the equal frequency.

Thereby, during the period of 2000-2010 years most deviations were characteristic to the speech of men, though some dialect features of the vocalic system were only registered in the speech of women. Such a phonetic situation on the north east of England can be explained not by the gender but rather by the social aspect, since the development of education, mass media influence and increase in social and geographical mobility of English north-eastern inhabitants have contributed to the loss of language social status.

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ВІДОМОСТІ ПРО АВТОРА

Марина Колісник – кандидат філологічних наук, старший викладач кафедри англійської мови гуманітарного спрямування №3 факультету лінгвістики Національного технічного університету України «КПІ імені Ігоря Сікорського».

Наукові інтереси: північно-східний діалект мови Англії, діалектне розмаїття Великої Британії, варіювання англійської мови.

УДК 811.111'373

THE ENGLISH TANYA – A BORROWED ENGLISH NAME

Olexandra KOLOMOYCHENKO (Dnipro, Ukraine)

У статті досліджуються особливості складу сучасних англійських власних імен. Розглядаються етапи та джерела запозичення власних імен. Особливості використання власних імен проаналізовано на прикладі імен Тетяна та Таня у сучасній англійській мові, мовленні та художніх творах англомовної літератури .

***Ключові слова**: ім'я, власне ім'я, запозичення, запозичене ім'я, значення, поширеність.*

Статья посвящена исследованию особенностей состава современных английских имен собственных. Рассматриваются этапы и источники заимствований имен собственных. Особенности их использования проанализированы на примере имен Татьяна и Таня в современном английском языке, речи и художественных англоязычных произведениях.

***Ключевые слова:** имя, имя собственное, заимствование, значение, распространенность.*

The article deals with the features of modern English-language personal name stock. The stages and sources of personal name borrowing process are regarded. The peculiarities of personal name usage are analyzed on the basis of the name Tatyana and Tanya in contemporary English language, speech and literary works of contemporary English literature.

***Key words**: name, personal name, borrowing, borrowed name, meaning, spread.*

The article deals with the general problem of borrowings in the sphere of personal English names. This problem is a topical one because a person's name is the most important word for anyone and the range of names is so versatile and expanding that there always is a space for something new.

The problems of onomastic science are regarded in a number of theoretical papers, among them A. Gudmanyan, N. F. Alefirenko, T. N. Kondratyeva, V. A. Kukharenko, V. N. Mikhailov and others. But the problem of functioning of borrowed name has not been fully discussed yet.

The aim of the article is to analyze the origin, meaning and popularity of the name Tanya in the English language.

Personal names are studied by onomasts. Onomastics is *the study of proper names*, from the Greek word *onoma*, `name'. Proper names are a very important part of our lives. Like many sciences, onomastics is itself composed of special divisions. An onomastician might, for example, study personal names or place names, names of a specific region or historical period, or even the character names of a particular author, like Charles Dickens.

We are to pay attention to the problem of anglicisation of words which is the process of converting oral or written elements of any other language into a form that is more comprehensible to an English speaker; or in general, of altering something so that it becomes English in form or character. The term most often refers to the process of altering the pronunciation or spelling of a foreign word when it is borrowed into English. Personal names may also be anglicised.

Proper names occupy a special place in the English language and they have some information about exactly this subject and its properties. The nomenclature of modern English proper names seems peculiar and is composed of old and new, native English and borrowed, both traditional and invented names which are di□erent from each other by structural and semantic features. A name can be associated, correctly or not, with various prestige factors, or its choice may be influenced simply by fashion.

English personal names generally include a given name, a middle name, and a surname. First name / given name (also, forename, Christian name) is a name that is given at birth and stands first in a person's full name, e.g., John, Peter, William, Anne, Elizabeth, Mary. Middle name is the second name of a person. It stands between the first name and the family name. The middle name is usually represented by the middle initial in full names, for example, Alan Charles Jones or Alan C. Jones; Laura Tracey Edison or Laura T. Edison.

Last name / surname / family name is family name used by the members of the same family, for example, Smith, Higgins, Green, Appleby, Williamson, Mackenzie. Birth name is the name at birth, i.e., the name the child is given at birth; a real, unchanged name (as compared with pseudonyms or acquired names). Legal name is the name that is used for official purposes, for example, signing contracts. Legal name is usually the full name of a person as it appears on the birth certificate or in other official identifying documents.

Many English first names (like those of many other European countries) are derived from the names of saints. The first source for names used in Britain and throughout the English-speaking world is the Bible – male names like Adam, Benjamin, David, Jacob, Joseph and female names like Deborah, Eve, Rebecca, Ruth, Sarah [6].

Another source of 'English' first names is the Celtic tradition. Other 'English' names were brought to the country through invasion. Incidentally such Germanic names are known as 'dithematic' – that is, they consist of two vocabulary elements. English female names with this Germanic origin are much fewer in number, but include Alice and Emma.

As a general rule, in recent decades British parents have become more selective in choosing names for their children. In 18th century England, roughly a quarter of babies were called either John or Mary but, from the 1960s onwards, parents have been more inclined to choose names that enable their children to stand out rather than fit in [7].

The current English name-stock is larger and more varied than at any time in its history, and it is changing with an ever greater speed, with even the most popular names moving in and out of fashion within less than a decade. New names are freely created, though few of them become commonly used unless coined or adopted by influential celebrities. It is also harder than it used to be to identify what is meant by ‘English’. The devolved and multi-cultural Britain of the twenty-first century has many name-stocks rather than a single English one.

The late 20th and early 21st centuries see a liberal approach to given names. There are no specific baby-naming laws. The number of names given has diversified; parents are in search of the special name for a special person. The scientists report that nowadays more than 60,000 personal names are registered as baby names in England and Wales, while there were probably fewer than 1,000 names in use towards the end of the Middle Ages.

When choosing a name, parents adhere less and less to family traditions. Shortened names are popular; some old names are being revived. Names of places, plants, and precious stones are also chosen; or names are made up, and new blends occur (Beverley, Daisy, Jade, Marylou). Some of these newer trends may have been influenced by naming fashions in the English speaking countries.

One of popular feminine borrowed names in modern English is the name Tatiana, or more often, Tanya which historically is the feminine form of the Roman name *Tatianus*, a derivative of the Roman name TATIUS. This was the name of a 3rd-century saint who was martyred in Rome under the emperor Alexander Severus. She was especially venerated in Orthodox Christianity, and the name has been common in Russia and Eastern Europe. It was not regularly used in the English-speaking world until the 1980s [5].

This name was long popular in Russia and starting to catch on here, is a delicate, balletic name that carries a touch of the exotic. Fresher than other Russian choices such as Natasha and Sasha, Tatiana is an underused beauty. Grand Duchess Tatiana Romanova, was one of the ill-fated daughters of the last Russian Tsar, Nicholas II. Also translated as Tatyana, the name appears in Alexander Pushkin's verse novel *Eugene Onegin* and the opera based on it, and it was used by Chekhov as well. Tatiana Kennedy Schlossberg is the daughter of Caroline Kennedy, and it is currently chic in France.

The Intrenet sources brightly illustrate the popularity of the name Tanya.

Bob: You know Tanya?

Henry: Ya

Bob: She's amazing.

Tanya (of Russian origin meaning Princess) is a strong attractive virtuous woman that is destined for greatness. Ambitious, goal oriented, intelligent, loyal, caring, and trustworthy are just a few of her attributes. She is always ready to accept responsibility for her actions, improve her shortcomings, and strive to be the best person she can be. She is one of kind.

She is such a cool person to be around; she must be a Tanya [2].

The popularity of the name is proven by the existence of its numerous derivatives: *tanya'd; tanyafication.* It is also considered that Tanya is derived from the Chabad approach to Hasidic mysticism, means an extraordinary experience and state of mind. The word, originally found in the sacred Hasidic text Mavihs Alkuhs was induced into the modern vocabulary by a popular internet meme on Cambridge University's Indirapuram allusion. The word has gained immense popularity in India and Canada over the past few years.

Ben: So, how was the concert? TS: It was great, man. I was totally tanya'd! Shi: How are the yoga classes going? Vam: Two hours of bliss and tanya! What more could one wish for?

Johnny: O my gosh, look at that gorgeous brunette. Oliver: Which one? Johnny- That tall one standing with those other girls, she is laughing and wearing those amazing shoes. Oliver: Wow. Johnny- Bet you a million dollars that her name is Tanya. Oliver- No way, I'm not gonna take that bet. Her name couldn't be anything else [9].

A number of celebrities whose first name is Tanya is enumerated below.

Tanya Rabbati, a 16th-century Italian code of Jewish law, is an unrelated work with a similar name.

Tanya Tucker is an American female country music artist who had her first hit, "Delta Dawn", in 1972 at the age of 13. Over the succeeding decades, Tucker became one of the few child performers to mature into adulthood without losing her audience, and during the course of her career, she notched a streak of Top 10 and Top 40 hits.

Tanya Huff is a Canadian fantasy author. Her stories have been published since the late 1980s, including five fantasy series and one science fiction series.

Tanya Branning is a fictional character from the BBC soap opera EastEnders, played by Jo Joyner.

Tanya Plibersek is an Australian politician who has been the Member of Parliament for Sydney since 1998, and the deputy leader of the opposition and deputy leader of the Labor Party since 2013. She previously served in both the Rudd and Gillard Governments as Minister for Health, Minister for Human Services and Minister for Housing.

Tanya Chua is a 3-time Best Female Vocalist Golden Melody Award-winning Singaporean singer-songwriter.

Tanya Byron is a British psychologist, writer, and media personality, best known for her work as a child therapist on television shows Little Angels and The House of Tiny Tearaways.

Tanya Donelly is an American Grammy-nominated singer-songwriter and guitarist based in New England who co-founded Throwing Muses with her stepsister Kristin Hersh. Tanya Chan Suk-chong is a former Legislative Councillor (Hong Kong Island constituency) [8].

The number of people in the U.S who have the name Tanya nowadays is considered to be 197,989. Rank of the name Tanya in the U.S. is the 371st [5]. The popularity of this name can be proven by the following reviews of the ladies called Tanya:

OMG!!! I love all those Tanyas out there!!!I love the name Tanya! its My favorite!! Tanyas for SURE are fairy princess! p.s. sorry I don't have a pick at this moment! =)

HI! I AM TANYA AS WELL!!! I LIKE MY NAME BUT I THINK ITS VERY COMMON...I WAS ASTONISHED WHEN I CAME TO KNOW THAT IT MEANS 'FAIRY QUEEN'!! I DONT THINK TANYAS SHOULD FEEL BAD INFACT THY SHOULD BE PROUD OF THEIR NAME.TANYAS ARE 'QUEEN'...ALTHOUGH!!!!!

Hiya all you tanyas i used to hate my name but i love it now. more people are being called tanya now tho just in like eastenders n footballers wifes lol.x /.

The name under consideration is often given to books characters, for example in the book "Airport" by Arthur Hailey:

The "t" was for Tanya---Tanya Livingston, passenger relations agent for Trans America, and a special friend of Mel's. Mel read the note again, as he usually did messages from Tanya, which became clearer the second time around. Tanya, whose job straddled trouble-shooting and public relations, objected to capitals. ("Mel, doesn't it make sense? If we abolished capitals there'd be scads less trouble. Just look at the newspapers").

Thus the analysis presented above allows us to come to the conclusion that borrowed names easily enter the nomenclature of the English personal names and successfully enrich it. The prospects of the investigation can be defined as the investigation and summarizing the sources of the newest personal names in English.

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ВІДОМОСТІ ПРО АВТОРА

Олександра Коломойченко – кандидат філологічних наук, доцент кафедри іноземних мов для соціально-економічних спеціальностей Дніпропетровського національного університету імені Олеся Гончара.

Наукові інтереси: ономастика, лексикологія.

УДК 8111

PECULIARITIES OF ENGLISH-SPEAKING POLITICAL WORLD VIEW

Tetiana KURBATOVA (Kryvyi Rih, Ukraine)

Стаття розглядає особливості англомовної політичної картини світу. Досліджені співвідношення концептуальної та мовної картин світу. Аналіз засобів вербалізації з урахуванням їх контекстів дозволив визначені структурні компоненти та відмінні ознаки англомовної політичної мовної картини світу.

Ключові слова: *концептуальна картина світу, мовна картина світу, політика, менталітет, маніпуляції свідомістю.*

Статья рассматривает особенности англоязычной политической картины мира. Исследовано соотношение концептуальной и языковой картин мира. Анализ средств вербализации с учетом контекста позволил определить структурные компоненты и отличительные свойства англоязычной политической картины мира.

Ключевые слова: *концептуальная картина мира, языковая картина мира, политика, менталитет, манипуляции сознанием.*

The article deals with some peculiarities of the English-speaking political world view. The research has been performed within the scope of cognitive linguistics concerned with investigating the relationship between human language and mind. Correlation of conceptual and linguistic world views are under study. The political world-view represents one of the forms of reality reflection describing a certain feature of the reality, politics. After analyzing the verbalization means and their contexts, the structural components and differential features of English-speaking political world view have been determined. The English-speaking political world view is subjective and not universal as it is a pseudo model of the objective reality existing in political participants' consciousness, determining their political behaviour on the basis of their political mentality under the action of cognitive manipulations. One can observe the direct impact of the mass media on political objects' minds causing the development of mass consciousness stereotypes fixed by linguistic means.

Key words: *conceptual world view, linguistic world view, politics, mentality, cognitive manipulations.*

Political language represents a special subsystem of a national language. It serves the needs of political communication providing an instrument for ideas propaganda, emotive impact on the community and inducing the community members to perform some political actions, reach a natural consensus, accept and substantiate political and social decisions under pluralism conditions [9]. Our research of the political world view is relevant as the political sphere being an important part of the national culture is a constituent of the universal world-view and is conceptualized in native speakers' mind in a special way. Studying the verbalization means specific for this human activity, we can solve the problem of interconnection between language and mind.

The article **aims** at determining the features of the English-speaking political world view (EPWV). The aim involves solving the following **tasks**: 1) defining the correlation of the conceptual and the linguistic world views; 2) defining basic structural features and components of the English-speaking political world view. The research **object** is the conceptual world view, while the research **subject** is the English-speaking political world view.

Many scientific branches choose a system of knowledge, opinions and ideas about the objective reality in the human mind as their study subject. The scholar Hertz introduced the term "world view" at the edge of the 19th and 20th centuries to denote a totality of internal images of external objects for drawing logic conclusions as to those objects' behaviour. V. von Humboldt's ideas about a language internal form provided a theoretical basis for understanding a linguistic world-view. He stated that using language Man interprets the surrounding world, thus creating his own world-view [7, p. 300].

H.V. Kolshansky assumes that the world view reflected in the human consciousness is the secondary existence of the objective world. The world view appears to be a conceptual formation of dual nature. It combines the nonobjective elements being part of the mind and the objective ones being reflections of the mind in their various forms including the sign systems, texts, etc [1, p. 66].

Cognitive linguistics establishes the link between the world view and language by investigating the mental content by language means. The research works by O.S. Kubryakova, Z.D. Popova, I.O. Sternin, S.H. Samihulina and others deal with the issues [2; 4 – 7]. Scholars differentiate the religious, philosophic, scientific, physical, political and various other world views. Yet, each of them is limited by the corresponding sphere of the human activity. The conceptual world view and the linguistic world view are the most universal. The conceptual world view involves the whole continuum of our knowledge about the surrounding world. The linguistic world view reveals this knowledge [3, p. 37]. Both world views reflect the objective reality, yet, in different forms – in the form of the cognitive activity (the conceptual world view) and in the linguistic form (the linguistic world view). The pre-linguistic world view is the source for both of them.

The conceptual world-view provides the basis for the linguistic one. Yet, it is more universal and can correlate with the experience of nations with similar opinions about the world. At the same time, language reflects the experience of a certain nation and reveals not only common knowledge but also some peculiarities of this nation's perception of the world. Thus, the conceptual world-view determines the content of an individual's and the community's conception of the world combining the impact of individual, national and universal experience common to the mankind.

As many scholars indicate the boundary between the linguistic and the conceptual word-views is conventional as differentiation between verbalization and cognition has not been found yet [8]. It is the language that fixes the basic social and political experience for its further transfer to the next generations. The linguistic world-view as registration of conceptualization and categorization results in the collective consciousness that determines the cognition mechanisms. It explicates various world-views (religious, philosophical, etc.) reflecting the conceptual one at the same time.

The political world-view represents one of the forms of reality reflection describing a certain feature of the reality, politics. As any other world-view, the political one is formed in an individual's consciousness. Images of the surrounding reality and its separate elements find their reflections in a variety of forms of a person's inner psychic or mental life. The basic constituents of the political reality include political consciousness, political behaviour, political mentality, objects and subjects of political activity, political manipulations of the consciousness, political stereotypes, roles and images. Political consciousness represents a subject's perception of the part of the objective reality correlating with politics, power, the state, its institutions and their problems.

Political subjects and objects are characterized by certain political mentality Some factors in an individual's mind cause the formation of certain political ideas called political mentality. Z.D. Popova and I.A. Sternin describe it as a way of reality perception and understanding determined by some cognitive stereotypes, which are peculiar for a person, a social or an ethnic group [4, p. 65]. Thus, political mentality is a way of perceiving and understanding the political reality by an individual, a social or an ethnic group or a nation as a whole.

The universal linguistic world-view provides the basis for defining the English-speaking political world-view (EPWV) as a set of ideas concerning politics formed in native speakers' mind, a certain way of conceptualizing the political reality represented in the language system. The EPWV comprises the following segments:

1) subjects of the EPWV – politicians, or their virtual images, possessing some political mentality and image, performing determined political roles and forming political objects' consciousness by means of various manipulative tactics including the media, they can be verbalized by the following lexical units: *political boss, candidate, politician, leader, president, chief, authority, autocrat, bureaucrat*;

2) objects of the EPWV – individuals united into groups by a certain political mentality different from that of the subjects' as it is based on the ideas originated under the action of manipulative tactics imposing certain political stereotypes, they can be verbalized by the following lexical units *(elector, electorate, mass, hoi polloi, mob, people, populace, multitude, majority)*;

3) the EPWV domain – part of the surrounding reality associated with politics as a human activity involving complex interrelations between political subjects and objects (*politics, political situation/conflict/fight/dependency*).

Under the action of these components, a new view of reality arises. It is a distorted copy of the real world emerging in mass consciousness under the action of cognitive manipulations and stereotypes, a pseudo model of political reality. Compare: *...Zaitchik wisely described those he met (Trump's supporters) as a* ***"blue-collar middle class"*** *– mostly white people who have worked hard and lost a lot, whether in the market crash of 2008 or the manufacturing layoffs of recent decades. He found that their motivations overwhelmingly "started with economics and ended with economics"* (the Guardian, 13 October, 2016).

The example indicates the direct impact of the mass media on the objects' minds causing the development of mass consciousness stereotypes defined by O.O. Selivanova as world-view fragments, results of reality perception by a group of people, a schematic standardized feature, a matrix of an object, an event, a phenomenon [7, p. 689]. Stereotypes perform defensive, social and integration, ideological and balancing functions in society by providing a person with the feeling of safety and stability. Yet, they can create an incomplete world-view distorting real facts. The mass media artificially construct a reality creating a system of stereotypes. A variety of lexical units expressing political stereotypes include the following:

1) liberal stereotypes – *weak on defense, intellectual, invironmentalist, gay, young, hippies, pro-choice, pro-UN, socialist, communist, anarchist, ant-American, pro-gun control, multicultural, progressive, support redistribution of wealth, pro-science, ant-rich, cultured, liar, new-Englander, etc.*

2) conservative stereotypes – *racist, white, male, pro-business, anti-worker, fundamentalist Christian, Nazi, fascist, redneck, pro-personal responsibility, likes country music, isolationist, intolerant, pro-gun, greedy, exploitive, rude, cowboy, rich, pro-life, antigay, anti-science, against the arts, pro-censorship, anti-old people, etc*. Compare: *Trumpitecture: What can we expect from the billionaire* ***cowboy*** *builder?* (the Guardian, October16, 2016)

The above mentioned features of the EPWV indicate its similarity with other types of world-views. Yet, there are some differences:

1) the EPWV is not universal as it reflects the ideas of this language speakers only and is a pseudo model of the objective reality; 2) it is dynamic and changeable as the political reality is constantly enriched with new events reflected by new lexical units (*Trumpitecture, Trumpism*), compare: *How ugly are the rhetorical promises embedded in* ***Trumpism*** *– in the xenophobia, the bigotry, the explicit threats to persecute minorities – going to get in reality?* (the Washington Post, October 25, 2017); 3) the EPWV contains both individual and universal features as it reflects personal ideas, ideals, stereotypes, and those of a social, ethnic or political group leading to mutual understanding and consolidation of people united by certain political ideas; 4) it is subjective as it is a pseudo model of the objective political reality existing in political participants' consciousness, determining their political behaviour on the basis of their political mentality under the action of political stereotypes and manipulations with the mass consciousness.

Thus, the analysis undertaken allows us to draw the conclusion that the English-speaking political world-view is a specific cognitive and psychological model of political reality reflected in English speakers' mind and behaviour and realized by specific language means. Studying the verbalization means expressing the political phenomena can reveal the connection between language means and knowledge representation structures. The further research aims at determining the specific features of verbalization means of the English-speaking political world-view.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Курбатова – кандидат філологічних наук, доцент кафедри іноземних мов Криворізького національного університету.

Наукові інтереси: когнітивна лінгвістика, концептологія.

УДК 811.111'373.43

NEOLOGISMS IN THE ENGLISH LANGUAGE AT THE BEGINNING OF THE XXI CENTURY

Tetiana LELEKA (Kropyvnytskyi, Ukraine)

У статті аналізуються неологізми соціально-економічної сфери, що увійшли в англійську мову на початку XXI століття. Розглядаються їх семантичні особливості, а також виокремлюються лексико-семантичні групи. Проаналізований матеріал демонструє відображення позамовних чинників у мові, як однієї з причин мовних перетворень в аспекті соціолінгвістичної парадигми.

Ключові слова: *неологізми, соціально-економічна сфера, лексико-семантична група, мовні перетворення, соціолінгвістична парадигма.*

В статье анализируются неологизмы социально-экономической сферы, которые вошли в английский язык в начале XXI столетия. Рассматриваются их семантические особенности, а также выделяются лексико-семантические группы. Проанализированный материал демонстрирует отображение внеязыковых факторов в языке, как одой из причин языковых преобразований в аспекте социолингвистической парадигмы.

Ключевые слова*: неологизмы, социально-экономическая сфера, лексико-семантическая группа, языковые преобразования, социолингвистическая парадигма.*

The article focuses on new words that mirror social and economic trends in modern Britain. The semantic features of the new coinages are analyzed and the key topic areas in the field are identified. The material demonstrates a close connection between the recent economic difficulties and lexical innovation in the English language.

Transformations in dictionary composition are a language answer for new realities and facts of objective reality, a characteristic of the beginning of the XXI century.

The article of the real research is new "prestigious", the most frequent words, so-called "buzz words", based on the materials of mass-media.

The most presented lexical category in the researched material are neologisms designating the crisis phenomena in the economy, that can be contingently the temporal scopes of selection.

The new forms of organization of labour, new forms of recreation found a reflection in the corps of the researched neologisms, the special meaningfulness was determined by the minimization of the anthropogenic affecting environment, inspiring by power of all-sufficientness, weakening of middle class and more noticeable social stratification of society. The analysed language material allows to show close connection of crisis processes in the economy with lexical transformations in modern English, in modern vocabulary as the most movable layer of language, instantly imprinting facts and phenomena of the objective reality and reflecting attitudes of native speakers toward these phenomena.

Key words: *neologisms, social and economic field, lexico-semantic group, language transformation, sociolinguistic paradigm.*

The neologisms in the English language at the beginning of the 21st century are the object of the research of many linguists. It is worth mentioning that in the same row with E. Braw, G. McLennan, V. Novikov, Sh. Croucher, Ph. Thornton, N. Rosen and others. The constant development is the main feature of any language.

Lexical structure of the language more, than other levels, reacts to the changes of social and political and cultural character of life of the native speakers of this language [4, p. 162].

Transformations in the dictionary composition are a language answer for new realities and facts of objective reality, the characteristic of this period [1, p. 2]. Thus every epoch pulls out on the first plan the several of words that possess social meaningfulness and special expressiveness [1, p. 136].

In our opinion, the research of the neologisms in the English language is very important to study language development. The aim of the research is to analyze the new words that deal with social and economic field where the neologisms are widely used.

Texts of mass information all more often serve as basis for description of the modern state of language, because we can find a reflection and fixed numerous changes of language reality in them quicker, than wherever. So, if texts of fiction are the "high art", the picturesque method of reflection of reality, whereas the texts of mass information, instantly imprinting any event, any motion of life, use rather the photographic method [1, p. 25].

The article of the real research is the new, most frequent words, so-called "buzz words", in the materials of mass-media. The main problem of the research is to describe the processes of addition to the lexical system of English due to the related to the social and economic field neologisms coming to the active stay at the beginning of the XXI century, to analyse their semantic features and distinguishing basic thematic sub-groups. The research material of neologisms of buzz words according to the material of the real research of the web-sites are the glossary of "prestigious words", each of them in one or another moment was admitted as the "word of the week". The determined approach to the selection of lexical material allows to eliminate the hit of occasionalisms and professionalisms in the studied corps of new words, all the lexical units passed the stage of socialization, and some the stage of lexicalization : all of them are fixed in the printed press, and some of them are used in authoritative lexicographic editions.

The determination of the words and expressions of the week, years or even decades, allows to estimate, what the world lived by in one or another period of the time, about what people wrote and talked. The "prestigious word" describes the dynamics of speech fashion of the language. The prestigious word is the word with claims, it is often heard in the spoken language, flashes in the press, every now and again reported from a radio receiver or television, in the new prestigious words the colourful features of our life, important changes in public consciousness are reflected [3, p. 4].

It is extraordinarily important to specify on circumstance that not only neologism but also fully withstood lexical unit can become "prestigious". So, for example, the financial and economic crisis of 2008 year affected practically all the fields of activity of people, and lexical units of *credit crunch* (a period when country's economy is in a bad state and banks are not willing to lend much money) and *stagflation* (a combination of stagnation and inflation referring to an economy suffering stagnant economic growth while inflation continues to rise) became nearly the most frequent in the English-language press on the peak of crisis. However, being undoubtedly fashionable, actual and frequent, they can not be attributed actually to neologisms, because the appearance of term *credit crunchdates back to the* end of the 60th of the XX century, by the marked financial crisis on Wall Street, while creation of the word *stagflation* belonged to the Minister of Finance of Great Britain, who used it in the performance in front of the House of Representatives in 1965. Thus, in the real work for the analysis of the neologisms that became especially actual for the period the neologism is a new word, word-combination or an old word getting a new value, that came to the usage during the described period and possess the temporal connotation of the novelty, fixed by collective consciousness of the native speakers.

It is necessary to confess that neologisms are thematically presented in the social and economic field and they are fewer than the words reflecting a neological boom in the field of the Internet and socially-network services. However their actuality causes a doubt. So, for example, in 2011 authoritative lexicographic edition of The Oxford Dictionary confessed the word of year the neologism *squeezed middle* (people on average incomes who have less money than previously to buy the things they need because rising costs have not been matched by an increase in pay) reflecting the noticeable lowering of purchasing power of working middle class in the English-speaking countries as a height of the growth of income is not proportional to the price on goods and services. The Global Language Monitor, the organization that watches fixes and analyses language changes on the basis of the materials, presented by the Internet, blogosphere, social mass-media, in 2008 in the number of the most frequency phrases (top phrases) named word-combination of *financial tsunami*, in 2010 – the *Great Recession*, in 2012 – *fiscal cliff* [5]. In 2013 in ten of the most frequent words (top words) a withstood lexical unit *deficit* entered after the statistician of The Global Language Monitor. Thus, the lexical units reflecting social and economic realities were determined as the especially meaningful and actual by the authoritative associations of specialists and lexicographic editions.

The temporal scopes of work predetermined the character of the lexical units. It is necessary to mark that in 50% cases of the semantization, opening the value of the neologism in determination of the analysed new concepts next lexical units were used: *recession, credit crunch, economic crisis, ailing economy, recent period of economic turbulence, current economic situation, current climate of economic downturn, climate of recession, recession-struck times*. This fact testifies that the consequences of the cutback of economic activity affected different aspects of the life in Great Britain and the economic crisis is the context, that generated the origin of some neologisms :

Regifting *– the practice of giving a gift that you originally received to someone else – is becoming increasingly popular in these recession-struck times.*

Recessionista *is a popular new term for a person who manages to dress stylishly on a tight budget, and it gained currency rapidly in the pre-Christmas weeks of 2008, when people's disposable income was seriously curtailed by knock-on effects of an ailing economy.*

Nowcast *is a description of an economic or political situation based on analysis of information at the present time.*

By costing attention neologism, demonstrating the influence of recession in the different fields of life, there is lexical unit *crunchcreep*, that designates the unexpected social and economic consequences, so-called "side effect" of crisis, and increase of amount of thefts in grocery stores.

Crunch Creep *– Strange and often unlikely events laid at the door of the credit crunch ... Sales of fine-blend teas are dropping as cost-conscious Brits turn back to the traditional comforts of Builder's Tea ...*'(BBC News 18th March 2009) [6].

In the process of research the selected lexical units were classified according to the thematic principle, as a result the next lexical groups were determined: new terms of economy and marketing; vocabulary, reflecting changes at the market of labour; vocabulary reflecting the last tendencies in the field of tourism; vocabulary presenting demographic trends.

The new concepts of economy and marketing, entering into literary language, reflect the last tendencies and directions of the development in this field. The differently directed semantic connection of these concepts with such phenomena as deployment of information technologies in modern society and reasonable expense of limit resources. It is needed to mark an unwithstood character of these terms for that and the presence of plural synonyms are typical. So, for example, lexical unit of *sharing economy* (an economic system based on the idea that different people or organizations share the creation and use of resources) describes the model of business activity, based on that principle, that people and organizations cooperate with each other and together participate in creation, distribution and consumption of commodities and services, that in a certain measure is related to the economy to use unprocessed resources in the conditions of increase of population of the Earth, here such form of cooperation became possible due to the high level of the development of the Internet technologies, additional advantage of this economic model is possibility to shorten expenses :

When David McGaw ... needs a cab, he taps in his location on a smartphone app and waits for another citizen, albeit one owning a car, to collect him. A frightening prospect, you say? But the ***sharing economy*** *is taking off, spawning companies for those willing to lend and borrow everything from mattresses to power tools* (The Guardian 24thJanuary 2014) [7].

The unwithstood character of this term shows up in the presence of such alternative lexical units, as *access economy* and *collaborative economy*, that designate the same phenomenon. As cooperation within the framework of this economic model takes place not between organizations, and between physical persons, these transactions are described, as *peer-to-peer* (or P2P) *transactions* (in contradistinction to the usual B2B и B2C): *peer-to-peer business, peer-to-peer rental*.

The reaction of the economic difficulties is presented by lexical unit of quantitative easing having going out *foreground* (a procedure whereby a central bank creates a supply of new money to put into a banking system which is in serious difficulty), designating the situation when the central bank comes running to the emission and infusing into new money in the financial system as the counteraction to the financial crisis :

***Quantitative easing**: What is it? And will it work? ... With interest rates now at 0.5%, the Bank of England can't make money much cheaper. All they can do now is make it more plentiful. ... Printing money, **quantitative easing** or extraordinary measures – call it what you want but one thing is clear. The UK economy and the Bank of England have entered uncharted waters* (Financial Director 8th March 2009) [8].

According to the marketing strategies reflected in the new vocabulary of this field, they are also related to the disturbance of consumers by the state of the environment. For example, neologism *green tailing* (1. the business of selling environmentally-friendly products to the public; 2. the practice of using environmentally-friendly methods to run a business which sells products to the public), that designates the sale of safe for the environment commodities, and the use of the safe for the environment methods of management implies a trading company):

***Greentailing** and the 64 Thousand Tree Question – Can Reducing POS [=point of sale] Paper Consumption Save the Planet?' (Ezine Articles 4th June 2010) [9].*

The original support rendered by consumers to the "green" companies is designated by the new word *carrotmob* (an event in which a large group of people gather at an environmentally-friendly shop or business and demonstrate support for it by buying products), that can be defined as an event, collecting plenty of people in a shop or company leading the activity with the minimum affecting the environment, on purpose to show the loyalty:

***Carrotmobbing**, in European stores now ... The philosophy is simple: rather than boycotting shop owners for not doing enough for the environment, **carrotmobbers** use their consumer power to reward those that do* (NRC International 7th July 2009) [6].

The semantics of the lexical units, reflecting innovations at the market of labour, and also new forms of mutual relations between a worker and an employer, conditioned by the technological breach in the field of automation and mobile technologies, and by the financial complications, especially brightly manifest themselves as a result of economic crisis.

The influence of the new technologies on the field of employment is demonstrated by such lexical unit, as *twintern* (a person, especially a student or recent graduate, who is employed to promote a company by using social media such as Twitter and Facebook), a student or recent graduating student of the university, hired by a company on purpose to promote knowableness of its brand through such social networks, as Facebook and Twitter :

*“[...] '**Twinterns**' are usually young graduates because they are often well-versed in social media websites and new online trends such as micro-blogging.* (Daily Mail 14thJuly 2009) [10].

The fact that in the real economic situation a labour market can be confessed by dealing with economic interests of employer, reflected in such neologism, as *zero hours contract* (an employment agreement in which a person only works when the employer needs them and so has no regular amount of work or working hours), that designates such form of labour relations, that does not suppose the assured employment, and as a result, stable income :

*Millions of people have taken shorter hours, temp jobs and **zero hours contracts** in order to stay afloat during the recession and stagnation," said TUC General Secretary Frances O'Grady* ... (International Business Times 12th August 2013) [11].

The lexical unit *precariat* (a social group consisting of people whose lives are difficult because they have little or no job security and few employment rights) coming to the active speech stay in a few last years reflects the consequences of the increasing computer-aided manufacturing and the policy of the encouragement of "flexible and dynamic" labour-market, implying bringing in not permanent employees, and external agents, that, in turn, becomes the reason of the absence of social security and job securities :

*John Harris meets low-paid and insecure workers in Swansea and London caught in a race to the bottom, and hears about the rise of the **precariat*** (The Guardian 16thFebruary 2011) [12].

The adjective *lights-out* is connected with the concept *precariat* (describing a machine or manufacturing process that is controlled by a computer and does not need a human to be present in order to operate or supervise it), describing a mechanism or productive process fully automated and not requiring the presence of people :

*Imagine going home at night while your computer keeps doing your job. That's the basic idea behind a trend in manufacturing called "**lights-out** machining." You punch out. The machines keep working* (Changing Gears 14th September 2011) [6].

Aspiring to all-sufficientness and independence in the conditions of becoming complicated economic situation and growing tariffs on power mediums reflects determination of *off-grid* (or *off grid*), without using general communal networks, for example, plumbing or electricity, and also its derivatives *off – gridder* and *off – gridding* **(**not using public supplies of utilities such as electricity, water, etc.) **:**

The Morgan Stanley analysts are not voicing their opinion of the merits of ***off-grid*** *living in their forecasts, they are simply pointing to the facts of the matter.* (The Guardian 11thApril 2014) [9].

In the analysed material the whole layer of vocabulary, presenting the new types of tourism and reflecting influence of economic crisis on this field of life, stands by itself. So, for example, the short two-day vacation, getting the name *minibreak* has got the special popularity. The neologism presents more budgetary variant of rest – *nanobreak*, designating a journey that lasts all only twenty-four hours and plugs one night in a hotel (a very short holiday which involves staying away from home for one night) :

The number of people booking ***nanobreaks*** *has jumped 29 per cent in the past year, with some even prepared to travel as far as Moscow and Abu Dhabi for a one-night stay*(Metro 17th September 2009) [6].

To the same thematic subcategory it is possible to take neologism *staycation* (a holiday in which you stay at home and visit places near to where you live), that reflects the tendency not to depart far from the house and to investigate the local tourist resources, new lexical unit *paliday* (a holiday staying with friends or family) supposing placing at the acquaintances or relatives on purpose to avoid charges on a number in a hotel, and also *daycation* (a day trip or short holiday that does not involve staying away from home overnight), one-day journey, not supposing spending the night in a hotel:

Lodging revenue was twice what it is now," he said, explaining that the center was often able to turn ***daycationers*** *into overnight guests* (The Watch 14th July 2010) [6].

The tendency of the economy gets its development in the word *minimoon* (a short, inexpensive honeymoon) used for denotation of the short and inexpensive wedding trip. The aspiring to the reduction of expenses is also presented by neologism *haycation* (a holiday in a rural location where families stay and help out on a farm) designating the vacation in rural locality, where holiday-makers work on a farm, and also by the humorous word *naycation* (time away from work which doesn't involve travelling or spending money on leisure activities), designating vacation, not supposing moves and spending on tourist entertainments.

Probably, the appearance of these words is surplus, so, for example, for neologism *daycation* there is an equivalent of *daytrip*, and there are grounds to suppose that many of given new words will not survive verification of the time and can not be transformed in withstood language units. However the fact of variety of this vocabulary, reflecting social meaningfulness of such phenomenon, as right to rest in Great Britain, and aspiration to carry out this right in all variety of forms even in the conditions of a limit budget and unstable economic situation, is notable.

The noticeable stake of the vocabulary is presented by the concepts presenting demographic changes and classifying people on different criteria on certain types. For example, the new generation of the British, named *generation rent* (the generation of people born from the eighties onwards, who because of changes in the economic situation are more likely to rent their homes than buy them), is characterized that, unlike the predecessors, from a difficult economic situation they will live with greater probability in a removable accommodation, but not in an own house:

In a survey of 8,000 people aged between 20 and 45, only 5% of those described by the Halifax as "Generation Rent" (those with no realistic prospect of getting on the housing ladder) are making spending sacrifices to save towards their first home. The remaining 95% have no spare cash, no interest in saving or are trying but failing to save (The Guardian 31st May 2011) [10].

Other example of the classification is a demographic term *Generation Y (Gen Y)*, that designates the people born in the period from the end of 70th 90th to the middle of the XX century. The disturbance by the problems of the environment liking to liberal politics, tolerance, innate ability effectively to use electronic devices, "shod" in the field of digital technologies belong to the distinguishing features characterizing this generation:

Gen Y's green demands for the workplace ... The highly educated, mobile and tech-savvy age group that falls within the demographic band known as Generation Y wants workplace that's like *them: urban, flexible, collaborative, environmentally sensitive and unconventional* (Business Green 20th May 2010) [6].

The important feature of this generation is that they considerably longer live with parents or go back into a paternal house after the period of independent life, for what they got the name *Boomerang Generation* and *Boomerang Kids*.

The logical continuation of this lexical chain is neologism *Generation Z*, designating the young people, born in a period from middle of 90th to 2009, forming the personality accompanied by communication over the Internet. The unwithstood character of this lexical unit causes the synonyms: *Generation I, the iGeneration*, and also *the Silent Generation*.

The theme of social unprotectedness and financial vulnerability is continued by the acronym *NEET* (not in education, employment or training: a young person who has left full-time education and is not working or training), designating a young man, who in the situation of cutback of economic activity abandoned school or college, but not able to find job or get a place in establishment of the special education:

In political discussion, freeters were frequently bundled together with "neets" – an adopted British acronym meaning "not in education, employment or training" (BBC News Magazine 4th July 2013) [11].

While young people have difficulties with employment, other phenomenon presented by neologism *nevertirement* (working beyond the age when people usually retire) means the continuation of labour activity after the achievement of retirement age. It is necessary to mark that people not hurrying to leave on a pension (*nevertirees*) are successful, and in active professional activity see the source of health and longevity :

Dubbed ***nevertirees****, many wealthy individuals will never stop working, the report said, even if they have little financial need to do so. Like Alper, they want to keep doing what they are doing for as long as possible* (CNN Money 28th September 2010) [6].

To sum up, it is possible to confess that the most presented lexical categories in the researched material are neologisms designating the crisis phenomena in the economy, which is caused with the temporal scopes of selection. The new forms of organization of labour, new forms of recreation, found a reflection in the corps of the analyzed neologisms, their special meaningfulness was caused by the orientation on minimization of the anthropogenic affect of the environment, aspiring to powerful all-sufficientness, weakening of middle class and more noticeable social stratification of society. The analysed language material allows to show close connection of crisis processes in the economy with lexical transformations in modern English, to present the vocabulary as most movable part of the language, instantly imprinting the facts and phenomena of the objective reality and reflecting the attitudes of native speakers toward these phenomena.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Лелека – кандидат філологічних наук, старший викладач кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: соціолінгвістика, мовні контакти.

УДК 811.111+811.161.2]'4

DEFINING WRITING ABILITY: MODELS OF WRITING AND COGNITIVE BEHAVIOUR

Inna LIVYTSKA (Kropyvnytskyi, Ukraine)

У статті узагальнено сучасні підходи до визначення процесу писемного мовлення іноземною мовою та подано аналіз трьох основних моделей (лінійної, циклічної та альтернативної) за видами когнітивної діяльності. Обґрунтовано циклічність (рекурсивність) писемного процесу та його залежність від рівня лінгвістичної компетенції, мета-когнітивного знання та соціально-педагогічного оточення студента. Охарактеризовано основні відмінності та типи передачі знання (переказування знання або трансформація) через дослідження процесу писемного мовлення у носіїв англійської мови та тих, хто вивчає мову як другу чи іноземну.

Ключові слова*: лінійна, циклічна, альтернативна модель писемного мовлення, когнітивна діяльність, лінгвістична компетенція, мета-когнітивне знання, соціально-педагогічне оточення.*

В статье обобщены современные подходы к определению письменной речи на иностранном языке, а также проанализированы три основные модели (линейная, циклическая и альтернативная) в соответствии с видами когнитивной деятельности. Обусловлена цикличность (рекурсивность) письменного процесса и выявлена его зависимость от уровня лингвистической компетенции, мета-когнитивного знания и социально-педагогического окружения. Охарактеризованы основные отличия и типы передачи знания посредством письма (пересказывание знаний или же трансформация) в зависимости от того, является ли студент носителем английского языка или же изучает его как второй или иностранный язык.

Ключевые слова: *линейная, циклическая, альтернативная модель письменной речи, когнитивная деятельность, лингвистическая компетенция, мета-когнитивные знания, социально-педагогическое окружение.*

The article synthesises modern approaches to defining the writing process in L1 and L2 or ESL settings and suggests analysis of three basic models of writing: linear, recursive and alternative in accordance with the cognitive processes used. Cyclic character of writing has been asserted and its correlation with linguistic knowledge, meta-cognitive discourse and social educational setting has been found out. Main differences and types of knowledge rendering in writing (i.e. knowledge-telling and knowledge-transformation) have been characterized in relation to first language or second and foreign language settings.

Key words*: linear, recursive, alternative model of writing process, cognitive activity, linguistic competence, meta-cognitive knowledge, social educational setting.*

Dramatically changing models of learning and teaching as well as a globalized use of English as a lingua franca call for new effective and adequate models of evaluation of language proficiency. Since 1970s various high level instruction documents in the EU, the USA and Ukraine have played a central role in turning foreign language teaching into a communicative one. The view on writing as an integrated language skill, suggests that the search for effective evaluation methods is embodied into a cognitive side of educational linguistics and becomes an essential part of learning process and a subject of research in educational linguistics.

The **objective** of this paper is to define interrelation between cognitive resources used by first language (L1) and second languages (L2) writers for producing a piece of writing by providing an overview of models of writing used in EFL and ESL contexts. Since, research devoted to ESL (English as Second Language) writing is mostly devoted to English-speaking world, where English is taught as officially recognized state language, we find it necessary to differentiate EFL (English as a Foreign Language), as a language of education and instruction in non-English speaking countries. Comprehension of this distinction between L1 and L2 writing processes might help to create effective working schemes for education purposes, bearing in mind the hypothesis of

Contrastive Rhetoric (CR) that L1 and L2 learners of English use different models of writing, which reflect their native language rhetoric traditions.

To reach this objective we have to take up the premise that learning to write well in any language, even the native one, is not an easy task. In spite of the fact that writing in a foreign language has become an integrated part of primary, secondary and higher language curriculum in Ukraine, there is a significant evidence of students' underperformance at all these levels. Ability to express oneself clearly with logical, well-developed organization, using corresponding rhetorical devices to accomplish an intended purpose is considered nowadays not only an acquired skill, that is formed by naturalistic learning approach, but more a non-linear (recursive) process, [8:p.208] advocating "the concept of writing as a thinking process and space where the writer is negotiating his/her identity" [17: p.89].

Further, we will try to look closer at the models of writing, pointing out relation to written genres and their essence in language pedagogy.

Before we move further, it is important to define what **writing ability is**. As research shows, it is not a simple task, since there is no unanimous view among L1 and L2 writing researchers on this point, ranging from the stenographic reproduction of the exact chunks of the text to producing a PhD thesis. The variety of settings and genres in which students have to perform their writing tasks also ranges for first language writers and second, and even more for foreign language writers. So, we will take these discrepancies as a starting point for further definition of writing ability.

In the first language settings, writing is essential for academic and professional purposes, conducted through formal education. As Grabowski (1996) points out:

"Writing, as compared to speaking, can be seen as a more standardized system which must be acquired through special instruction. Mastery of this standard system is an important prerequisite of cultural and educational participation and the maintenance of one's rights and duties... The fact that writing is more standardized than speaking allows for a higher degree of sanctions when people deviate from that standard" [6:p.75].

Viewed as a coherent process of acquiring necessary cognitive skills that starts in compulsory school and proceeds to higher education, writing grounds on already known linguistic resources for L1 learners, and is more oriented at building higher order learning skills like content and organization of writing than simply rendering the information [2].

Second or foreign language writers, having the same cognitive skills needed for producing a piece of writing in their native language, may be hampered by limited language resources, and focus more on language rather than content [11].

This hypothesis was earlier presumed by the proponents of Contrastive Rhetoric (CR), introduced with the publication of Robert Kaplan's 1966 article in Language Learning, stating so-called linguistic relativity of each language and culture, causing the differences in feedback perception and writing progress of L2 learners. Understanding such differences, according to R. Kaplan, might help scholars and teachers explain some of the problems that L2 learners have in organizing their writing in ways that seem acceptable to native speakers [13: p.27].

Having purely pedagogical function, Kaplan's project hoped to show that L2 students were not suffering from cognitive deficits but revealing the influence of different rhetorical traditions in their L1s [13]. At the same time, Kaplan's project, which is based on Whorfian principle "language determinates our perceptions and thoughts", is too extreme as well as improvable [13: p. 29]. But if we compare structural and organisational features of written texts in different languages, we can observe differences quite regularly, provoking questions about the sources of the latter and methodological perspectives of giving suitable feedback in this respect, if any.

Reviewing the differences between first and second language writing, Silva (1993) found that second language writing tends to be "more constrained, more difficult, and less effective" [16: p.668], that leads to a string of the following insights:

(1) shifts students' attention from higher-order issues of content and organization to issues of language;

(2) highlights closer interdependence between reading and writing, further text interpretation and knowledge transformation [7];

(3) discloses consequential differences in a primary students' intention and the result of writing, which might not coincide due to limited language resources;

(4) points out cultural and social differences, expectations, beliefs, resulting in the need to change one's writing identity;

(5) delineates the issue of time constraints for first and second language writers.

The above mentioned insights on writing in first and second language contexts serve as points of departure for further discussion: what cognitive processes are involved in writing production that cause above stated distinctions?

If to rest on the position, that writing is a "product-oriented" process, we have to trace it step by step. The research of the issue of models of writing will be split into three basic approaches: **linear, recursive and alternative.**

Linear model of writing, as an implicit model, rests on the prescriptive assumptions of what "good" writing is, giving step-by-step recommendations for students on how to succeed. The simplified example of such model can be presented as follows: 1) choose a topic, 2) write an outline, 3) develop the outline, 4) edit and proofread.

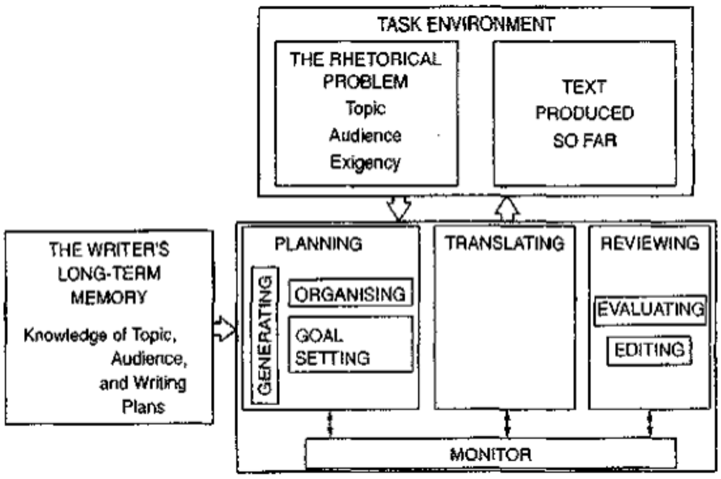
Being purely product-based, this model proves to be quite appealing for language pedagogy, as it is neat, well-structured and splits the piece of writing into clear blocks, which correspond to what academic writing has to look like, i.e. preserving all structural parts of an essay, narrations, etc. But if to look at it closer, we will witness that it demands students to produce their writing in a single sitting, it is time-framed and has a negative washback effect on students' further writing proficiency development.

It is up to the late 1970's and early 1980's such researchers as Hayes and Flower (1980) challenged the assumptions of this approach, providing models which reflected cyclical character of writing and describing the real process of students' writing.

One of these is Hayes and Flower model of writing as a cognitive process, first proposed in 1980. Hayes and Flower model in its first presentation introduced the terms of: task environment (which included the notions of the writing assignment and the text produced so far); the writer's long-term memory (which included knowledge of the topic, audience, stored writing plans); a number of cognitive processes (including planning, translating thought into text, and revising.

(see Figure 1.Hayes and Flower model of the writing process)

Таблиця 1.



In their description of the model, Hayes and Flower produced three important comments, which interfered with the linear model of writing existing before. First of all, they emphasised the cyclical character of the writing processes, stressing that there is no fixed sequence of the stages of writing.

Secondly, estimating that any writing is goal-oriented, Hayes and Flower disclosed interrelation between the knowledge of the topic, development of ideas, and a search for corresponding ways of putting these into actual words.

Thirdly, they suggested the concept of writing as a discovery process, which stimulates writer's creativity with the help of providing new goals during writing itself [8: p.210]. All these together constituted the ground for denying a fixed sequence of the writing process and affirming its recursive character.

Sharing the view of writing as a non-linear recursive process, Clark and Ivanic (1997) suggest though three serious reservations about Hayes and Flower model (1980), pointing out (1) disregard of the social context of the writer, and the pressure of so-called convention; (2) a more complex and less structured interrelation between the planning elements; (3) ambiguity of the notion of "translating" as a mental plan; (4) underestimated relationship between cognitive processes and practical procedures (as Stotsky calls them) and "practices", as a more preferred term to describe a set of skills and procedures, varying from culture to culture, person to person and one context to another [4: p.83].

The Hayes-Flower writing model with a flow of time has undergone a range of different modifications, first in the revised version (Hayes, 1996); then consequently in the Chenoweth and Hayes model (Chenoweth&Hayes, 2001).

In the updated version Hayes (1996) represents the writing process consisting of two main parts: the task environment and the individual, with the main emphasis being put on the individual aspects of writing, rather than the task environment. Individualized aspects of writing, according to Hayes, involve interactions among four components: motivation/affect, working memory, long-term memory and cognitive processes. Having introduced additional scheme of a working memory, Hayes included three components into it: phonological memory (i.e. speech), visual-spatial sketchpad, which stores visual and graphical information, and semantic memory (i.e. conceptual information).

Based on the cognitive processes mentioned in the model, Hayes highlights importance of reading in the writing process, since text interpretation, reflection and text production are used not only for drafting, but for revision and polishing one's piece of writing as well.

According to Hayes, applying reading to evaluate model to a piece of writing might demonstrate the differences between expert and inexpert writers.

He suggests three reasons to this: (1) many writers are not able to detect global problems (i.e. content and organization) due to poor reading skills; (2) a capacity of working memory doesn't allow them to focus at the same time on both local (sentence-level) and global (content-level) errors; (3) writers may not have developed correspondent schema for revision, due to misinterpretation of the task instructions they might not achieve global goals of the task [17:p.28].

Reading-related problems of L2 students writing performance include a lack of critical reading skills, that don't allow them to read the texts in efficient and strategic ways; L2 readers tend to focus on words [9], and have "a low tolerance of ambiguity" that prevents them from grasping the essence of the texts [12:p.22].

Following this point of view, we might suggest that a success of a writer depends on development of task schemas, meaning by them "packages of information stored in long-term memory that specify how to carry out a particular task" [8:p.24]. "Task schemas include information about task goals, the processes necessary for accomplishing the task, how to sequence the processes, and how to evaluate the success of the task" [17: p. 28].

Hayes model is significant due to the elaborated description of the factors influencing writing: motivation/affect, cognitive processes, and long-term memory. Complemented by Grabe and Kaplan (1996) adaptation of the model of communicative language use, providing a detailed taxonomy listing variables of setting, tasks, text, and topic for academic writing, it frames the task environment in terms of participants, setting, task, text and topic and shifts attention to language knowledge ("linguistic resources") [10; 3;1], meaning by it *linguistic knowledge, discourse knowledge* and *sociolinguistic knowledge* [5].

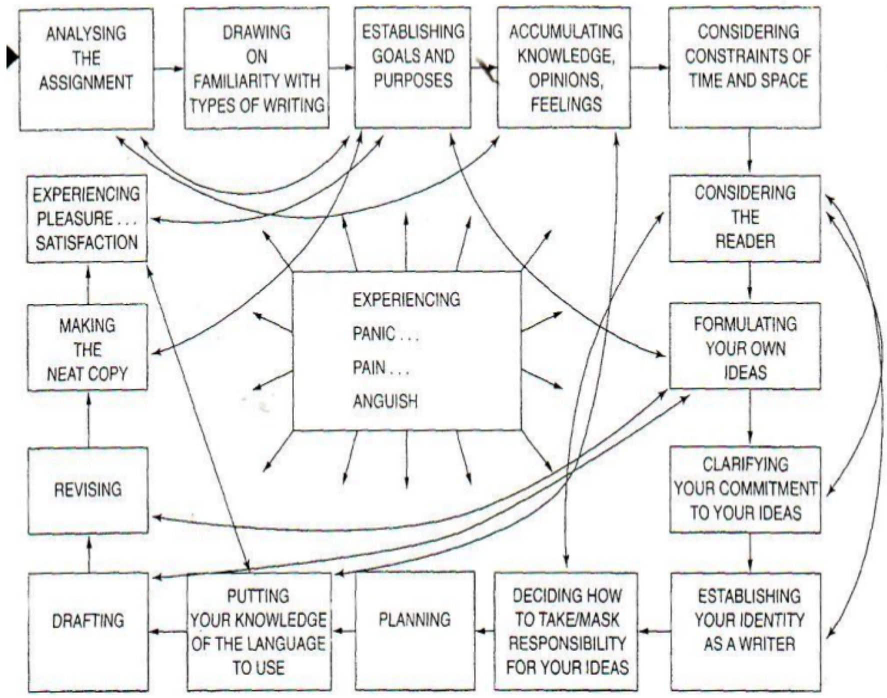
Bereiter and Scardamalia (1987) stressing the importance of interaction in spoken discourse and mental representation of the writing assignment, suggest a distinction between *knowledge telling* and *knowledge transformation* models in their relation to expert versus novice writers. We can presumable apply these models to describe the cognitive processes used by L1 and L2 writers while writing. Knowledge telling calls for both content (the knowledge of the topic) and a schema for the type of discourse required by the assignment (i.e. narration, opinion essay). Knowledge transformation involves "not only putting one's thoughts to paper as they occur, but actually using writing to create new knowledge: in this kind of writing the process of writing itself frequently leads to new knowledge and may change a writer's view of what he or she is trying to communicate" [17: p.33].

Although it is not clear, how one makes a transition from knowledge telling to knowledge transformation, Bereiter and Scardamalia highlight important differences between expert and novice writers in relation to genre familiarity and task difficulty, stating that "...if the information demands of a task are great and the writer is inexperienced with a particular genre, the task will require more cognitive effort to resolve issues in both the content and rhetorical problem spaces" [17: p. 35].

Alternative representation of the process of writing as a social practice was introduced by Clark and Ivanic (1991) as a result of discussions with thirty students in Lancaster University's department of Politics and International Relations in 1990. The schematic representation consists of the cards with the names of the components of the individual act of writing, given to the students to arrange, after they have reflected on them and shared their opinions. The list of the elements mentioned in the scheme can be roughly divided into (1) long-term components (that is those, which develop over time) and (2) components of each individual act of writing. Thus, the arrangement of these elements constituted the interrelated mixture of physical, affective and social elements with cognitive ones.

Figure 2. An alternative representation of the process of writing as a social practice. Clark and Ivanic 1991.

Таблиця 2.



After a close look at the schematic representation of the writing process it is easy to notice that "revising" is essential to the whole process of writing, and it depends on acquisition of new knowledge and information the writer applies during the writing itself. It can be compared with the Hayes's notion of "writing as discovery process", as it demands the writer set new goals and revise the text written so far.

Another observation shows that there is a close interrelation between such elements as "analysing the assignment" and "familiarity with the types of writing" as well as "knowledge" and "considering the reader"; and different type of writing demands different amount of each component, and every writer employs different cognitive operations for it. This assumption proves interdependence between the writer's language proficiency and meta-cognitive knowledge [12; p.24]. In other words, writers who know a lot a about the writing are better writers than those whose knowledge in this area is less developed [14].

In pedagogical linguistics this difference is called a gap between declarative knowledge (i.e. theoretical) and procedural one (i.e. practical) [15], provoking the necessity of raising students' awareness for the writing process in terms of how they write, what strategies they use or what they think they use. As Paltridge suggests such techniques as questionnaires, thinking aloud protocols, and observations might be used for these purposes. As a result, it makes possible for the students to self-regulate their writing process with the help of self-observation or peer review, and for the teachers, it creates an excellent opportunity to provide proper feedback on the strategies the writer uses.

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ВІДОМОСТІ ПРО АВТОРА

Інна Лівицька – кандидат філологічних наук, доцент кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: психолінгвістика, когнітивна лінгвістика, освітнє оцінювання у навчанні іноземної мови.

УДК 82.09=111”18”(045)

SELF-DIRECTED IRONY IN THE NARRATIVE OF MARK TWAIN'S SHORT STORY "A MYSTERIOUS VISIT"

Maryna LUCHYTSKA (Kropyvnytskyi, Ukraine)

У статті досліджуються форми нарації як способи розкриття самоіронії героя в оповіданні Марка Твена "A Mysterious Visit". Контрастність між способами подання подій в художньому світі твору та значимістю цих подій становлять основу іронічності повіствування. Оприявлення іронії також приховується в деталях ретроспективної репрезентації дійсного стану речей інтрадієгетичним наратором.

***Ключові слова:** наратив, дієгезис, іронія, ретроспективне наратування, першоособова нарація, третьоособова нарація.*

В статье исследуются формы наррации как способы раскрытия самоиронии героя в рассказе Марка Твена "A Mysterious Visit". Контрастность способов подачи событий в художественном мире произведения и значительностью этих событий составляет основу ироничности повествования. Проявление иронии также замаскировано в деталях ретроспективной репрезентации интрадиегетическим нарратором истинного положения дел.

***Ключевые слова:** нарратив, диегезис, ирония, ретроспективное повествование, повествование от первого лица, повествование от третьего лица.*

The forms of narration as the means of the character's self-directed irony revealing in the short-story "A Mysterious Visit" by Mark Twain are being investigated in the given article. The contrast between the ways of *events' representation and the true value of these events is considered to be the basis of the ironical air of the narration. The manifestation of the irony is also hidden in the details of the intradiegetic narrator's retrospective representation of the true state of things. All constituent parts of the literary work under consideration as well as its title are interconnected and bear a slight ironical air, which manifests itself in the hidden details, repetitions, retrospective representations of conversations. Self-directed irony of the character-narrator accentuates his personal tragedy, which arises from his personal judgments and those quite "acceptable" things, which can give him some "true social spotlessness'. The hidden author's message can be traced in the ways he reveals a contrast between the character's true nature and those "acceptable" patterns of behavior, which could provide the true prosperity once he follows them.*

Key Words: *narrative, diegesis, irony, retrospective narration, the first-person narration, the third-person narration.*

Fiction has always been one of the brightest ways of communication between recipients and authors, whereas the text of a literary work – verbal materialization of thoughts and ideas. Being revealed through the events, a course of events, ideas and thoughts create a vivid diegesis [6, c. 20], built up by the author via subjects, forms, and means of narration.

Narratology as the theory of narrative [6, c. 66] firmly established itself in the field of philological analyses in the second half of the XX century. It has always been related to the structuralists' perception of a literary work, where all the components of a story/ novel under consideration make up a unity, which helps to reveal the true author's message and build up a wholesome and complete sample of fiction. Taking into the account the subjects of narration, its forms and means [1], it is possible to fully perceive all components of a literary work alongside with some crucial contextual peculiarities, building up an image of the fiction as a way of communication between the author/ authors and a recipient/ recipients.

The subject of our investigation is the forms of narration as well as its subjects and means, as a way of revealing the self-directed irony in a literary work by Mark Twain.

The object of the analyses is a bright sample of fiction, a short-story "A Mysterious Visit", the author of which is well-known for his specific subtle irony, sarcastic air, vivid humor, often hidden in the course of some ordinary day-to-day life events, but always having some wise messages, hidden between lines, philosophic value.

The aim of the investigation is to analyze the forms of narration and the ways they are materialized in the short-story under consideration in order to reveal the ways of self-directed irony's manifestation. The contrast between the ways the events are represented in the literary work and the true value of these events is the basis of the ironical air of the author's narration.

Samuel Langhorne Clemens, known as Mark Twain in the world of fiction, an extraordinary person, having a really complicated poor childhood, tried his hand at lots of different spheres of life. The writer admired lots of bright and world-wide known authors, such as Ch. Dickens, E. Poe, W. Scott, and many others. The most he was impressed by Shakespearian tragedies. His favorite character had always been Don Quixote, as he greatly appreciated the prose by M. Cervantes.

Mark Twain's first short-story was printed in 1863, and that was the very first time he used his pseudonym, which originated from his experience of being a river pilot [3, c. 588]. The fact that he tried his hand at lots of different jobs and occupations, including journalism, gave him an opportunity to get acquainted with lots of different people, having bright and vivid fates, colorful life experiences and points of view.

Mark Twain traveled a lot. And that was not just a number of different states and parts of the USA. He visited lots of European countries as well. His first book, "The Celebrated Jumping Frog of Calaveras County and Other Stories" (1867), included great many short-stories, based on his personal experience of living in the Far West. His traveler's experiences were included into the book, based on his letters, sent to the newspapers of California and New York, – "Innocents Abroad" [3, c. 588–589]. This very book showed the world a sincere narrator, who expressed the true freedom of ideas and thoughts, at the same time being a real man of character, having lots of true common sense.

Marriage contributed really much to Mark Twain's social status. That gave him an opportunity to discuss such wide-spread problems and vices of that new different world, as corruption, cases of social and political fraud in his literary works. A bright sample of such prose is his novel "The Gilded Age" (1874) [3, c. 590]. His wife Olivia and his close friends had always been the first listeners of the newly written works. Mark Twain appreciated their sincere feedback and first impressions.

A special "hymn in the form of the prose" [3, c. 591], as the author defined it, is the book which has a nostalgic air of the writer's lost childhood – "The Adventures of Tom Sawyer" (1876). Here the writer created the atmosphere that didn't match the one, which defined the didactic American children's literature of those days. There Mark Twain underlined the contrast between two antagonistic worlds – the pragmatic world of an adult and the mysterious and brave world of a child. The book is overwhelmed with some special lyrical air. "The Adventures of Huckleberry Finn", on the contrary, bears a special tragic air, as here more crucial and serious problems of those days' world are shown in the life of people, full of dignity, common sense, and strong will.

Mark Twain's works of fiction reveal lots of vivid and typical characters, true-to-life heroes, having their own view points, attitudes, likes and dislikes. Very often the author suggests a kind of some specific sarcastic air, lively humor, subtle irony, depicting some ordinary, even day-to-day events. The writer's irony helps the recipient in the process of revealing some very important ideas, thoughts, messages, hidden between the lines. Irony itself, being "a form of humour in which you use words to express the opposite of what the words really mean" [4, c. 760], suggests an idea of a special suspense in each situation. Being "the amusing or strange aspect of a situation that is very different from what you expect" [5, c. 824], it helps the recipient in the process of grasping the slightest hints of the true author's message. In the course of the ordinary events a reader gets some vivid lessons of great philosophic value.

The manifestation of irony in the forms and via the subjects of narration is vividly exposed in the short-story "A Mysterious Visit" by Mark Twain. A recipient can trace the first hints of ironic air even being at the pre-text stage of the story perception – reading its title. The adjective "mysterious" makes us think we are dealing either with some supernatural course of events or some secret arrangements.

Neither supernatural nor secret things can be traced further on. Even the very first lines of the short-story under consideration reveal some retrospective dialogues, represented by the predominating first-person narration of the homodiegetic intradiegetic narrator [1]. The narrator represents himself as the main character in the diegesis and gives a retrospective vision of a simple, day-to-day conversation with a stranger, whom he mistakenly takes for an ordinary businessman. Despite the fact that the stranger announces himself as "an assessor, and connected with the U. S. Internal Revenue Department" [2, c. 49], the narrator still doesn't completely understand the essence of his occupation: "I said I had never heard of his branch of business before, but I was very glad to see him all the same …" [2, c. 49]. That very fatal mistake (the unwillingness to understand the real situation and lack of information about the stranger's occupation) leads to some new fatal mistakes, which are exposed by the author via his specific ironical air of narration.

The main character's delusion is vividly exposed in his retrospective narration, which reveals the true nature of their conversation that day: "we talked and talked, and talked – at least I did; and we laughed, and laughed, and laughed – at least he did" [2, c. 50]. Being sure of his own ingenuity, the character-narrator doesn't want to realize the real state of things: "I was determined to find out all about his business in spite of his obscure answers – and I was determined I would have it out of him without suspecting what I was at […] I would tell him all about my own business, and he would naturally be so warm to me during this seductive burst of confidence that he would forget himself, and tell me about his affairs before he suspected what I was about" [2, c. 50]. The character doesn't pay any attention to the fact that his interlocutor's answers are "obscure". The author's irony is hidden in the details like that at this stage of story-telling.

Being sure of himself as a master of the situation, the narrator concludes: "I thought to myself: "My son, you little know what an old fox you are dealing with" " [2, c. 50]. Self-directed irony of the character-narrator brightly exposes itself in his readiness to tell about the facts, which give the complete information about his recent income to the stranger. Actually he mentions every single action and occupation, including lecturing and his book "The Innocents Abroad" (Mark Twain's piece of prose, by the way) and so on, revealing the exact sum of money he usually earns. The true irony of the situation is hidden in the common trait of any successful person – willingness to boast about all details of his success, a particular kind of vanity, as it might be called.

The character's false "victory" is underlined in the retrospective situation: "[…] at the last moment the gentleman handed me a large envelope, and said it contained his advertisement; and that I would find out all about his business in it; and that he would be happy to have my custom – would in fact, be proud to have the custom of a man of such prodigious income" [2, c. 52]. The narrator's euphoria is consolidated in his sentimental description of his own total triumph: "This so pleased me that I did not try to resist, but allowed this simple-hearted stranger to throw his arms about me and weep a few tranquilizing tears down the back of my neck" [2, c. 52].

That "simple-heartedness" of the stranger leads to a sad discovery of the character-narrator: "Ah, what a miscreant he was! His "advertisement" nothing in the world but a wicked taxreturn – a string of impertinent questions about my private affairs, occupying the best part of four foolscap pages of fine print […]. I looked for a loophole, but there did not appear to be any […]. It was plain that that stranger had enabled me to make a goose of myself" [2, c. 52–53]. An awful disappointment in himself, coming up soon after the euphoria and an imaginary triumph, underlines the traits of a dreamer, and an open-hearted, even naïve to some extend, personality.

Sympathizing with the character's naïve self-confidence, Mark Twain exposes one of the most wide-spread social vices of those days: "I am acquainted with a very opulent man, whose house is a palace, whose table is regal, whose outlays are enormous, yet a man, who has no income, as I have often noticed by the revenue returns; and to him I went for advice, in my distress. He took my dreadful exhibition of receipts, he put on his glasses, he took his pen, and presto! – I was a pauper!" [2, c. 53]. The first-person narration of the character-narrator generalizes the eternal problem – the dreadful social fraud, which enables such people, like the above-mentioned "gentleman", to avoid fair tax distribution in the society by means of a simple "deduction". The author's irony measures with the true sarcastic air: "This gentleman stands away up among the very best of the solid men of the city – the men of moral weight, of commercial integrity, of unimpeachable social spotlessness – and so I bowed to his example" [2, c. 54]. A mere contrast between the things that very "gentleman" does and his positive general characteristics accentuates the cynical and desperate inevitability of following his example by the character-narrator.

Self-directed irony of the narrator underlines his personal tragedy, which arises from his personal judgments and those quite "acceptable" things, which can give him some "true social spotlessness": "I went down to the revenue office, and under the accusing eyes of my old visitor I stood up and swore to lie after lie, fraud after fraud, villainy after villainy, till my soul was coated inches and inches thick with perjury, and my self-respect gone for ever and ever" [2, c. 54]. The metaphorical "coating" the narrator's soul with perjury and the remarks about his loss of self-respect accentuate his deep unwillingness to accept those "fair rules", which are alien to his true nature. The hidden author's message arises from the final passage of the short-story under analyses, which represents a mere contrast of the character's true nature and of those "acceptable" patterns of behavior, which could provide the true prosperity to anyone who follows them: "But what of it? It is nothing more than thousands of the richest and proudest, and most respected, honored, and courted men in America do every year. And so I don't care. I am not ashamed. I shall simply, for the present, talk little" [2, c. 54]. But is he really eager to accept that?

In conclusion, the forms of narration, the narrator, who takes the role of the main character and the ways his thoughts are materialized in the short-story under consideration reveal the ways of self-directed irony's manifestation. One can trace the cases of mere predomination of the first-person narration, presented by the intradiegetic, homodiegetic narrator. All passages of the literary work as well as its title are interconnected and bear a slight ironical air, which manifests itself in the hidden details, repetitions, retrospective representations of dialogues, hopes and guesses. The contrast between the ways the events are represented in the literary work and the true value of these events for the main character, his spontaneous psychological states and true feelings can build up the basis of the ironical air of the author's narration.

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ВІДОМОСТІ ПРО АВТОРА

Марина Лучицька – кандидат філологічних наук, старший викладач кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка, м. Кропивницький.
Наукові інтереси: англійська філологія, наратологія, наратив художньої прози.

УДК 61=03.161.2=111

KEYS TO SUCCESSFUL UKRAINIAN – ENGLISH MEDICAL TRANSLATION

Maryna MELASHCHENKO (Poltava, Ukraine)

Стаття присвячена проблемам та особливостям перекладу медичних термінів. Розглянуто різні варіанти перекладу медичних англійських термінів на українську мову. Виокремлюються основні способи та специфіка їх перекладу. Зроблено аналіз перекладу "хибних друзів перекладача" на прикладі медичних термінів. Проаналізовано можливі помилки під час перекладу медичних термінів.
Ключові слова: *термін, переклад, лексика, абревіатура, хибні друзі перекладача.*
В статье идет речь об особенностях перевода медицинских терминов. Рассматриваются разные варианты перевода медицинских английских терминов на украинский язык. Исследуются основные способы и специфика их перевода. Сделан анализ перевода "ложных друзей переводчика" на примере медицинских терминов. Проанализированы возможные ошибки во время перевода медицинских терминов.
Ключевые слова: *термин, перевод, лексика, абревиатура, ложные друзья переводчика.*
The article deals with the problems and peculiarities of medical terms translation. Different examples of medical terms translation into Ukrainian are described. The main methods and specifity of its translation are investigated. Analysis of translation of "false friends" using the example of medical terms was solved. Possible mistakes during medical terms translation were analyzed.
Key words: *term, translation, vocabulary, abbreviation, false friends.*

Translation has its own, very long history. It began when the parent language started disintegrating into separate languages. It was one of the reasons why it indicated the necessity of the people knowing a few languages. We can review it as the interpretation of the meaning of a text in one language and the production, in another language, of an equivalent text that communicates the same message. There are a number of constraints which translation must take into account:
- context
- rules of grammar of the two languages
- writing conventions
- idioms and so on

For the reason of its interdisciplinary character at the beginning of the twentieth century translation was formed as a separate science for a number of reasons. The process of translation's development was quick as a result of broadening international relations and changing information. Nowadays translation has taken the status of a separate scientific branch.

Proposed article is dedicated to investigation of one of the most developed terminological sub –system of English and Ukrainian – medical terminology.

The aim of this work is not only to describe but also to display the difficulties of medical terms translation and classify the analyzed examples, to define the problems of the phenomenon "false friends of the translator", analyze typical mistakes and find out how to avoid these mistakes.

Medical translation is one of the most in demand, most complex and most procedural types of translation. Medical English is an important scientific and technological style, with a derivative and more formal vocabulary. The medical English translation is also different from other English style translation. Medical translation, together with religious translation, may be one of the oldest domains of translation: the sufferings of the body and soul have always been our central preoccupation [8].

A great number of scientists have studied this problem. So, the problem of terminological peculiarities was studied by P. Terebianikov [5], V. Verbytskyiy and T. Shkhvatsabaia [2]. L. Dubrovina [3] and B. Zagidulin [4] have studied the problem of sorting of terminological synonymy. Among the scientists who also investigated this problem were V. V. Akulenko, L. S. Barhudarov, L. I. Borisova, R. A. Budagov, V. V. Vinigradov, E. V. Gorbunov.

The scientific methods that characterize modern Western medicine are traceable to Classical and Hellenistic Greece (500 − 30 BC). During this period, Greek medicine departed from the divine and moved towards logical reasoning [7]. It passed on its traditions first to the Roman Republic (509 − 31 BC) and the Roman Empire (31 BC – 476 AD), and then to Medieval Europe (1100 − 1500 AD). During this process, medical writing developed as a technique for travelling medical scholars to communicate their ideas [6].

This kind of translation is characterized by some constant features that define its complexity. Medical language belongs to the so-called languages for special purposes which differ from everyday language above all in the specificity of the terminology and in that they are used in communication between professionals. The knowledge of the Latin roots helps professionals in the field of medicine understand medical texts in different languages. These languages for special purposes are the part of the language system and can be classified in different ways.

For successful translation it is necessary to understand and use proper specific vocabulary or in other words, terminology. Medical terminology is a "system of system". It consists of huge number of separate terminological sub – systems: medical, biomedical and some other sciences and fields connecting with medicine. Medical translation requirements are naturally very high. It is self – evident that one's health and life depends on its accuracy, completeness and competence. An important point is that the translation should be faithful to the original content, accurate, complete and scientific expression of the original content, without any alteration, distortion, omission, or any additions or deletions phenomenon.

Translation of medical terms requires from the translator wide experience and competence in terminology. The key requirement of this translation is accurate translations in medical diagnoses. The world of medicine poses an extremely large quantity of specific terminology that can be estimated to be around 20,000 medical terms alone, not taking into account the parts of the body, names of medicine nor names of illnesses. This article shall consider the main problems that translators of this field may come up against, and also the solutions they may take on. Depending on the type of translation, consequences of altering the sense of origin can be different. If we are speaking about translation of medical texts, documents, prescriptions it is necessary to point out that such consequences can do harm for people's life. It should be noted that a translator's work is a difficult enough and we can face different problems arising from divergences of languages in their grammatical, syntactical, and lexical structures during the process of translation of medical texts. There are some problems during the translation of medical terms which include several factors such as great number of synonyms, wide usage of abbreviations and acronyms, enriching of medical vocabulary, presence of so-called "false friends".

Over the centuries, English and Ukrainian have borrowed a multitude of words from different languages. During the translation we should remember although certain words may look and sound similar in the two languages, they do not always have the same meanings in up-to-date usage. This can create confusion and mistakes when translating terms that share the same origins but have evolved differently over time. Sometimes terms that seem alike can have very different definitions – as with the words "glands" (залози) in English and «гланди» (tonsils) in Ukrainian! One main problem faced regarding the translation of a medical text can be false friends. Firstly the term "false friends of a translator" was introduced in 1928 by Kessler and Derokiniin in the book «Les faux amis ou Les pièges du vocabulaire anglais» and meant the results of inadequate and poor translation based on sound similarity of words in foreign and native languages.

A "false friend" is a word in another language that appears similar to one in your own but has a contrasting meaning. The vocabulary of most languages contains a lot of words which are common for two or three languages. It can be explained by definite historical reasons: the origin of some languages, communication of nations, borrowings from Greek and Latin. Sometimes terms that seem alike can have very different definitions – as with the words “angina” (стенокардія) in English and «ангіна» (quinsy) in Ukrainian! However, just because words look or sound similar it does not mean we should automatically assume they have the same meanings in our two languages. Every person who can speak English know very well that the word “examine” doesn’t mean «екзамен», it means – «медичний огляд», the word “rehabilitation” does not mean «реабілітація», it means – «перевиховання». The most experienced “translators” will not be surprised that the meaning of the word “expertise” is not «експертиза», it means «професійні знання та навички», “drug” – is not друг, it means «ліки» or «наркотик».

In our article we would like to pay attention to some of the most common medical “false friends” in English and Ukrainian : ангіна – хвороба горла, angina – стенокардія, презерватив – протизаплідний препарат, preservative – консервант, комунікабельний – товариський; communicable – заразне, інфекційне захворювання; презентація – представлення будь – чого, presentation – акушерське передлежання, опис випадку; гланди – tonsils, glands – залози у цілому. The translation of the term “symptomatic” can be translated not only –симптоматичний, the meaning can be the following – з клінічними проявами, for example: symptomatic hypertension – артеріальна гіпертонія з клінічними проявами, we can’t translate it as – симптоматична артеріальна гіпертонія, but symptomatic therapy – симптоматична терапія. There are especially a lot of “false friends” among medical terms. Typical example is – cystic fibrosis. It doesn’t mean «кистозный фиброз», the correct translation of this term is «муковисцидоз» [1, c. 50 – 58]. Another common element of medical – based documents is medical abbreviations which again cannot be confused with one another. The translator must be aware of these abbreviations and know how to translate them into the target language. OD – for example is the abbreviation for right eye, OS – for the left eye and OU for both eyes. If any of these abbreviations are mixed up the physician could misunderstand the patient´s medical issue. Medical translation requires specialized scientific knowledge and proficiency in languages. In addition, this type of technical translation may be different and a bit complicated compared to any other type of translation. This is because there are large numbers of specialized terms that are not suitable to translate into other languages. Thus, translating of medical terms should only be done by professional and skillful specialists. Next problem faced by medical translators is the free use of abbreviations and acronyms in the field of medicine. The language of medicine is in constant change and development. New terms are added, other ones become redundant. Synonymous medical terms can also pose problems for translation. For instance, in English language the word «хвороба» is also known by other terms like “illness”, “sickness”, “disease”. The translator must then choose which term is more commonly used in the target audience’s geographical area or region. The correct localization of the translated terms is absolutely critical in order to provide accurate and appropriate medical information.

We should distinguish “false friends” in oral and written forms. In English and Russian «false friends» consist of numerous thousands of words. There are four parts of speech: nouns, adjectives, adverbs and verbs. When people only begin to learn and use foreign language they often given to pass our native language habits into foreign language system. Learning of “fringe international” words can help to avoid many mistakes. It is caused by similarity of words form. Actually, many scientists consider that “false friends” are able to misinform not only beginners who speak English not very well, this language phenomenon is also dangerous for specialists – philologists, interpreters, teachers.

It can be concluded from this study that it is always necessary to take into account all ways of master of borrowed words in any language and semantics of modern terms. Disregard of this can lead to unpleasant effects – ranging from simple lack of understanding of educational material to harm for health of the patient. The obtained results showed that a translator should consider cultural differences and have modern terminological knowledge. Translation requires having to learn how to deal with different kinds of medical terms in accordance with established text sort conventions. The main task of the translator is not only understanding and translation of specific terminology, but also to help physicians in their medical practice. It is necessary to make further investigation of given research as there are constant developments and discoveries within the international field of medicine.

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ВІДОМОСТІ ПРО АВТОРА

Марина Мелащенко – кандидат філологічних наук, старший викладач кафедри іноземних мов з латинською мовою та медичною термінологією вищого державного навчального закладу України «Українська медична стоматологічна академія», м. Полтава.

Наукові інтереси: проблеми англійського термінознавства та термінотворення, міжкультурні проблеми перекладу.

УДК 811.81'42

PRONUNCIATION DIMENSIONS OF AN IDIOLECT

Valentyna PARASHCHUK (Kropyvnytskyi, Ukraine)

Стаття присвячена визначенню сукупності параметрів для аналізу й опису вимовного аспекту ідіолекту мовця, які корелюють із фонетичними та фонологічними змінними у вимові. Виокремлено чотири групи маркерів: антропологічні, соціальні, мовні та комунікативні, які зумовлюють індивідуальний вибір вимовних засобів мовцями. Кожна із зазначених груп інкорпорує чинники нижчих класифікаційних рівнів.

***Ключові слова**: ідіолект, вимовний тип, соціолект, антропологічні, соціальні, мовні та комунікативні маркери.*

Статья посвящена определению совокупности маркеров для анализа и описания произносительного аспекта идиолекта говорящего, которые коррелируют с фонетическими и фонологическими вариантными чертами в произношении. Выделены четыре группы маркеров: антропологические, социальные, языковые и коммуникативные, которые определяют индивидуальный выбор произносительных средств говорящими. Каждая из упомянутых групп включает факторы низших классификационных уровней.

***Ключевые слова:** идиолект, произносительный тип, социолект, антропологические, социальные, языковые и коммуникативные маркеры.*

The paper views a set of parameters which can be applied for the analysis and description of a speaker's idiolectal pronunciation features and which correlate with phonetic and phonological variables. Four groups of markers have been singled out: anthropological, social, linguistic, and communicative, defining the speaker's individual choice of pronunciation means. Each of the above said groups incorporates factors of lower classificatory levels. The anthropological markers embrace the physiology of the speaker's vocal tract, his/her temperament, mood, age, gender, ethnicity; social factors enlist a speaker's education and socio-economic status; linguistic markers incorporate a speaker's choice of phonological and phonetic means of expression; and communicative markers consist of field of discourse, communicative situation, mode of interaction. This set of markers correlate with clusters of pronunciation variables as individual speakers' adaptive response to changing socio-communicative situations in which they find themselves.

***Key words:** idiolect, accent, sociolect, anthropological, social, linguistic, and communicative markers.*

How can we understand each other if we use different idiolects?
Carlo Penco.

Introduction. The language of any speaker displays variation within many types: region, social group, field of discourse, spoken or written medium, formal or informal type of verbal interaction etc. (see: [6, p. 4]). The markers that serve to identify a person's affiliation with a particular language variety or their membership in a given social group have been in the focus of many research studies in the field of sociolinguistics (J. Chambers; L. Milroy and M. Gordon; W. Labov; P. Trudgill; G. Trousdale; R. Wardhaugh and others). Alongside with various *lects*, currently, an *idiolect,* or "a person's individual speech patterns" [11], is becoming a popular topic in sociolinguistic discourse, due to the fact that "linguistic impressions" created by a given speaker/writer "could be usable just like a signature to identify them" [3]. Pronunciation features of an idiolect constitute the speaker's most accurate "linguistic fingerprint" (the term coined by Coulthard [4, p. 432]) as it can be measured instrumentally (e.g. acoustic or prosodic characteristics). In spite of this, the concept of "pronunciation idiolect" remains elusive as many ontological and methodological aspects of its research need clarification.

This paper will discuss pronunciation dimensions of an idiolect by which we understand a set of pronunciation variables as individual speakers' adaptive response to changing socio-communicative situations in which they interact verbally with other speakers. To build a conceptual model of a pronunciation idiolect it is necessary to establish a set of markers with which these phonological and phonetic variables correlate.

Literature review. One of "the idiolect problems" consists in finding the answer to the question of the priority: language over idiolect or idiolect over language. A detailed discussion of it can be found in [11]. We support W. Labov's opinion about the central dogma of sociloinguistics: "the community is conceptually and analytically prior to the individual" [8, p. 24], i.e. "in linguistic analysis, the behavior of an individual can be understood only through the study of the social groups of which he or she is a member of" [ibid., p.24].

When the speech of a given speaker is viewed as "a group marker of the speaker's membership of a certain social group, it is termed *sociolect*" [10, p. 70]. The speech of a given speaker viewed as "an individuating marker uniquely identifying the speaker against the mass of other members of the wider group is termed the speaker's *idiolect,* whereas an accent without specific implications for its sociological or idiolectal status is termed *lect*" [ibid., p.70].

Alongside with expressing semantic information by using language means, the speakers use signs in speech which are treated as the basis on which to attribute their personal characteristics. According to John Laver, such attributes fall into three groups: *physical markers* – those that indicate physical characteristics; *social markers* – those that indicate social characteristics; *psychological markers* – those that indicate psychological characteristics of personality [10, c. 14].

It is common knowledge that in communication practice, speakers are aware of underlying features/attributes of language use functioning within the speech community they are affiliated with: 1) the existence of language use norms and expectations; 2) the existence of standards or rules of speaking which are not entirely fixed, or absolute, but rather varying according to different types of circumstances/factors. At the same time language users having an identical regional and social group: can communicate in more than one regional and social variety; and can switch varieties (consciously or subconsciously) according to the context/situation of communication (code-switching).

In the *non-prescriptive* linguistic approach no one way of speaking is seen as inherently superior to any other; nevertheless, an actual fact of language use is that the way of speaking received by the speakers who are most educated and/or who hold social and political power is often viewed as the most prestigious variety and the one of the greatest social advantage [12, c. 17]. G. Yule draws attention to one particular interaction between *social values* and *language use* in general: there are implicitly recognized 'better' or positively valued ways of speaking in social communities typically understood in terms of *overt prestige*, and there is, however an important phenomenon called *covert prestige* – 'hidden' type of positive value often attached to non-standard forms and expressions of certain sub-groups, e.g. members of some youth sub-cultures seem to attach covert prestige to forms of 'bad' language (swearing and 'tough' talk) that are not similarly valued in the larger community [14, c. 240]. Above-mentioned research findings are relevant for establishing a framework for a pronunciation idiolect description.

Pronunciation idiolect is a speaker's "multidimensional share of an accent (sociolect)".

Paraphrasing W. Labov, we can tentatively claim that the starting point for idiolect research is the concept of an *accent*, namely, a unified entity of pronunciation patterns used for communicative interaction by members of a speech community sharing a relevant social or geographical attribute and successfully maintaining a uniform set of phonological (systemic and structural) characteristics, despite a certain amount of limited phonetic (realizational) and lexical-incidental / selectional variation between the speakers [2, p. 28]. An *accent* as a collective mental representation of pronunciation used by the speakers of the same speech community is a construct, while *an idiolect* is a material individual realization of an accent by a definite speaker, the speaker's "pronunciation" passport.

The pronunciation variables of an idiolect can correlate with four groups of markers: 1) *anthropological* (the physiology of the speaker's vocal tract, his/her temperament, affective state or mood, age, gender, ethnicity); 2) *social* (education, socio-economic status); 3) *linguistic* (the speaker's choice of phonological and phonetic means of expression); 4) *communicative* (field of discourse, communicative situation, mode of interaction). The problem whether the above-given parameters constitute any kind of hierarchy remains a perspective for further research, but an obvious fact is that they can be structured into two larger groups:1) those relating to the *language user* – anthropological, and social; and 2) those relating to *language use* – linguistic, and communicative. We will briefly characterize them in that order.

According to our understanding, some of the anthropological markers in case of pronunciation idiolect can serve signs of the speaker's immediate identification, especially in face-to-face communication. Our claim is that, from the perceptual point of view, the speaker's *voice* defined by the individual structure of their vocal tract can be "a number one" marker of the speaker's "pronunciation passport". *Voice quality* is the auditory impression made by certain mechanical setting of the speech organs over stretches of speech [12, p. 156]. The tongue, jaw opening, lip shape and vocal cords may have different physical postures, due to this an individual voice quality is achieved, e.g. tense voice, nasal voice, back voice, front voice, labialized voice etc. Voice quality can be thought of as the most global and longest-term aspect of prosody, because intonation and stress, as well as the articulation of vowels and consonants, are produced within the limits of the voice quality set by the articulators and the breath stream coming from the lungs [12]. Moreover, voice quality is an important aspect of the geographical, the social and the personal identity of speakers, e.g. a pervasive nasal quality is often said to characterize American and Australian speech [13, p. 604]; the American English voice setting is described as combining apico-alveolar articulation with uvularization, nasalization and lax voice [12, p. 161].

The speaker's temperament, mood can also define features of pronunciation idiolect, e.g. individual speech tempo, accurate or casual pronunciation of speech sounds, etc. Such an attribute as age can correlate with definite pronunciation features: variation according to age is most noticeable across the grandparent – grandchild time span [14, p. 241]. Young people are "more susceptible than older people to adopting innovations spreading into a local speech community from outside" [12, p. 16]. So an idiolect can reveal pronunciation features of an *annolect*, a choice of pronunciation patterns typical of the age group the speaker belongs to.

A set of features in pronunciation ascribed to the speakers on the basis of their gender – *sexolect* – can also be phonetically distinctive in the pronunciation idiolect. Surveys of research data show that female speakers tend to use more prestigious forms than male speakers with the same social background [14, p. 242], and males generally orient their speech more to localized norms than do females [12, p. 17].

In the process of socialization speakers acquire the communicative norms of their native culture, and in intercultural verbal interaction they can reveal signs of *xenolect*, pronunciation features which can help identify their ethnicity.

Within a group-identifying sociolect, finer details of idiolectal pronunciation can be associated with such speakers' social attributes as education and socio-economic status. *Acrolect, mesolect,* and *basilect* are sets of pronunciation distinctions differentiated on the basis of the speaker's educational level [7, p. 54]. *Acrolect* describes the accent with the highest prestige mostly because of its associations with the speaker's high level of education and socio-economic status. On the contrary, *basilect* (the 'broadest' form of speech) enjoys the lowest social prestige. *Mesolect* is placed between *acrolect* and *basilect* in its prestige [7, p. 79]. Examples of less prestigious pronunciation forms as a stable indication of lower class and less education throughout the English-speaking world are as follows: the occurrence of /n/ rather than /ŋ/ at the end of words like *walking* and *going*; another social marker is /h/- dropping, which results in '*ouse* and '*ello* and associated with uneducated pronunciation [14, p. 240].

The social network of people that the speaker spends time with and the speaker's socio-economic status are attributed with the following distinctions within the same sociolect: "speakers who are less socially mobile and who have a relatively homogeneous network of friends and associates tend to be more conservative and more oriented to localized speech norms than those who are more socially mobile and who associate with a more diverse network of people" [12, p. 16]. J. C. Wells suggests a set of distinctions within RP/BBC English correlated with the speakers' education and social status: Mainstream RP (the accent of middle class educated speakers), U-RP (upper-crust, aristocratic RP), Adoptive RP (the accent of the adults who did not speak RP as children), Near-RP (the accent of the speakers preserving strong regional features) [13, p. 279]. But some scholars claim that there is no any longer so straightforward a correlation between social background and profession or type of education, especially in mobile urban speech communities, thus it is quite unrealistic to try to label the accent as belonging to a particular section of society. But in case of an idiolect, certain clusters of features can be identified as markers of the speaker's group-membership and education.

All of the factors we have considered so far can serve as markers correlating with pronunciation distinctions according to the *user* of an idiolect.

The impact of linguistic and communicative factors determining pronunciation variables in idiolectal language *use* include: definite patterns of segmental and prosodic means as a speaker's preferential choice out of those typical of a certain accent, a field of discourse /sphere of communicative activity.

All accents have characteristic phonological and phonetic features which can be divided into *segmental* and *prosodic* (*prominence, pitch*, *loudness, speed of utterance*), the latter are superimposed on the segmental chain of sounds and carry the information which the sounds do not contain [See more on it in: [2, p. 51-56]). Idiolectal pronunciation can reflect distinctions in the speaker's use of segmental and prosodic means.

The language/speech correlates of the sphere of communicative activity are called speech functional styles. Part of linguistic behavior signals the speakers' assessment of the relative formality or informality of their relationship with other participants in the conversation [10, p. 67]. The appearance of particular features in speech both on the segmental and prosodic levels is conditioned by a particular extra-linguistic situation in which an idiolect is functioning (co-occurrence of two or more interlocutors related to each other in a particular way, having a particular aim of communicating etc.). Phonetically relevant parameters of a communicative situation incorporate: 1) social relationship between the speakers (social distance vs. social proximity); 2) psychological relationship between the speakers (personal, polite vs. impersonal, casual speech); 3) spatial setting (public speech vs. private speech) which can be collectively subsumed under the dimension of *formality vs. informality* [1, p. 16]. The degree of formality-informality enhances physical alterations in idiolectal pronunciation: the closer the speaker is (in terms of relationship, membership of the same micro-lect, social group, shared background knowledge and assumptions) to the other speaker(s), the less obliged they are "to maintain clarity and articulatory 'fine tuning', there is an option for producing a rather blurry message from which the listener will have to extract the relevant material using the skill in 'resynthesis'" [9, p. 298].

According to J. Laver, speech style in English relies on at least three different types of manipulation of the pronunciation material of the utterance: 1) re-organization of the phonemic structure of individual words; 2) modifications of speech rate; and 3) associated prosodic changes of pitch and loudness behavior [10, p. 67]. The variations in the pronunciation of a single speaker which are attributable to pronunciation style used in different circumstances testify to the fact that the phonological rules underlying informal speech are often different from those applicable to formal speech [9, p. 296-298].

Conclusion. In summary, a pronunciation idiolect should be viewed as part of a corresponding accent, a speaker's "share" of that accent, an individual creative use of the accent repertoire. An accent and a pronunciation idiolect correlate as a whole and its part, as a mental construct and an individual's material realization of it. Similarly to an accent, a pronunciation idiolect is a multidimensional continuum which is made up of sets of clusters of features correlating with *anthropological, social*, *linguistic* and *communicative* markers which can be singled in the pronunciation of an individual speaker at the background of an accent of a definite speech community. Each group of these markers incorporate further subdivision of factors correlating with idiolect phonological and phonetic variables.

Prospective research of idiolectal pronunciation distinctions associated with the parameters indicated above will result in a systematic point-by-point description of a speaker's "pronunciation fingerprints".

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ВІДОМОСТІ ПРО АВТОРА

Валентина Паращук – кандидат філологічних наук, доцент, професор кафедри германської філології Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: актуальні проблеми фонетики та фонології англійської мови.

УДК 81'42

DIRECTIVE SPEECH ACTS IN THE ENGLISH ADVERTISEMENT DISCOURSE STRUCTURE

Hanna PASKO (Dnipro, Ukraine)

У статті розглянуті директивні мовленнєві акти в структурі англомовного рекламного дискурсу на матеріалі рекламних текстів і слоганів компанії Кока-кола. Шляхом дискурсивного аналізу виявлено директивні мовленнєві акти, що прямо спонукають здійснити покупку рекламованого товару і такі, директивна іллокутивная сила яких експліцитно спонукає здійснити будь-яку іншу дію, яка індиректно призводить до покупки рекламованого товару. Наведено приклади вживання директивних мовленнєвих актів в оригінальних англійських рекламних текстах компанії Кока-кола.

Ключові слова: *слоган, рекламний дискурс, директивний мовленнєвий акт, іллокутивна сила, прагмалінгвістика.*

В статье рассмотрены директивные речевые акты в структуре англоязычного рекламного дискурса на материале рекламных текстов и слоганов компании Кока-кола. Путем дискурсивного анализа выявлены директивные речевые акты, прямо побуждающие совершить покупку рекламируемого товара и такие, директивная иллокутивная сила которых эксплицитно побуждает совершить любое другое действие, косвенно ведущее к покупке рекламируемого товара. Приведены примеры употребления директивных речевых актов в оригинальных английских рекламных текстах компании Кока-кола.

Ключевые слова*: слоган, рекламный дискурс, директивный речевой акт, иллокутивная сила, прагмалингвистика.*

The paper describes directive speech acts in the English-language advertisement discourse structure on the basis of the Coca-cola company advertisements and slogans. It has been proved that in such kind of texts directive speech acts appear to be the most effective verbal instrument of influence on the consumers' consciousness since they contain verbs with imperative meaning and their propositional sentence structure correlates with semantics as well as with illocutionary force. By means of discursive analysis directive speech acts, which directly encourage to purchase the advertised product and those, whose directive illocutionary force explicitly encourages to perform any other action, which indirectly leads to the purchase of the advertised product, have been revealed. Examples of the directive speech acts commonly used in the original English advertisements of the Coca-cola company have been given. They are mainly based on the verbs "buy", "drink", "open", "share", "enjoy", which denote imperative meaning.

Key words: *slogan, advertisement discourse, directive speech act, illocutionary force, pragmatic linguistics.*

Modern consumer society is closely connected with advertisement discourse. Slogan makers have adopted a lot of ways to make various advertisements and commercials implicitly or explicitly encourage people to buy this or that product or service and it is the matter of pragmatic linguistics to disclose the main principles, according to which such advertisements and slogans work, particularly, by means of directive speech acts.

According to N. Ahmed, "advertisings have been involved with our everyday lives: its mirroring of society and vice versa, its transmitting of meaning and message, and its social significance have lead people to consider it as a discourse type" [1, p. 37].

The recent studies of advertisement discourse reveal a considerable interest to this problem. Thus, speech acts in advertising have been studied by N. Ahmed in the dissertation "Cross-cultural content analysis of advertising from the United States to India" [1]; M. Hosney has given a review of Egyptian advertising [7]; G. Cook has studied the discourse of advertising "in complex interaction with music and pictures, other texts around them, and the people who make and experience them" [4].

Different aspects of advertisement discourse have been analyzed by M. Davidson, O. Gerus, M. Pajnik and others.

However, the Coca-cola company advertisements and slogans as vivid examples of advertisement discourse have not been a subject for pragmatic studies yet.

The relevance of the topic is proved by the fact that pragmatic approach to the study of advertisement discourse, which is constantly developing, helps reveal the means of direct and indirect influence on the potential consumer.

The purpose of the paper is to study directive speech acts in the Coca-cola company advertisements and slogans as the main means of pragmatic influence on the consumer.

The tasks of the paper include the following:

1) characteristics of directive speech acts;

2) disclosure and analysis of directive speech acts in the Coca-cola company advertisements and slogans structure.

The study has been carried out on the basis of the original English Coca-cola company slogans and advertisements with the help of the discourse analysis method.

To begin with, let us disclose the essence of the directive speech act.

According to Searle (1979), "Directives are illocutionary acts that are attempts by the speaker to make the hearer do something; commands are included within directives [10, p.1], what is more, "commands, prohibitions, advices, challenges, orders, permissions, requests, questions, and so on are included within directives" [10, p.6].

Advertisers commonly use advice and mild orders in slogans creation, therefore, directive speech acts appear to be the most effective verbal instrument of influence on the consumers' consciousness since they contain verbs with imperative meaning, consequently, the propositional sentence structure correlates with its semantics as well as with illocutionary force.

As M. Hosney says, "the ultimate goal of creating an appropriate image for a product is to embed it into social consciousness. The three primary strategies used today to enhance product recognizability are known generally as repetition, positioning and image creation. Repetition is a basic marketing technique. An advertiser for example, can capture the attention of prospective customers by repeated appeals to buy some product" [7, p. 37].

With this in mind, we can say that the Coca-cola advertisers repeatedly use one and the same means of influence, i.e. they encourage potential consumers to buy their product via imperative – directive speech acts. In order to give an illustration of what is meant, we need to take a closer look at the Coca-cola advertisements and slogans to illustrate this statement.

We can classify the Coca-cola company advertisements and slogans built with the help of directive speech acts into two groups.

The first group of texts contains the verb *to buy*, thus creating a direct message to their potential consumers – "buy our drink". The following advertisement illustrates a directive speech act without any hidden implicit meaning : *Drivers, free drinks on us.* ***Buy*** *a Coca-cola, Coca-cola zero or Diet Coke &* ***get*** *another free.* Hence, as we can observe, the message of the advertising text given in the form of advice is quite clear.

Furthermore, even the whole frame of the situation when you want to buy your drink and ask a shop-assistant to give it to you can be described in the advertising text: ***Ask*** *for Coca-cola and* ***get*** *it! Delicious and refreshing.* Obviously, this advertisement advises us to "act out" this situation in reality and to buy the product.

The second group of texts used in the Coca-cola company advertisement discourse appeals to the potential consumers via directive speech acts, whose message is hidden behind the obvious advice to perform a particular kind of action, i.e. *to share, to give, to drink*, etc. It is clear that the main intention of such directive messages is to make the addressee buy the drink in the first place and only then to perform another proposed action.

For instance, in the resent popular slogan ***Share*** *a Coke with…* advertisers offer a potential consumer to choose a name of a friend from a range of names written on the can. But it is obvious, that to share a drink with someone you have to own it, and consequently, to buy.

So, under the imperative message, which advises us to share Coca-cola with a friend, we can single out another piece of advice – to perform an action of buying the advertised product, without which it is impossible to fulfill the previous advice.

Furthermore, the Coca-Cola company slogans and advertisements can directly advise the potential consumers "to drink" or "to have" their product.

But still, the hidden implication in these cases is the same – to purchase the drink: ***Drink*** *Coca-cola in bottle;* ***Drink*** *Coca-cola ice cold; In furs and topcoats, thirst still has its call –* ***drink*** *Coca-cola. Delicious and refreshing;* ***Drink*** *Coca-cola. Sign of good taste; Thirst knows no season;* ***Drink*** *Coca-cola all the year round;* ***Have*** *a Coke;* ***Have*** *a Coke and* ***smile.***

It is interesting to note, that "the social sphere and environment are stimuli for the producer. As a result by the stimulation from environment, the producer intends to publish certain message, and by using her/his available codes and knowledge, s/he composes the message to formulate the intention. The receiver by using her/his codes and knowledge interprets the message. If her/his codes are shared with the producer, the communication has taken place" [1, p. 41].

No wonder, that the Coca-cola company slogans and advertisements may even coincide with the popular festive events as an important part of social sphere, such as Christmas and Independence Day.

For example, ***Make*** *Christmas magic;* ***Share*** *the happiness; For Sparkling holidays* ***bring*** *home the coke;* ***Give*** *a little happiness.* ***Surprise*** *someone...* ***Get*** *a limited edition Christmas glass bottle.* These directive speech acts contain the verbs *make, share, give, surprise* which make the potential consumers think that merry Christmas and happy holidays are closely connected with a definite product and implicitly encourage them to purchase the "happy" and "magic" drink.

Another important holiday for the Americans – the Independence Day – also became a good reason to promote Coke. We can have a better understanding of it with the following example, in which the message of the advertisement directly says: ***Stock up*** *for July 4.* ***Get*** *your weekend supply now.*

In this case we can see, that the implied in the given above advertising text intention clearly says "buy our product", because the meaning of the verb *stock up* according to the Oxford Advanced Learner's Dictionary of Current English is "to buy a lot of something so that you can use it later" [9].

In the analyzed texts the most frequently used verbs with the imperative meaning appear to be the following: *open* (this verb is connected with the process of consumption (drinking), when in order to have a drink you, first of all, need to open a bottle or a can), *enjoy* (this verb describes the feelings created by the taste of the advertised drink), *refresh* (the verb gives a hint how to overcome thirst), for example: ***Open*** *a Coke,* ***open*** *happiness;* ***Open*** *the happy can;* ***Enjoy*** *Coca-cola;* ***Pause*** *and* ***refresh****;* ***Pause. Go*** *refreshed. Coca-cola.*

But the verbs with imperative meaning, which bear the directive illocutionary force, can concern any sphere of our everyday life or emotions, such as future positive expectations (*Coca-cola.* ***Believe*** *in a happy tomorrow*), healthy lifestyle (***Balance*** *your lifestyle. Coca-cola. Coca-cola zero*), etc.

The results of the study prove that directive speech acts appear to be very common for the Coca-cola company English advertisement discourse. This is clearly seen on the example of directive speech acts, which directly encourage to purchase the advertised product and those, whose directive illocutionary force explicitly encourages to perform some other kinds of action. But the latter also indirectly leads to the purchase of the advertised drink.

To conclude, slogans and advertisements pragmatically based on the directive speech acts, really work effectively, which is proved by the fact that Coca-Cola has always been one of the most popular and best-selling drinks ever.

All things considered, it seems reasonable to assume that pragmatic approach to the advertisement discourse investigation can be efficiently used in modern linguistic studies to help reveal verbal means of advertisers' influence on the potential consumers.

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ВІДОМОСТІ ПРО АВТОРА

Ганна Пасько – кандидат філологічних наук, старший викладач кафедри перекладу та іноземних мов Національної Металургічної академії України.
Наукові інтереси: мовленнєві акти, мовленнєві жанри, загальна лінгвістика, лінгвістична прагматика.

УДК 378.016:811.111'24

SOME ISSUES OF USING AUTHENTIC MATERIALS IN THE FOREIGN LANGUAGE LEARNING

Iryna SALATA (Kryvyi Rih, Ukraine)

Виконуючи огляд літературі з вивчення англійської мови як іноземної, ми виявили велику кількість дослідницьких робіт, присвячених ідеї використання автентичних матеріалів у процесі викладання англійської мови.

Вчені та викладачі дискутують про аргументи «за» і «проти» використання автентичних матеріалів на уроках англійської мови. Проведене нами дослідження показало, що більшість авторів схиляється до думки про те, що переваги використання автентичних матеріалів перебільшують недоліки та труднощі, які можуть виникнути при їх експлуатації на заняттях з англійської мови.

Крім того, авторка цієї статті також торкається наступних проблем (як вони представлені в дослідницьких працях різних країн): роль автентичних матеріалів в покращенні знань з англійської мови; джерела автентичних матеріалів; відмінні особливості автентичних матеріалів та учбових текстів; при якому рівні знань студентів можна використовувати автентичний матеріал, а також труднощі, з якими стикається викладач при підготовці к їх використанню на заняттях з англійської мови.

В результаті нашого дослідження ми дійшли висновку, що переваги використання автентичних матеріалів при навчанні англійської мови значно перебільшують труднощі та недоліки роботи з цим видом матеріалів і що вони повинні обов'язково включатися в плани занять.

Ключові слова: *автентичні матеріали, навчання англійської мови як іноземної, мотивація, джерела автентичних матеріалів, учбові тексти, комунікативна компетенція, відмінні особливості.*

Выполняя обзор литературы по изучению английского языка как иностранного, мы обнаружили огромное количество исследовательских работ, которые посвящены идее использования аутентичных материалов в процессе обучения иностранному языку.

Ученые и практикующие преподаватели спорят об аргументах «за» и «против» использования аутентичных материалов на уроках английского языка. Проведенное нами исследование показало, что большинство авторов поддерживают мысль о том, что преимущества использования аутентичных материалов перевешивают недостатки и трудности, которые могут возникнуть при их эксплуатации на занятиях по английскому языку.

Кроме того, автор этой статьи также касается следующих проблем (как они представлены в исследовательских работах в разных странах): роль аутентичных материалов в улучшении знаний английского языка; источники, из которых можно черпать нужные аутентичные материалы; отличительные особенности аутентичных материалов и учебных текстов; на каком уровне знаний студентов нужно вводить аутентичный материал, а также трудности, с которыми сталкивается преподаватель при подготовке к их использованию на занятиях по английскому языку.

В результате нашего исследования мы пришли к выводу, что преимущества использования аутентичных материалов при обучении английскому языку значительно перевешивают трудности и недостатки работы с этим видом материалов и что они должны быть обязательно включены в планы занятий.

Ключевые слова: *аутентичные материалы, обучение английскому языку как иностранному, мотивация, источники аутентичных материалов, учебные тексты, коммуникативная компетенція, отличительные особенности.*

Observing English as a foreign language learning literature, we found a great variety of research papers encouraging the idea of using authentic materials in the process of a foreign language teaching. Scholars and practitioners argue about pros and cons of exploiting authentic materials at the English classes. Conducted studies show most authors agree that the advantages of using authentic materials overweigh the difficulties, display the beneficial effect of using authentic material in the EFL classroom. Such strong and positive attitudes toward using such materials could be attributed to the many advantages in improving and developing learners' language proficiency. Moreover, authentic materials work on intensifying and developing learners' foreign language motivation.

Besides the author of this article touches upon the following issues (as they are discussed in research papers throughout the world): the role of authentic materials in foreign language learning and teaching – the materials used and the activities conducted in the classroom help to develop all four communicative skills and increase the students' motivation to learn English; the sources of the authentic materials – they are endless, but three main of them are highlighted; the dissimilarities between authentic and non-authentic materials –

authentic materials are designed for real-life goals and native speakers' communications, but not for the pedagogical communication; when to introduce authentic materials – at what level of students' knowledge of English it's better to use them and the challenges the teachers meet while using the authentic materials – preparing activities and questions for using such materials can be very time-consuming.

As a result of our review, we agreed with most scholars the benefits that authentic materials bring to the foreign languages classroom greatly prevail over the challenges and should be necessarily used in teaching English.

Key words: *authentic materials, English foreign language teaching, motivation, sources of authentic materials, contrived materials, communicative competence, dissimilarities, language learning.*

The current study is an attempt to explore deeply the main issues of using authentic materials in the process of language teaching as they are presented in an English as a foreign language learning literature.

A review of the different opinions of experienced authors and their arguments for and against the use of authentic materials in the EFL classroom is offered in this article.

Since the 1970s, there has been an increasing incorporation of communicative approaches in the process of language teaching, which would yield better results in developing the learners' learning skills. One of the main aspects of such communicative movements is the emphasis on communication rather than forms and structures in foreign language learning. That was an obvious insistence towards using the materials mirrors language utilized in the real world, so teachers were to include into language classes more materials, which reflect the everyday life language. Additionally, there have been the endless arguments from many researchers and scholars to integrate authentic materials because of its potentials in bridging the enormous gap between classrooms used materials and the real world. A significant aim of incorporating authentic materials is enhancing students' communicative competence in a foreign language. There is an urgent need to prepare English Foreign Language (EFL) learners for real life communications at the current time than four decades ago.

It is commonly acknowledged that the aim of foreign language teaching (FLT) is or should be to improve learners' communicative competence. This term is generally understood as the ability of a foreign language learner to use the language efficiently in real situations of communication. In order to reach the above mentioned goal, learners of a foreign language should be provided with a great variety of teaching methods, techniques and materials, including both artificial and authentic materials. For this reason it is advised to enrich the traditional text-book based lessons with the language of the real world, e.g. with authentic materials (AM).

The term *authentic materials* has been defined in different ways throughout the literature. One shared element among all such definitions as is given by Kilickaya «exposure to the real usage of the everyday life language», and how native speakers use it for their daily lives purposes in their own community [12, p. 1]. Bacon and Finnemann, (1990), for instance, defined authentic materials as texts produced by and intended for native speakers for non-pedagogical purposes [1]. Nunan supports their idea that authentic materials are not always produced for the purpose of language teaching [20; 21].

Polio expresses the same feeling toward authentic materials, in which she stated that despite the many definitions of authentic materials, they are not created for educational language purposes [24]. Authentic materials are designed for real-life goals and native speakers' communications. Also, she refers to spoken and written materials as samples of authentic materials. Kramsch presents the definition in which she emphasizes the non-pedagogical communication, the same as was given by Bacon and Finnemann [14; 1, p. 460]. Rogers refers to the quality and suitability of goals, objectives of the materials to learner needs and interests and their relationship to the real world [26, p. 467- 470]. Little declares that authentic materials are used for some social purposes in the language context where they are produced [16, p. 123].

Such materials are particularly important for communicative purposes since they reproduce an immersion environment and provide a realistic context for tasks that relate to learner's needs.

The use of authentic materials in EFL learning has an extended history with Henry Sweet being one of the first linguists to regularly implement them in his textbooks. Sweet claimed, «the great advantage of natural, idiomatic texts over artificial 'methods' or 'series' is that they do justice to every feature of the language» [27, p. 177]. He endorsed them on the grounds that they were natural and contained real language in comparison to the diluted version found in contrived materials. Sweet's opinion is advocated by many today as it fits current popular teaching approaches; nevertheless, others like Widdowson argue contrived texts which reflect authentic ones over time as the student's ability improves as more pedagogically acceptable. Widdowson noted issues such as the breadth of vocabulary, and the student's lack of contextual and cultural knowledge as reasons for the need to utilize manipulated materials [29; 30].

Peacock believes that authentic materials can motivate students [23, p. 146-148]. In relation to learner' motivation, Dornyei states that adequate motivation of the individual may uphold the long term goals of the second language learning process. Prior studies have indicated that the influential roles of motivation, attitude and learning situation contribute to longer term attainment of the target language [6; 7]. Furthermore, Tremblay and Gardner agree that achievements in the target language are related not only to language aptitude but also to motivation. Therefore, it is very important for students to be motivated in order to succeed in learning the target language. In the English Language Training classroom, teachers play a significant role which may influence the students' motivation to learn English because they should create a «supportive and challenging learning environment, also facilitating the development of the learners' own motivational thinking, beyond simply identifying their original orientation» [17, p. 370]. Therefore, teachers are motivators to the students in the ELT classroom.

Accordingly, the materials used and the activities conducted in the classroom should be varied and interesting in order to increase the students' motivation to learn English. Lightbown and Spada believe that varying activities, tasks and materials are able to increase students' motivation. The material should also cover all four language skills, namely the «productive skills» of speaking and writing and the «receptive skills» of reading and listening. Input and output are believed to be influential factors that should be received by those involved in FL learning [15]. Ellis explains that the more input that the students receive, the more they will learn, and the faster [8, p. 230]. Following this, the use of authentic material is believed to be beneficial for learners for increasing their motivation so it needs to be considered by English teachers in the ELT classroom.

Using authentic material in language teaching has been under debate for many years. A brief review of some of the current literature on these and similar topics reveals some interesting, and sometimes conflicting, points.

The need for authentic materials in the field of language teaching and their usefulness have ever more acknowledged by the teachers and researchers. Many empirical studies have demonstrated the positive effects of authentic materials taken by learners who have opportunities to interact and deal with them.

Some scholars believe that implementing authentic speech in classroom listening allows students to have immediate and direct contact with input data which reflect genuine communication in the target language [4, p. 63], that the advantage of incorporating authentic materials in teaching a foreign language actually leads not only to an increase in learners' motivation since the students feel that they are learning the real language but also to their self-satisfaction [1; 12; 18; 22]. Kim, Rivers proved that learners who work with authentic materials are more interested in language learning and that authentic materials provide a means for overcoming the cultural and social barriers of language learning [13; 25].

However, other scholars are not in favour of using authentic materials. For instance, MacDonald, Badger and White consider the cons outweigh the pros, since relevant authentic texts are less motivating than interaction with a speaker, and live simulations of lectures of EFL instructors are more effective than recorded authentic lectures. Clark believes that authentic materials do not affect learning at all, that the media has no effect for learning language in any condition and so using authentic versus non-authentic materials is out of question [5, p. 134].

Kienbaum and colleagues claimed that there is no significant difference in language learning of students who use authentic materials compared to others who learn language with traditional materials. Any one authentic text may not be authentic for a specific class, just because a text is authentic does not mean it is relevant, and authentic texts are often too difficult linguistically [11].

Gilmore points out that «authentic material is likely to expose learners to a wider variety of grammatical and lexical features but with less frequency than contrived input specifically designed to highlight particular target language» [9, p. 11]. This makes it necessary to provide ESP students with a large number of authentic materials, many more in fact than the simulated-authentic texts usually studied in detail in language classrooms. This also necessitates a focus on content first, and on form afterwards.

Kilickaya states that authentic texts are random in respect to vocabulary, structures, functions, content, and length; therefore, they cause problem for the teachers [12]. Teachers sometimes do not have access to authentic materials, the expense of purchasing them, and the time required to find an appropriate authentic text [18; 19, p. 16-19]. Such issues usually make it difficult for teachers to incorporate authentic materials into the curriculum successfully.

But in any case, conducted studies show the beneficial effect of using authentic material in the EFL classroom and that the advantages of using authentic materials overweigh the difficulties.

Since most scholars have agreed the benefits that authentic materials bring to the foreign languages classroom greatly prevail over the challenges, the question *when should authentic materials be introduced?* arises. When to bring in authentic materials is a controversial issue in language teaching. Kilickaya and Kim believe that teachers can only use authentic materials in intermediate and advanced language classes [12; 13]. According to others lower-level learners may feel frustration and demotivation when confronted with an authentic text. Guariento and Morely mentioned that «at lower levels, the use of authentic texts may not only prevent the learners from responding in meaningful ways but can also lead them to feel frustrated, confused, and, more importantly, demotivated» [10, p. 347].

However, other researchers believe that learners should be exposed to authentic materials in the earliest stages of language learning, claiming that exposure to such texts in the earliest stages will lead to developing useful strategies for dealing with complex tasks later on [18; 19].

But what are the sources of authentic materials? There are endless sources of authentic materials (whether spoken or written) in the current time, of which teachers and language learners can make use. With such a globalized era, authentic materials become more accessible and easy to access than twenty years ago.

Many researchers and scholars distinguish three broad categories of the authentic materials: the first – daily objects such as business cards, bank leaflets, photographs, receipts, catalogues, currency, reports, financial statements, instructions, bank accounts, application forms, pictures, registration forms, letters/emails, diagrams, agreements, etc; the second – broadcast texts such as newspapers, journals, magazines, TV and radio programmes, documentaries, general or special literature, movies, songs, and even YouTube films, etc; the third are websites.

One of the sources may be radio. Although radio is easy to use, the comprehensibility of its input is the most difficult for language learners because all non-verbal information is missing. Pictures, movements, colors and body language of TV and video, unlike radio, allow learners to access non-verbal information; therefore, TV and video are easier for the language learners to comprehend. Yet it is the internet that is assumed the most useful source because teachers can get articles, audio clips, podcasts and videos from the internet. As printed materials date very quickly, the internet is always updated, is interactive, and provides visual stimulation [2, p.60-69]. Moreover, comparing to the other sources, the internet is a wonderful and very much up to date source of authentic materials for EFL learners, «providing EFL practitioners with a diversity of *take-away formats* (video, audio, pictures and texts) all of which are relevant to the students' field of study» [2, p.60-69]. However, as Miller states, TV is the most used medium for obtaining authentic listening materials for language instruction [19, p. 17].

One more significant issue, which we'd like to discuss, is the differences between authentic and non-authentic materials. Several dissimilarities can be found between authentic and non-authentic (textbook) materials, and that many scholars and researchers have referred to such differences [9; 19; 28]. A unique and distinguishing feature of authentic materials is that they are produced for real communication purposes; whereas non-authentic ones are specially prepared for educational ones. Another noteworthy difference is the merits of authentic materials in improving and developing communicative abilities of language learners, while non-authentic materials put an emphasis on language forms, and structures. Gilmore for instance, stated that textbook materials frequently fail to develop learners' communicative competence because they are mostly organized around a graded structured syllabus with lexico-grammatical features sequenced according to perceived difficulty [9, p. 371].

Another key difference is the acceptance of false starts. Authentic materials contain incomplete sentences, pauses and false starts, whereas, non-authentic materials are accurately, and false free prepared. Authentic materials qualify language learners for the real use of language outside of classroom setting while non-authentic materials prepare students for learning grammar, spelling, and even pronunciation. The chief difference between authentic and non-authentic artificial materials is also in the idea of naturalness. The former is naturally presented as it happened from their original sources while the latter is purposefully prepared for pedagogical aims.

So we can draw a conclusion that authentic materials are especially important for EFL trainees, since they reproduce an immersion environment and provide a realistic context for tasks that relate to learner's needs. Authentic materials increase learners' motivation but are difficult to adapt to the learners' level of language, especially at the beginning level. It is also important to note that preparing such materials can be very time-consuming as one of the problems that face teachers who want to use authentic materials in their classrooms is preparing activities and questions. This type of material is usually found without activities or issues, which add more work and responsibility on the teacher. Besides, making activities and writing questions are not an easy task that any teacher can handle so it may be considered as one of the disadvantages of using authentic materials in EFL teaching. Time preparation on the side of teacher makes many teachers hesitant to use such materials in their classes. However, such a problem could be avoided by carefully selecting appropriate materials.

After analyzing a great variety of data we found out that the idea of using authentic material in language teaching is supported by many professionals in the field of language teaching. Authentic materials provide the learners with many significant advantages and promote them with high motivation and interest in language learning and lead to improving communicative competence.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Салата – кандидат філологічних наук, доцент, завідувач кафедри англійської мови з методикою викладання ДВНЗ «Криворізький державний педагогічний університет».

Наукові інтереси: проблеми викладання англійської мови як іноземної, лексикологія та фразеологія англійської мови.

УДК 811.161.1'42

IDENTITY AND COMMUNICATION IN THE DIGITAL AGE

Natalie SENJOV-MAKOHON (Melbourne, Australia)

У статті йдеться про соціокультурний виклик та поєднання між внутрішньоособистісними та міжособистісними взаємостосунками на курсах підвищення кваліфікації для вчителів в Австралії та зміну особистості в суспільстві, яка навчається в епоху цифрових технологій.

Ключові слова: *виклики суспільства, інтерактивний обмін інформації, цифрова ідентичність.*

В статье говорится о социокультурном вызове та связью между внутриличностными и межличностными взаимоотношениями на курсах повышения квалификации для учителей в Австралии и изменении личности в обществе, обучающемуся в эпоху цифровых технологий.

Ключевые слова*: вызовы общества, интерактивный обмен информации, цифровая идентичность удостоверение.*

This paper discusses the sociocultural challenges and the connection between the intrapersonal and interpersonal relationships in a Higher Education Teacher Post Registration course in Australia and the changing identity of individuals in a community of practice in the Digital Age.

Keywords*: challenges of communication, interactional exchange of information, digital identity.*

Introduction

The Digital Age [10] has reshaped and created new learning identities through social media and technologies in various sociocultural spaces. Spaces enabling more individual contribution and widespread participation to build knowledge, to manage data, to communicate, and thus, boosting new forms of collaboration. These collaborations have created new forms of digital configuration, through videos and images, to navigate and present knowledge and learning experiences in a blended form for lifelong learning and more student centred approaches.

Education has been shifting towards a student-centred learning and teaching paradigm, responding to individual diversity and experiences. Education has been adopting qualification frameworks, recognition processes and promoting learning outcomes [40]. Higher Education has been embracing flexible learning, recognition of student experience and competences gained outside the university classroom. Similar to Europe and the Bologna Declaration [6], in Australia, there has been a shift to align qualifications and learning outcomes.

The Australian Qualification Framework (AQF) [2] was introduced to underpin the system of education, to accommodate student diversity and experiences, and promote lifelong learning. The AQF supports students' lifelong learning to progress through education and gain recognition for their experiences and prior learning.

Lifelong learning reconstructs learners' identity, and thus their understanding of their relationship to the world, workplace and future possibilities [29]. Lifelong learning enables a new form of identity to be constructed and reconstructed in a variety of sociocultural situations. Learners, who may have been marginalised, now through learning, can become engaged in a new identity negotiation to reframe their relationship in various spaces. Thus creating multiple narratives of their learning identity within varying timetables. Lifelong learning "must asset connections to thinking, learning, planning and practice through self-generated supported reflective work at a number of levels." [13, p.191]. Lifelong learning is pertinent to teacher professional development as teachers "stand at the interface of the transmission of knowledge, skills and values" [13, p.16]. Teacher professional development can "change thinking and practice to enhance quality of student experiences and provide opportunities for greater achievements" [13, p. 191].

This paper discusses the sociocultural challenges of communication, the connection between the intrapersonal and interpersonal relationships [43] in a Higher Education Teacher Post Registration course in Australia and the changing identity of individuals as individuals communicate in Communities of Practice [21] in the Digital Age.

Literature review

The Digital Age [10] has brought about change and new ways of learning beyond the traditional classroom [22; 35]. In the Digital Age, as stated in the literature, and further spelled out in the P21 Framework for 21st century learning [30], 'change is constant and learning never stops'. Learning is in heterogeneous groups; autonomous and requires actions with interactive tools. Learners have the right and responsibility to discover and tap into resources [22], that is the interactive tools with the assistance and interaction of a community of practice [36; 17; 8]. The Community of Practice [21] enables learners, in the case of the experienced teachers observed in this study, to explore questions and reflect on their actions [7], and actively engage in meaningful discussions about social technologies and how to best incorporate them into their practice. Learning for these teachers consisted of cooperation and collaboration in a Community of Practice (CoP), [45; 21] in a sociocultural context.

Vygotsky and sociocultural theory

For Vygotsky (1896-1934) culture, education and learning are paramount and significant within a sociocultural context. And for these to occur, the sociocultural context contains the interpersonal and intrapersonal interaction of individuals (41; 44). Individuals require social and interpersonal interaction to make sense (mislenija; мышления), [41] of learning in a learner's Zone of Proximal Development (ZPD) (43). He advocates that learning entails both challenge and assistance by more capable individuals to extend the potential development of individuals. This notion of potential development is analogous to Krashen's (20, p. 21) observation that "[we] acquire, … only when we understand language that contains structure that is 'a little beyond' where we are now". Krashen, too, is cognisant of this and even anticipates Vygotsky's terminology when saying that we "also use context, our knowledge of the world, our extra-linguistic information to help us understand language directed at us … we acquire by 'going for meaning', and as a result, we acquire structure" (20, p. 21). Learning and teaching in this way can be seen as relying on the connections between the people and context, and on the mediation of the cultural devices within a social environment. The particular social environment of this study was the university classroom in which teachers were attending to their professional learning through action research. It was an environment that had changed culturally from similar environments in the predigital era.

Teacher Professional Learning

Traditionally, the teacher educator plays a crucial role in the dissemination of knowledge and preparation of teachers for the school environment [37]. However, in the university classroom of this study other forms of learning in teacher education became evident. These offered many positive opportunities for teachers to reflect on their practices and to learn, both individually and collectively, by reconstructing and reorganising their experiences in order to add value to their work [26]. According to Arends [1] teachers add value and strengthen their learning as they grow, survive, and learn from experience and they do so by asking questions, describing events, and sharing knowledge. Ramsden [32] has further proposed that teachers should incorporate activities, goals and dialogue in their learning.

Learning identity can be attained through dialogue [23] which forms the basis of construction and use of knowledge to the analysis of a working philosophy of practice. Teachers establish "a set of values, beliefs, insights and convictions about the essential forms and fundamental purposes of teaching" [8, p. 255] to organise their vision of what they are trying to do and endeavour to understand the importance of what they are doing. Therefore, they are not only doing, but also individually learning. Vygotsky [44] stresses that learning is not an individual activity since there is the need to learn from 'masters' [21]. He explains that these masters already possess technical mastery of their topic and that they teach apprentices, who in turn become masters and transfer their knowledge to younger apprentices [21]. This is in contrast to, for example, Fullan [16] and Bennett [4] who examine teachers as individual learners. They propose that technical mastery, reflective practice, research and collaboration are integrated in teacher professional learning at the individual level.

Rather than relying solely on the learning processes of the individual [17], learning should be in collaborative communities to support practitioners to explore questions or problems, take action, and then reflect on the action [33]. Such communities aggregate and identify activities that will engage participants in developing and sharing practices in a facilitative environment [25] to make sense (mislenija; мышления), [41] of the Digital Age. Vygotsky's sociocultural theory in the Digital Age is applicable since learning occurs both in a cultural and social context, where interpersonal and intrapersonal interactions within a ZPD [41; 42] connect learners and context. Primarily, learners mediate with the cultural devices within the social environment.

Study Context

This study followed a group of experienced teachers, over one year, during their Post Registration course to upgrade their qualifications and acquire knowledge and skills for the Digital Age. They undertook action research to improve their practice and learn about their own learning identity and self-efficacy, creating their own educational theories to develop and value a deeper understanding of their learning and teaching "by addressing the theory-practice gap in a meaningful way" [23, p. 595].

Methodology

The study was a social phenomena with a naturalistic and interpretive approach [14] to explore meaning and reality. The social practice enabled the answering of questions about the experienced teachers' struggles, survival and learning. Therefore, I choice qualitative methodology to enable me to ask questions about the teachers' experiences and what they make of them in a particular environment [31]. Qualitative methodology is descriptive, and is concerned with processes rather than simply with outcomes. The data gained is analyzed inductively: the answer comes from the collection of data and meaning is found from the data [5].

Method

Participant Observation

Although participant observation is considered one of the most demanding of qualitative data collection methods [19], I, as a participant in this particular digital culture, was aided by my extensive familiarity with the educational setting. I employed participant observation as it allowed me to focus, observe, investigate, describe, identify and interpret from within the particular setting and its teacher learning phenomena. With "any observational study, the aim [is] to gather first hand information about social processes in a 'naturally occurring' context" [39, p. 14]. This context was familiar to me as a participant and teacher in the digital age, thus the participants embraced my presence in this university classroom and allowed more engagement with the research in the fieldwork. The notes from the fieldwork were the descriptions of "the activities, behavior, actions, conversations, interpersonal interactions, organizational and community processes, or any other aspect of observable human experience. Data consist of field notes: rich, detailed descriptions, including the context within which the observations are made" [31, p. 4]. On the other hand, the potential difficulties could have been the unwitting ignoring of what is familiar and entering into the study with preconceived ideas. Therefore, recognition of these problems goes some way to avoiding their impact. The fieldwork documentation involved a detailed journal describing engagement and my reflections to assess what may or may not have escaped notice.

Another dilemma in this type of research is discerning the level of understanding of the participants' viewpoints on their learning. Reinharz [34, p. 144] writes that "to achieve this, no effort should be spared to understand, to participate in, and to share their views through [socialization and] … acculturation into their perspective. When the members' perspective is not adopted, the researcher appears indifferent, hostile, or ignorant and will be tolerated only briefly. Their investment in assisting the researcher's work diminishes and the study is perceived as unsupportive of their perspective". Since people are interested in convincing others of the merit of their position, it is unlikely that researchers can entirely avoid the subtle confirmation that is intrinsic in interaction.

Interviews

My interaction besides observation also included interviews with the experienced teachers at three points (beginning, mid, end) during the year. These interviews generated further empirical data [18, 2003] about teachers' learning and indicated how they learned. The interview process took into account the participants' experience, knowledge, and ability to reflect. It opened up the potential for me to reflect on the retrospective and anticipatory elements of learning [12]. Such an approach conforms with Patton's [31, p. 4] view that "open-ended questions and probes yield in-depth responses about people's experience, perceptions, opinions, feelings, and knowledge".

Semi-structured, face-to-face interviews allowed for the interactional exchange of information. The informal style allowed for "conversations with a purpose" [9, p. 102] where the teachers deliberately discussed their particular learning. The semi-structured approach gave the interviewees more control and freedom to discuss their perspectives. In total, each participant was interviewed three times for a total of forty-eight interviews conducted, recorded and transcribed over the period of two university semesters. The questions prompted the conversation to flow but which simultaneously elicited the necessary information.

In preparing for the interviews, careful planning assisted in contemplating the possible social dynamics, so allowing me to focus on the social lived experiences, rather than hypothetical abstract concepts of learning.

The three interviews were conducted to elicit a description of perceived processes of learning by asking the participants to contemplate their own learning:

1. prior to entering the realms of ICT.
2. to interpret and evaluate their learning progress.
3. to theorize about their own learning, the course, its outcome, and the knowledge and skills that they had acquired during the year [38].

Documentation

The third method of data collection was through documentation; the written material. The teachers' journals and online material, including the computer-mediated discussions and chats were captured and preserved, so recording the participants' learning context [31]. I downloaded the written online interactions and saved these to a local storage media and their journals were either photocopied or emailed to me by the respective teachers. I analyzed for evidence of learning and then the documents were organized according to perceived major themes, patterns, and categories, before illustrations of these aspects were extracted through the content analysis. The course required the teachers to maintain a journal in which they reflected upon their learning process, styles of learning, and how and what they learned. The teachers provided access to their journals at the end of the two semesters. These journals provided another lens through which to view the learning of experienced teachers, and more specifically, into the digital learning process itself.

Results

From the data analysis a definite shift transpired from lecturing about technology to the actually '*doing ... with lots of hands-on stuff*' and having to '*use this technology stuff the next day*'. Learning and teaching involves interactive and reciprocal communication, with each interaction containing added shared information, scaffolding and '*feeling safe*' and finally '*feeling at home*' with the technology. Learning is now demanding practical competences and a pragmatic rather than a theoretical orientation to digital deployment. In the deployment, individuals constructed and reconstructed the social interaction by using the cultural communication tools of the digital age, such as facebook and twitter to connect between the social and personal structures in the CoP. The learning spaces involve social technologies; discussion boards, chats, podcasts, learning management systems and other forms of blended learning.

The results indicate a cultural shift from face to face interaction to blended learning and greater participation in using blogs, wikis and social technologies. These experienced teachers' identity changed from listeners to facilitators and mentors, as well as participators. They participated in online communities and built activities to combine their experiences, recognise similarities and differences in their practices; exchange and deploy collaborative writing software, google docs to encourage collaborative writing and weaving through chats and discussion boards.

Additionally, in this university classroom, the teacher educator encouraged action learning, collaboration, hands-on approaches to teaching and learning. In this milieu, learning comprises of action, interaction, developments and reflections. These teachers experienced intrapersonal and interpersonal relationships, with the support of the CoP and networks, consisting of peers, the teacher educator and outside informers to make sense (mislenija; мышления), [41] of the digital age.

They negotiated a digital identity to change their learning and thus experiment; reflect on their actions rather than '*being told press or that button*'; and they changed their practice from a hierarchical to '*moving in all directions*'. Learning and teaching was reconceptualised and teachers commented '*things definitely changed from the time I originally went to uni …*' – the culture of teacher education programs; in particular, the way teachers acquired knowledge and skills. They were learning at an individual pace, relevant to their particular practice and diverse experiences. The program was flexible within the ZPD which was continually extended by the scaffolded socio-cultural nature of the digital learning environment. They became competent in the mechanics of the new cultural tools and formed a new learning identity and the ability to reside in the digital age. They began to speak the digital language, albeit betraying a digital accent. Although they frequently were interested in the '*why, what and how*' of the technology, they were only able to deploy the cultural tools and not theorise about the abstract conceptualisation and the pedagogy of the Digital Age.

The results indicate a social change in the interpersonal relationship of the teacher educator and the experienced teachers. The identity of the teacher educator was to encourage experienced teachers to recall, describe and reflect upon their observations and experiences. In reflecting and doing, teacher educators acquainted teachers with relevant literature and online links in the digital journey. This acquaintance was not the prescribed text; but rather, the beginning of an adaptive and explorative approach to the digital expedition. The digital journey consisted of learning from each other, as well as, from the master in the ZPD. The experienced teachers were comfortable with adaptive learning and deploying social technologies to fulfil immediate requirements and they decided there is '*no return*' to the predigital way of '*doing thing's.* The results indicate teachers felt they *'could do so much more'* when utilising the new technologies as they established a presence as digital residents and took the steps towards becoming digital [Negroponte 1995] and move into the Digital Age. Becoming digital reveals a strong correlation between teacher's self efficacy [Bandura 1994] and practice to resonate how engaged and connected teachers are in a positive and productive way, as well as understanding the scope and impact of the various technologies to promote positive learning experiences. The results further indicate a digital environment with a flipped approach to accommodate active learning, project based learning and interpersonal collaboration to problem solve and resemble the real world social environment.

Conclusion

In summary, the findings from this study identify that these experienced teachers changed their learning identity from passive observers to active participators with a more collaborative and interactive development within a sociocultural context unknown to them from their previous university settings. As stated in the literature, learners have the right and responsibility to discover and tap into resources [22] with the assistance of a community of practice [36; 17; 8] and actively engage in meaningful discussions about practical application of technologies in changing their practice. This suggests teachers learn in communities and networks that can sustain inquiry and reflection into the evolving technology changes.

The findings indicate a cultural shift from face to face interaction to blended learning and greater participation. The implication for teacher professional development shows many teachers are willing to experiment to create formative opportunities to obtain knowledge and disseminate effective practices. Intertwined with this shift is the implication for teacher educator's identity. There is a need for teacher educators to take on the simultaneous roles of facilitator, guide, consultant, expert, co-learner and didactic instructor in order to convey new information in the adult active learning environment.

The findings from this research suggest several courses of action for teacher professional development. Firstly, to move from traditional didacticism to collaborative and interactive communication within a community of practitioners in a blended mode of learning. Secondly, with the proliferation of multidigital, elearning, mlearning and virtual learning environments, there needs to be a reconstruction of learning spaces, greater development of digital literacy and personalised learning. Finally, the increase of online learning which many educators see "as a supplement to some forms of face to face learning … blended learning is on the rise at universities and colleges" [28, p. 18] and within this framework, experienced teachers need to be encourage to reimage their digital identity.

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ВІДОМОСТІ ПРО АВТОРА

Наталі Сенджов-Макогон - доктор філософії (PhD) , дослідник бібліотеки штату Вікторія, Мельбурн, Австралія.
Наукові інтереси: соціокультурні аспекти особистості мовців у віртуальному дискурсі.

УДК 81'246.2

ESTABLISHING A PROFICIENCY IN TEACHING ENGLISH FOR STUDENTS OF NON-PHILOLOGICAL FACULTIES

Lina SMIRNOVA (Kropyvnytskyi, Ukraine)

У статті досліджено важливість співвідношення особистісних рис студентів та ефективних підходів у навчанні англійської мови на немовних факультетах. Було розглянуто ефект занурення. Зроблено акцент на стратегіях та тактиках ефективного поєднання технологічних досягнень та методик викладання англійської мови.

Ключові слова: *особистісні риси, майбутні спеціалісти, ефект занурення, аудіо записи, самооцінка.*

В статье рассмотрена важность соотношения личностных черт студентов и эффективных подходов в обучении английского языка на неязыковых факультетах. Проанализирован эффект погружения. Сделано акцент на стратегиях и тактиках эффективного комбинирования технологических достижений и методик преподавания английского языка.

Ключевые слова: *личностные черты, будущие специалисты, эффект погружения, аудио записи, самооценка.*

In this article we examined the importance of correlation between students' personality traits and effective approaches in teaching English to non-philological students. The task is so elaborate and difficult that it must be left to teachers and the learners themselves to reintegrate the many parts into a healthily developing whole. In this respect the importance of personality has been reassessed. Such students' personality traits as openness, assertiveness, social responsibility and critical reflection were developed. Their definitions were given. It was also pointed out that defined personality traits can have a direct and indirect impact on learning and their role as predictors of our students' learning English should not be discounted. The importance of relevant skills available and professional skills that are productively integrated in future professional activities *was stressed. As far as the issue is concerned the ways teachers can effectively influence acquisition process from methodological point of view were proposed. Immersion experience which helps future specialists connect the language learning to their further professional interests was analyzed. The strategy based on matching technology selection with learning goals and processes, and the tactics for using technological resources and tools effectively for language learning was considered. Special attention was payed to voice recording web tools as to the explorative approach which is characterised by the use of concordance programs in the languages classroom.*

Key words: *personality traits, future specialists, immersion experience, audio recordings, self-assessment.*

Formulation and justification of the relevance of the problem. Nowadays in teaching English for future specialists we promote an intercultural approach for the development of the student's whole personality together with his effective communication skills and competence as a result, cultural awareness, ability to work and adapt to multilingual and multicultural surrounding, as it is called the development of a sense of identity with the world. The task is so elaborate and difficult that "it must be left to teachers and the learners themselves to reintegrate the many parts into a healthily developing whole" [1, p. 1].

Taking into consideration the problem of teaching English at non-philological faculties we normally put the question how we could do it effectively. Actually many internal and external factors influence how sufficiently students reach a new level in mastering a foreign language – from the way language is taught at the university to the student's personality.

Analysis of recent researches and publications.

Recently the importance of personality has been reassessing and the issue has been addressed many times in various documents. For instance, in the Common European Framework of Reference for Languages: learning, teaching, assessment, one may read that the communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity [1, p. 105].

One of the few research-based resources to explore the effect of temperament on educational experience is Barbara K. Keogh's work that shows how individual temperaments of students and teachers influence behavior and achievement.

M. Crombie, J. Lee, H. Sunderland and others recognize different forms of dyslexia in determining strengths and weaknesses in language learning.

Language learning styles and strategies are analyzed by L. Rebecca, R. Savinson, C. Klein, T. Partridge and others. An interdisciplinary approach in practice is under consideration of such scholars as L. de Greef, G. Post, C. Vink, L. Wenting, E. Poórová and many others.

All of the above factors interact with one another and, of course, with the personality traits of the learner. We should note that the evidence on how different personality types affect learning is far to be conclusive. Firstly, because the personality types classifications used in research vary across the board. Secondly, because not enough studies have been carried out. **So, the objective of the article is** to analyze what personality traits are affective in language aptitude nowadays and how in this respect teachers can effectively influence acquisition process from methodological point of view.

The main material of the study. Not only the language learning context has a big impact on how successful students will be at learning English. The role of students' behaviour in communication acts as well as their personality traits will also affect general learning abilities. Thus, keeping in mind such a correlation, a language teacher should promote and allow the development of students' personalities, and at the same time, not forget about the ethical and pedagogic issues involved. There are interesting findings, however, that are worth being discussed, some of which may have impressive implications for teaching future specialists.

The personality types we will refer to in our discussion are borrowed from P. Costa and R. McCrae's. Five factor model which include:

• Agreeableness – This personality trait refers to modesty, compassion, altruism, tender-mindedness and honesty. Agreeable individuals are friendly and helpful and usually tend to see the best in people. They appreciate good relationships with others.

• Conscientiousness – This trait denotes thoroughness, punctuality, thoughtfulness and reliability at work. People with this trait prefer planned and structured behavior to spontaneity and creativity.

• Extraversion – Highly extraverted people enjoy engaging with the external world, are friendly and warm-hearted, full of energy, enjoy playing and seek stimulation

• Neuroticism – Neurotic people are instable and impulsive individuals who are prone to negative emotions such as anxiety, anger, hostility, resentment and depression. They do not cope very well with stress and when under stress, they react with fear and irrational behavior. They are often in a bad mood.

• Openness to experience – People with high levels of it are intellectually curious, independent in their judgment, appreciate beauty and the arts, are in touch with their feelings, love adventure and unusual ideas. Those with low levels of this trait are traditional, conservative and have traditional interests. Openness is believed to have a strong genetic component, stronger than the other four traits [2, p. 139 –150].

In this respect we have done a complete research in the field of contemporary trends and demands towards a personality of a future specialist. Accordingly, we have developed such students' personality traits as *openness, assertiveness, social responsibility and critical reflection*. We also stress the importance of relevant skills available and professional skills that are productively integrated in future professional activities.

Openness is an individual property of a person who uses it to succeed in all sorts of activities, professional as well. Openness is authentic person's disposition to new experiences, actions, attitudes, perception of the reality. It is the ability of future professionals to recognize the differences between cultures in the context of world perception and tolerance towards other cultures and the features of thier representatives.

We see assertiveness as a function of individual integrated structures associated with self-consciousness and self-respect, as a form of interpersonal behavior based on positive emotions, which helps to achieve life and professional goals without violating the rights of others.

In terms of socio-psychological explanation social responsibility consists of intrapersonal acts, mental states and individual awareness of how he is perceived and evaluated by others, how he understands others and what might be the consequences of different kinds of communication, cooperation, etc.

Critical reflection involves introspection, future specialist's exploration of his inner world and social interaction upon the whole. Critical reflection correlates with the problem of professional self-consciousness [8, p. 31 – 38].

Defined personality traits can have a direct and indirect impact on learning and their role as predictors of our students' learning should not be discounted. However, their impact cannot be considered in isolation, as divorced from motivation and the cognitive and cognitive-oriented factors identified at the outset of the article.

In an attempt to meet the demands we start with the aim of the course where we should definitely diversify the course to make it easier for the students to go abroad and perceive professional studies, to be a success in their career as well as we should diversify the course considering individual interests of the students.

Any current course of English for future specialists aims to achieve goals which are normally particularly significant for a student like clarifying the scope of communicative competence, taking onto consideration individual demands of students, formulating meaningful tasks for students etc. Nevertheless, the strategies a language teacher uses have a big importance in language learning at non-philological faculties.

For instance, offering an immersion experience (here we mean reaching multiple learning styles) helps future specialists connect the language learning not only to their everyday lives but also to their further professional interests.

Here we may speak about short-term (like watching a film or some other professionally oriented video material in English or creating and performing presentations in English etc.) and long-term immersion experience (like working at the project based on interdisciplinary connections where learning English becomes more meaningful for students when ideas and concepts are connected through the different perspectives offered by various project goals).

Providing opportunities for inquiry and exploration is profound as well. Students get more excited about their learning English when they have the opportunity to inquire and explore into the field of their future specialization. The immersion experience will enable students to experientially explore future career directions and academic interests in terms of mobility.

Immersion experiences should:

- enhance and deepen the connections between practical skills in learning English and professional activities;
- encourage the application of skills to practical (including scholarly) challenges; support and enhance vocational discernment and exploration; promote a sense of personal responsibility in students in global and professional areas;
- experience collaborative, social learning and work environments including teamwork and problem solving; demonstrate the ability to reflect critically on practical achievements in English.

In the respect of the latter it is an excellent idea to use "computer assisted language learning". Computer Assisted Language Learning (CALL) is often perceived, somewhat narrowly but in our article we consider it as the search for and study of applications of the computer in language teaching and learning. Simple and free web audio capture tools are creating exciting opportunities for students to develop oral proficiency and could boost the effectiveness of language learning.

With easy-to-use voice recording available on smart phones, students can capture their speaking for self-assessment. The power of audio recordings is that the student can build up a whole collection of recordings that show their development over a period of time.

There are traditional and explorative approaches to CALL. We consider it attractive that more recent approaches to CALL have favoured a learner-centred, explorative approach rather than a teacher-centred, drill-based approach to CALL. The explorative approach is characterised by the use of concordance programs in the languages classroom – an approach described as Data-Driven Learning (DLL) by Tim Johns.

The emergence of web 2.0 tools and the development of mobile and tablet applications are offering numerous ways for students not only to explore their own voice by recording themselves speaking but to develop important traits, such as openness, assertiveness and critical reflection. The teacher can then listen and provide feedback on their oral performance. Creating and sharing recordings allows students to assess their own speaking.

Amongst the tools are MyBrainShark, Vocaroo and MailVu. All these tools are free to use and allow students to easily record their voices using a variety of devices and then share the recordings by emailing, embedding them into a blog or uploading onto a virtual learning environment such as Moodle. Vocaroo has to be one of the easiest tools. Teachers all around the world have been using this tool giving very positive feedback. However the big issue now is thinking of ways of providing feedback. Nevertheless we can get students to self-evaluate their work. This gives the students a real motivation to reflect on their work, as it is the students who decide which of their recordings they want to put forward for formal assessment [7].

Conclusions and prospects for future research directions. The findings demonstrate that students' motivation remains essential at the time of learning English. Equally, intrinsic motivation is linked to improving students' communicative competence in English by means of using individual and interactive learning strategies, which at the same time correlate with future profession environments that happen at any time in order to promote group activities as well as students' traits. The strategy based on matching technology selection with learning goals and processes, and the tactics for using technological resources and tools effectively for language learning are perspective issues.

In this article we examined the importance of correlation between students' personality traits and effective approaches in teaching English to non-philological students and this issue should have further consideration. Our focusing on the development of modern student's personality traits through strategies of professionally oriented training English allows for more meaningful understanding its goals among students, the application of knowledge and improved retention, which facilitates big picture thinking.

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ВІДОМОСТІ ПРО АВТОРА

Ліна Смірнова – кандидат педагогічних наук, доцент кафедри лінгводидактики та іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: психологічні аспекти сучасних методик викладання іноземної мови, проблеми білінгвальної освіти, порівняльна педагогіка.

УДК 811.111'27

MECHANISM OF LANGUAGE MEANS INTERACTION IN REALIZING THE UTTERANCE MEANING

Olha SOKYRSKA (Kyiv, Ukraine)

Проведений аналіз існуючих в науці трактувань та поглядів на поняття висловлення дозволив сформулювати його власне визначення. Керуючись цим визначенням та думкою, що різні типи висловлень мають специфічну просодичну організацію, яка є важливим компонентом їхньої усної актуалізації і безпосередньо бере участь у формуванні різних текстів та їх окремих частин, у статті досліджено роль мовних засобів у вираженні змісту висловлення. На основі аналізу наявного в лінгвістиці теоретичного знання в статті розглянуто особливості взаємодії та впливу засобів різних рівнів мови на породження адресантом та сприйняття адресатом змісту висловлення. Ці особливості описано за допомогою розробленої нами моделі механізму кодування та декодування смислу висловлення відмови в англійському діалогічному мовленні, яка засвідчує, що коректне породження та сприйняття змісту висловлення значною мірою залежить від мовних засобів, обраних мовцем, можливості слухача декодувати їх значення, а також наявності області збігу мовленнєвих культур комунікантів.

Ключові слова: *англійське діалогічне мовлення, висловлення, міжособистісна комунікація, модель кодування / декодування смислу, мовні засоби, адресант, адресат.*

Проведенный анализ существующих в науке трактовок и взглядов на понятие высказывания позволил сформулировать его определение. Руководствуясь данным определением и мнением, что разные типы высказываний имеют специфическую просодическую организацию, являющуюся важным компонентом в устной актуализации всех элементов речи и непосредственно принимает участие в формировании различных текстов и их отдельных частей, в статье исследована роль языковых средств в выражении смысла высказывания. На основе анализа имеющегося в лингвистике теоретического знания в статье рассмотрены особенности взаимодействия и влияния средств разных уровней языка на порождение адресантом и восприятие адресатом смысла высказывания. Данные особенности описываются с помощью разработанной нами модели механизма кодирования и декодирования смысла высказывания отказа в английской диалогической речи, которая показывает, что корректное порождение и понимание смысла высказывания в значительной степени зависят от языковых средств, выбранных говорящим, возможностей слушателя декодировать их значение, а также наличия области совпадения речевых культур коммуникантов.

Ключевые слова: *английская диалогическая речь, высказывание, межличностная коммуникация, модель кодирования / декодирования смысла, языковые средства, адресант, адресат.*

The analysis of existing in science interpretations and views on the notion of the utterance allowed us to formulate its definition. Following this definition as well as the idea that all types of emotional utterances have *a specific prosodic organization which is the important component of oral actualization of all speech units, being directly involved in generation of different texts and their separate parts, we carried out the study of the language means' role in realizing the utterance meaning. As a result of the analysis of theoretical knowledge available in linguistics, the article oulines the specificity of interaction and influence of different language level means on the sender's generation and recipient's perception of the utterance meaning. This specificity is described using our model of the mechanism, representing encoding and decoding of refusal utterances meaning in English dialogue speech. This model shows that the process of correct generation and perception of the utterance meaning occurs simultaneously and largely depends on the correct language means chosen by the speaker as well as the addressee's ability to perceive their meanings which is impossible without the presence of the overlap area of interlocutors' cultures.*

Key words: *English dialogue speech, utterance, interpersonal communication, model of the meaning's encoding / decoding, language means, addresser, addressee.*

The problem of correct coding and decoding of the utterance meaning has been a controversial one. It was thoroughly studied by such prominent scholars as A. Leontiev, A. Luria, I. Zimnyaya, M. Zhynkin and others. Nevertheless, the problem remains **relevant** since its unresolved status constrains the solution to the problem of correct utterance meaning's encoding and decoding in a dialogue speech. We believe that in order to facilitate its solution, it is necessary to find out a general mechanism of language means' interaction and their influence on the utterance meaning actualization.

Therefore, the **aim** of this paper is the substantiation of the specificity of language means' interaction and their influence on the mechanism responsible for the sender's generation and recipient's perception of the utterance meaning in English dialogue speech.

The comparative analysis of interpretations and views existing in linguistic studies on the notion of the utterance allowed us to formulate its following definition: *the utterance* is a thought materialized in conformity with the laws of a definite language in the form of a sentence, which according to its functional communicative aim conveys the information as a certain meaningful entity by way of using the language means of all levels [12].

Following this definition as well as the idea that all types of emotional utterances have a specific prosodic organization, we carried out the study of the language means' role in coding and decoding of the utterance meaning. As stated in the work [1, p. 18], the specificity of the utterances' prosodic organization is connected with the language matter because each language, according to its internal laws and a particular communicative situation, uses all linguistic tools: prosodic, lexical and grammatical, stylistic, being closely related.

As is known [11], the choice of language means and speech genre is primarily determined by the speaker's subject-semantic plane. This is the first stage of the utterance generation that determines its compositional and stylistic features.

When it comes to the grammatical structure of the dialogue speech, according to A. Luria [9, p. 204], it is the knowledge of situation that determines its generation. A speaker can use a set of linguistic means represented by grammatical structures, as well as a number of extralinguistic components. The latter include facial expressions, gestures, intonation, pauses, etc. being indispensable constituents of the dialogue speech.

The dialogue speech structural organization is also characterized by a significant grammatical incompleteness. Some parts of grammatically complete utterances can be omitted in the course of a dialogue and then replaced or understood taking into account the situation, interlocutor's gestures, facial expressions, intonational contours, etc. This phenomenon is well known in linguistics as the ellipsis or elision, i.e. the omission of certain linguistic elements in oral communication. However, despite the grammatical incompleteness, dialogue speech retains the function of transmitting the information in a dialogue process [9, p. 203-216].

It is known that interaction of phonetic means with the means of lexical, grammatical and syntactical language levels takes place in any communicative process. The occurrence of particular forms of such interactions is considerably determined by an extralinguistic situation. Besides, the phonetic organization of speech is influenced by the speaker's factor, whereas the speaker's individual peculiarities and psychological characteristics (such as a psychological type, character, gender, age, education, profession, cultural level, sociological and role status, etc.) control the processes of oral communication. The mechanism responsible for the interaction of phonetic means in encoding and decoding of the utterance meaning is complex and ambiguous because the norm of phonetic knowledge functioning in society is either transformed by the speaker's individual culture or is influenced by recipient's individual culture. Thus, the adequate set of meaningful elements or phonetic meanings typical of the definite society's pronunciation culture is fixed in the native speaker's consciousness depending on the existing levels or norms of the scope of variations of the speakers' individual cultures. Hence, the successful communication takes place under condition that phonetic meanings coincide in both communicants' consciousness [5, p. 32-34].

It follows that prosody is the important component of oral actualization of all speech units, being directly involved in different texts and generation of their separate parts. It is common knowledge that phonetic means, used in prosodic organization of utterances, are of segmental and supersegmental levels. The communication of the emotional meanings is realized on the supersegmental level with the help of pitch fluctuations, change of its direction, pitch and loudness intervals, types of utterance stresses, pausation, tempo, rhythm, etc. At the same time, supersegmental markers serve to point out the informational value of certain intonation contours and their separate areas.

To illustrate the peculiarities of all language means interaction and their influence on the sender's generation and recipient's perception of the utterance meaning we modelled the mechanism, representing encoding and decoding of the refusal utterance meaning in English dialogue speech [13], shown on Fig. 1.

While structuring the model we considered the person's speech activity as dynamic, targeted, and intermediated by the language as well as determined by the communicative situation, ways of generation and perception of a speech message in the process of people's interaction [3, p. 133]. Besides, special attention was paid to the fact that the speaker and the recipient are linguistic personas who have generalized traits of cultural and social environment as well as personal experience, knowledge, thoughts, relations, etc. Thus, in the process of model formation it was foreseen that these factors definitely influence the encoding / decoding of any utterance meaning in English dialogue speech.

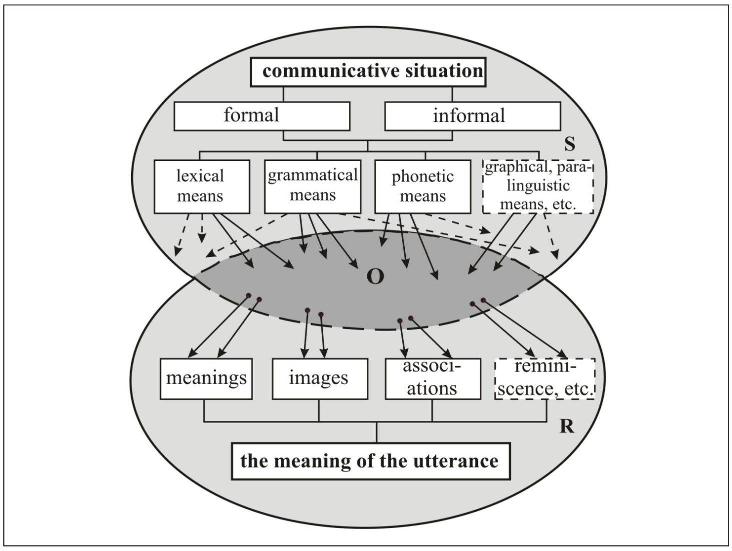

Fig. 1. The model of the mechanism, representing encoding and decoding of the utterance meaning in English dialogue speech: S – sender of information (speaker); R – recipient of information (addressee); O – overlap area of the interlocutors' communicative cultures

The analyzed theoretical information gave us the possibility to form the model on the basis of a graphical image of the interaction of two separate spheres. The upper field **(S)** reflects speech and mental processes taking place in the speaker's mental sphere (the **sender** of information). Whereas the lower sphere **(R)** covers all corresponding mental processes occurring in the addressee consciousness (the **recipient** of information).

It is worth noting that understanding of the utterance meaning depends on the complexity of its semantic-syntactic structure and the level of person's speech development [9, c. 234]. It was also taken into consideration that the process of decoding of a word, phrase or text always takes place in a context, directly influencing recipient's correlation of a subject-matter as well as his/her choice of the utterance definite meaning out of the multitude of possible alternative meanings [10, c. 78].

That's why we marked a special zone (O), termed the overlapping of the spheres S and R, which represents a hypothetical overlap area of communicants' speech cultures, whose presence, as is known, is the most important condition of a mutual intelligibility between communicants as well as the communication process itself.

According to a number of scholars [6, c. 79; 14; 7], main stages of utterance generation include: a pre-linguistic stage (the speaker's perception and understanding of the need to achieve a certain result and the reason for communicative act itself); the stage of programming and selection of language means; the stage of utterance realization. Speech mechanisms that generate utterance on each stage are psychophysiological. So the construction of a general utterance scheme takes place in a front speech area of the brain cortex. The search of semantic, grammatical and phonological elements of the program and their deployment in the chain as well as the correlation of the utterance theme and rheme are realized by speech mechanisms of the rear area of brain cortex [14].

Given this and abstracting from a topological picture of speech areas of the brain cortex we have the possibility to structure inside the sphere (S) an illustrative block diagram of language means interaction in the speaker's consciousness during the generation of utterance meaning. With the help of this diagram we differentiate the key complex factor of communication, which is the communicative situation, into its two main characteristics: formal and informal. The second hierarchical level of this structure includes lexical, grammatical, phonetic and other means of communication. Other means of communication (Fig. 1, sphere S, the area in the dashed rectangle) are represented by graphical and extralinguistic means. Such kind of highlighting within the general model of the mechanism responsible for encoding and decoding of the utterance meaning focuses our attention on the fact that graphical means should be taken into consideration in case of a written language research, while extralinguistic means are important while analyzing spontaneous communication or filmed fragments of utterance actualization.

It is necessary to mention that the process of utterance generating by the speaker and its perception by the recipient occur simultaneously, i.e. the communication takes place at the level of minimal speech units. In other words, the oral speech is generated and perceived at the level of syntagms since a syntagmatic structure of a text is a minimal meaningful unit. At the same time, sentences and paragraphs in the written text facilitate the arranging of the content, understanding of the intonation as well as the structure that defines the meaning [15, p. 172-176]. This allows us to differentiate two variants of the utterance meaning generation by the speaker's consciousness. According to the first variant, the speaker on the basis of a conscious or subconscious prediction of the recipient's speech culture manages to choose such means of different language levels that are understandable to the recipient. Such a situation is reflected on the model with bold arrows directed from rectangles representing means of certain language levels to the overlap area of communicants' language cultures. According to the second variant (dashed arrows, area S) the speaker chooses the language means which theoretically bypass the overlap area of communicants' language cultures because the recipient's consciousness is not able to decode them. That is why on the Fig. 1 there are only bold arrows in the area of recipient's consciousness.

It is worth mentioning that it is possible to talk about the semantic perception when the recipient understands not only elements of an utterance but also the speaker's thought. Thus, perception involves the recognition of linguistic units, understanding of their significance and meaning. It is the meaning that regulates the process of perception **[6, p. 86].**

According to I. Susov's opinion, speech perception by the listener relies on the same stages as the speech production, but begins with the recognition of intonation contours, phonemes and word forms [14]. It is noted [8, p. 126] that there are two different situations of perception: when there is a primary formation of the image perception as well as the recognition of the already formed image. Thus, all known theories of speech perception can be classified according to two criteria: 1) motor or sensory principle of perception; 2) its active or passive character. There is a different point of view on the phenomenon of perception [4, p. 5-33] that the process of perception of utterance meaning consists of several stages: physiological (sensory) and psychological (perceptional).

Consequently, we have all reasons to state that speech perception starts at the sensory level. After processing the perceived message, the process ends with fixation of information with a personal code [2, p. 124; 4, p. 29]. It is possible to differentiate the following stages, occurring at the perceptional level [4, p. 32]: semantic prediction (actualization of the semantic field); verbal comparison (choice of words); the establishment of semantic relations between words and semantic links (actualization of associations); formulating the meaning.

By generalizing the studied phenomena that contribute to the perception of language, we are able to form a generalized structure of the decoding mechanism of the utterance meaning by the addressee. On these grounds we can conclude that under the influence of language means produced by the speaker which reach the recipient's consciousness through the overlap area of communicants' language cultures, the recipient's mind generates certain meanings, images, associations, memories, etc. Thus, the utterance meaning is formed in his/her consciousness being influenced by speaker's individual thinking culture.

The offered model shows that a correct encoding and decoding of the utterance meaning in English dialogue speech largely depends on the correct language means chosen by the speaker as well as the addressee's ability to perceive their meanings, which are determined by the place and circumstances of a communicative situation, socio-cultural levels of the interlocutors, their age, gender, occupation, ethnic and class affiliation, social status, etc. Hence it becomes obvious that the study of real processes of utterance meaning encoding and decoding requires a special attention to the presence / absence of certain language means in the overlap area of interlocutors' cultures, which will help obtain objective results of any scientific research of oral communication.

We believe that the hierarchy of elements outlined within the model as well as the relations existing between them can be used as a theoretical basis for a further research of peculiarities of linguistic and extralinguistic means' interaction and their influence on the meaning of different types of emotional utterances.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Сокирська – кандидат філологічних наук, старший викладач кафедри англійської мови технічного спрямування №2 факультету лінгвістики Національного технічного університету України «Київський політехнічний інститут імені Ігоря Скорського».

Наукові інтереси: просодичне оформлення англійського діалогічного мовлення.

УДК 82.0

SUBTEXT GENERATION: MECHANICS AND PERCEPTION

Maryna TARNAVSKA (Kropyvnytskyi, Ukraine)

Стаття, яка є продовженням циклу наукових розвідок щодо дослідження принципів творення та інтерпретації прихованих смислів художнього твору, висвітлює особливості побудови свідомо твореного підтексту. У дослідженні розглядаються не лише художні засоби, які генерують підтекст, але і їх взаємодія між собою, а також з художніми засобами, відповідальними за створення поверхневого смислу художнього тексту. Так, лише за умови правильного визначення смислових векторів, залишених письменником у тексті, а також коректної інтерпретації всіх прихованих планів художнього твору, можливе адекватне сприйняття авторського задуму, наближення до «безодні смислу», що прихована у тексті, так само як і адекватний переклад такого художнього твору.

Ключові слова: *свідомо творений підтекст, прихований смисл, сугерування підтексту, інтерпретація підтексту, перцепція, відкритість тексту, принцип айсберга, смисловий вектор, поліфонічний підтекст, інтертекстуальність.*

Статья является продолжением цикла научных исследований, посвящённых принципам создания и интерпретации скрытых смыслов художественного произведения, и анализирует особенности сознательно созданного подтекста. В исследовании рассматриваются не только художественные приёмы, которые генерируют подтекст, но также и их взаимодействие между собой и с другими приёмами, ответственными за создание поверхностного смысла художественного текста. Так, только при условии правильного определения смысловых векторов, оставленных писателем в тексте, а также корректной интерпретации всех скрытых планов художественного произведения, становится возможным адекватное восприятие авторского замысла, проникновение в «бездну смысла», скрытую в тексте, равно как и адекватный перевод такого художественного произведения.

Ключевые слова: *сознательно созданный подтекст, скрытый смысл, суггестия подтекста, интерпретация подтекста, перцепция, открытость текста, принцип айсберга, смысловой вектор, полифонический подтекст, интертекстуальность.*

The article continues a series of studies dedicated to the investigation of subtext generation and subtext interpretation principles; it highlights peculiarities of the mechanics of the consciously created hidden meaning. The research aims not only at the description of stylistic devices responsible for subtext generation, but also at the analysis of their interconnection along with their relation to the artistic means creating the surface meaning of the literary text. Thus, only on condition of correct identification of sense vectors, left by the writer in the text, and proper interpretation of all the hidden meanings of the literary work, the adequate perception of the author's message, the approximation to the "depth of meaning" concealed in the text as well as the adequate translation of such a text become possible.

Key words: *consciously created subtext, hidden sense, subtext suggestion, subtext interpretation, perception, text openness, iceberg principle, sense vector, polyphonous subtext, intertextuality.*

The article is a part of the whole series of studies on the problem of subtext generation and interpretation. The main objective of the article is to outline possible ways to improve the methodology of subtext saturated texts interpretation, which, in its turn, should enhance better understanding of literary text meanings, facilitating the reader in getting to the "bottom" of these texts, as it seems to be significant from the point of view of active reading motivation, primarily with younger generation. In our previous research we made an attempt to get into the essence of subtext writing, identify the key points responsible for hidden text generation and show the way they act together to reveal the writer's message. At present we can state that there is a methodology of subtext identification and interpretation which should lead to a new level of literary text perception. The problem of subtext interpretation and translation has been researched by N. Haleyeva, I. Halynska, P. Hrintser, R. Zorivchak, V. Kukharenko, A. Popovych, J. Miller and others.

As we have stated in our previous studies, literary subtext is genuinely of two types: the one formed by the power of the author to deeply penetrate into the essence of the things they depict, that is, unconsciously created hidden meaning, and the other type, which is consciously "constructed" by the writer to stream the reader's thoughts into the thoroughly thought over direction without actual understanding of the process by the reader. Consciously created hidden meanings are in a way 'ideal' material for the study of subtext methodology. Salinger, who is known as a sophisticated creator of subtexts of the kind, uses the whole range of his favourite means to generate the suggested meanings which lead the reader through the ‘jungle’ of his images and thoughts. These means are in the first place a literary work framework, artistic details, the dialogical ‘iceberg’ principle, repetitions or the so-called ‘associations network’, pace and rhythm, a dynamic story end, allegory and symbols. An important role is also given to polysemous lexemes with symbolic meanings or to puns, which require a specific approach and will be treated in further in the article. The ‘final riddle’ principle, which is a unique style of the writer, definitely sends the reader back to the text and doesn’t just make them come back to the linear text, but directs the reader’s thoughts into the ‘depth’ of a literary work thus stimulating their emotional perception.

Let’s observe the way each of the artistic means works for the subtext creation. The cycle of ‘Nine Stories’, united around the ideas of ancient Indian poetics ‘dhvani’ [3, c. 134-150], according to which a literary work should create ‘additional, verbally unuttered images behind the picture created with the help of words used’ [2, c. 81], has a common framework. The stories are composed of two contrasting parts with the limited ‘spacetime’ as can be seen in the story “Down at the Dinghy”. This ‘dramaturgical’ form of the story is an effective way of subtext suggestion, since the author creates a new mood in different story parts; he adds new notes to the text polyphony, often contrasting them in their emotional tones, thus inducing the reader to more active perception. Other subtext generating means which intensify the effect are interwoven into the framework. Thus, the first part of the story is the talk of two maids, derogative and unfriendly tone of which creates certain tension and even hostility. The feelings of anxiety, some disaster coming up, uncertainty are suggested and intensified with the help of the traditional for Salinger ‘iceberg’ principle (the characters communicate mostly with hints), syntactical and lexical repetitions as well as artistic details. The second part is a dialogue between the mother and the son, which seems to be a separate episode. It is quite ‘Salinger-like’. Lionel is four but his thoughts and words are not in the least like the child’s ones. The mother’s manner of speaking is odd, full of allusions, half words, hints and tales. Both characters are fairly typical of the writer. The image of the child-prodigy, who can think so deeply and feel so delicately that most of the adults are not able to, can be found in the story ‘Teddy’ [9, c. 191-196] as well as in ‘The Catcher in the Rye’. Likewise the behavior of Bu-Bu is very similar to Seymour Glass from ‘A Perfect Day for Bananafish’. The author underlines her similarity to the Glass family with the reason as this allusion allows the reader to deeper comprehend the essence of the main characters and in its turn all the text meanings.

Another significant means of subtext ‘manifestation’ with Salinger is artistic detail, as it is not just a stylistic means, it is a peculiar ‘magnet’, which, on the one hand, is attractive to the recipient’s attention for it serves as a meaningful vector for the movement of the reader’s thoughts. On the other hand, artistic detail ‘pulls on’ other stylistic means and is the core for creation of the associations netwotrks and intertextual connections. Here is the way the artistic detail of ashes works in the story ‘Pretty Mouth and Green My Eyes’: while talking to the lover’s husband, Arthur, the grey-haired starts smoking a cigarette, so does Joanie – it is evident that the lovers are anxious and smoking helps them gain control. An important feature Joanie puts an ashtray right on the bed between herself and the gray-haired man and then carelessly turns it over and the stubs fall down onto the bed like dirty grey litter. Having finished the talk the gray-haired man makes up his mind to have a smoke again. He doesn’t take a new cigarette but takes a stub out of the same heap of ashes. The gray-haired man gets more and more nervous – the ashes are falling onto him and onto the linen (Joanie is trying to flick the ashes off him). And after his last talk with Joanie’s husband the gray-haired man attempts to smoke again and takes a smouldering cigarette from the tray. Eventually, he drops the cigarette and doesn’t even allow his lover to pick it up. As we can see, the whole process of smoking which is skillfully described by Salinger throughout the story reveals deep psychological state of the characters, their nervousness and embarrassment. Moreover, the author constantly concentrates on the stubs and the ashes thus trying to arouse the feeling of disgust with the reader (which, as we have previously mentioned, Salinger tried to suggest in accordance with the canons of the ancient Indian poetics ‘dhvani’). This feeling is intensified with the contrast created by the ashes and the stubs thrown all over the clean linen and this looks particularly disgusting. Thirdly, the associations network connected with the notion of ashes allows to expand the artistic detail to the symbolic level. Since ashes symbolize devastation, destruction, emptiness, and for the main characters it means the loss of real pure feelings, spiritual devastation, absence of the future in the relations of the three.

Openness of the subtext writing is artfully realized in the 'signature' artistic device by Salinger – in the 'final riddle' principle. Its 'catharsis' emotional power is able to turn the reader's thoughts to such depths of the text, which they couldn't even imagine in the process of the literary text reception. Here it's worth mentioning 'A Perfect Day for Bananafish'. The plot of the story is designed so that the story's end puts a question to the reader to which they have to find the answer. As the reader might guess, Seymour, who is back from war, might have a psychological or a physical trauma there and this trauma causes him a lot of suffering. There is no mentioning about this in the text (at least by the 'surface' reading), though. The main character, who is well-educated and highly intelligent, having a fine appreciation of the beauty and the surrounding world, might have fail to adjust in the world of people interested in the material valuables only. And here the artistic device by Salinger makes the reader change perception vectors until they find the answer which satisfies their curiosity.

We can as well mention another story of the cycle, 'Teddy', where the main character, a 10-year-old boy, allotted not only with the intelligence extraordinary for his age but also with the way of thinking imbued with the religious tradition of the East and the philosophy of Zen Buddhism, is capable of penetrating into the core of things and events as well as foreseeing the future. Gifted with the powers of the 'enlightened', Teddy is aware that he will die by his sister's hand, who he loves despite everything, and yet he is heading for his fate with equanimity, as he knows that it is predestined. The situation, which is tragic and absurd at first sight, triggers the reader's search for explanations. The character's behavior might be not the sacrifice, not martyrdom but the way to nirvana, the way to purgation. Thus, the end of the story shouldn't seem terribly tragic, as horror, pain, sufferings, which are associated with the final episode, are nothing more than earthly emotions, passions similar to those Teddy's parents feel: rage, hatred, anger. But all these are not important; important are faith, deep spirituality and tranquility, to which Teddy aspires and which he gains [9]. That is the way of employing philosophical-religious subtext, by which Salinger suggests the mood of purification which is in accordance with the poetics of the East 'rasa' is the highest and the most sophisticated emotional state [3, c. 15-16].

Considering Salinger's hidden meanings, we cannot help mentioning meaningful multi-layer lexemes-symbols, lexemes-allegories created with the help of polysemous character of the words used by the author. These lexemes are frequently the key to the subtext riddles of the author's writings, though they create a serious problem of interpretation. That can be explained by the fact that the original language of the texts, English, is deeply polysemous, and Salinger, creating the symbols embedded hidden meanings, which should naturally be reflected in the native reader. In the process of translation, though, meaning losses are inevitable, so from the point of view of perception adequacy of the author's message, these elements of a literary text require the greatest attention both with the reader and with the literary text interpreter. The story 'Down at the Dinghy' of the 'Nine Stories' cycle shows the way of the polysemous lexems-symbols interpretation determines the hidden meaning of a literary work. One of the subtext lines of the story is the idea of antisemitism. Salinger just hints at the fact that Lionel's father is Jewish, when a hostile maid talks about the father's nose which will probably be taken down to the son, or when the author mentions the mother's name – *Tannenbaum*. The details create a riddle, a question, which the reader is trying to answer (we come across the favourite author's device again). The climax of the line is the explanation of the reason for Lionel not to get out of the dinghy (which is also a symbol of alienation!). The maid called the father a 'kike' (the author consciously chose the word with prominent negative derogative connotation). The two planes overlap here: conscious courage of the boy resisting the world which is hostile to him and unconscious valour, which, due to Salinger, the boy and his mother possess in the eyes of the reader, as to be a Jewish even partially is a challenge at all times. Evidently, Salinger was well aware of the feelings of such people, as he was half-Jewish himself. When it turns out that Lionel's father was called by a humiliating 'kike', the author artfully uses pun: 'kike' – 'kite', thus not only changing the negative connotation into the positive one, but also causing a chain of associations with the reader. Almost all the meanings of the word 'kite' can be interpreted like *'courageous'*: 'sail', 'paper sail', 'hawk', 'fly', 'grow', 'expand', 'flutter', etc. The polysemy is able to create an appropriate mood even with an unexperienced reader and stream their thoughts into the direction devised by the author.

To round off the description of artistic devices typical of Salinger's subtext writing we would like to note down that a literary text is not a list of mathematical formulas, thus their presence either by itself or in combination with other elements of the text doesn't create the depth of meaning, it a matter of talent. On the other hand, realizing the way artistic means work or are supposed to work, which meaningful vectors they can create, definitely enhance the reader to approach the key to the author's hidden meanings. And it is well justified as these meanings are consciously created, hence are very likely to be reflected in the recipient's consciousness.

Another methodological aspect worth attention of a literary scholar is a type of subtext suggested while reading. And since we have already mentioned that Salinger's works are saturated with the ancient Indian poetics, namely the 'Nine Stories' cycle reflects nine main poetic moods, which a literary work has to suggest in accordance with its canons, the leading type of subtext is exactly the emotional subtext. It can be easily explained in terms of physiology as well as psychology, as emotions (and we have already mentioned this) are one of the most powerful factors of human consciousness and subconsciousness influence, hence they are able to stimulate the process of artistic perception to the highest degree. Thus, each of the cycle's stories suggests its own mood, which frequently contradicts the emotions suggested by the explicit layer of the text. For instance, Seymour Glass from 'A Perfect Day for Bananafish' tragically dies as he cannot endure the 'after war' existence, while Sergeant X, the character of the story 'For Esmé – with Love and Squalor' eventually has the hope for the future, though both live through the process of 'enlightenment' due to the children, their purity and faith in people. On the other hand, according to the canons of 'rasa', the poetic mood of the work 'A Perfect Day for Bananafish' is love [3, c. 36-38], and of the story 'For Esmé – with Love and Squalor' it is fear [3, c. 59-61]. What is the way to interpret this discrepancy? Як же можна інтерпретувати таку невідповідність? In 'A Perfect Day for Bananafish' Salinger employs the metaphor by contrast (in the ancient Indian poetics it is called 'akshena') [3, c. 44]: Seymour cuts his life short as it is the source of his pain and sufferings, his act is a step to nirvana, to the eternal tranquility and love. The same 'hidden contradiction of the utterance' can be observed in the story 'For Esmé – with Love and Squalor': in spite of the hope given to the character by the girl's action, fear and disgust towards the world, towards the future overwhelm Sergeant X – Salinger leaves him alive but the existence of a person, whose mind is maimed by the war, is a real nightmare. That is the manifested implicit meaning of these stories.

One of the typical hidden meanings, generated by Salinger's texts, is the so-called philosophical subtext, frequently interwoven with the aesthetic implicit motive. Here is the 'philosophical contemplative' subtext suggested by Salinger in the story 'Blue Melody': high art has the power to awoke uplifting experience , for instance, love, this experience make a person better and the world gets better, too. Salinger forces the main character to die, and this death, in terms of subtext, acquires symbolic meaning: on the one hand, Rudford and Peggy who are in love with the art of music lose the source of inspiration for their feelings, that is, the source of inspiration for their life, since having settled down, they are far from being happy. On the other hand, Lida Louise died, but her extraordinary voice is alive and resurrects in the souls of those who have heard it, and even of those who can only imagine its power. And it is quite natural, as the real art is everlasting, everlasting like memories, like true love. True talent has the impact which can only be compared to the religious influence; it captures everyone who is 'within the range of its attention and as if with the hellfire purifies a person', makes them feel the slightest emotions, forgive the others around them, love the world. In other words, the impact of the true art is 'catharsis', and even Aristotle mentioned this in his 'Poetics' [1, c. 136]. Thus, the hidden meaning of the story enables the reader to deepen into the text endlessly, since philosophical topics are bound for search of the truth, which everyone understands in their own way. Philosophical aesthetic claim by Salinger, embedded into the subtext, is in the idea that high art has the power to awaken the best human feelings and proved another opportunity to make the world the better place.

Eventually, we cannot omit yet another Salinger's technique, that is 'polyphonic subtext', when several different suggested motives work in the same direction complementing each other's sound. The example of this multivoiced implicit harmony is the subtexts of the story 'Down at the Dinghy', where the emotional state of 'courage' is united with the psychological subtext, which emphasizes the characters' struggle with the surrounding world. The Jewish boy, Lionel, resists not only the world around but also not on his life would he resist his mother's entreaties to get out of the dinghy – it is the courage intensified by the inner firmness. There is one more implicit motive of the story present here and that is the motive of antisemitism.

In conclusion, let us talk about intertextual connections, which are the final link of the hidden meanings chain in Salinger's works, the climax of his subtext writing. Intertextual motives 'intensify' the hidden meaning of every text, provider the broader space for its interpretation, as 'openness' of the writer's texts is at the same time the means of subtext expression and the way of its implementation. In this case intertextuality finds its expression at all levels of a literary text: at the level of motives, images and even at the subtext level itself. The first thing worth mentioning is an intertextual character of the ancient Indian canons of 'dhvani', which unite the cycle of the 'Nine Stories' with the nine suggested moods creating the ideal poetic harmony [4, c. 135-136]. In the story 'For Esmé – with Love and Squalor' intertextuality comes to the fore, as it provides an opportunity for the reader to feel the hidden poetic mood suggested by the author deeply as possible. One of the prominent intertextual motives of the story is children like 'the saving grace among the horrors of the human existence' [3, c. 58]. Similar to Esmé , the girl from the story, the characters of other Salinger's stories play a critical role in comprehending and interpreting their meanings. Thus, Teddy from the similarly-called story is allotted with the wit and insightfulness of a wiseman, he hasn't just reconciled the world imperfection and meanness, but is able to understand and to forgive, to feel almost divine love to people. Lionell from the story 'Down at the Dinghy' has the courage to resist the world of adults showing faith in his father, readiness to defend him to the last. Undoubtedly ther is also Sybil from 'A Perfect Day for Bananafish', who, similarly to the main character, sees the world 'differently', with love, without fear and conventionalities. There is an interesting fact that in 'For Esmé – with Love and Squalor' we come across an almost identical episode, when little Charles, just like Sybil, who claims that a blue bathing suit is actually yellow, isn't afraid to call things the way they seem to him: «He certainly has green eyes. Haven't you, Charles?» … «They're orange," he said in a strained voice, addressing the ceiling». In such a manner, the 'children' motive in the works by Salinger manifests and emphasizes the subtexts of this story, provides them with additional tones, stimulates the reader's attention. An expressive character of the story 'Just Before the War with the Eskimos', which can certainly be called intertextual, is the character of Franklin. It is much like Seymour Glass from 'A Perfect Day for Bananafish'. Franlin's appearance sticks in the memory: lank, even sickly, he turns up in front of Jinny barefoot; his behavior puzzles: weird, depressed, talking in riddles, doing illogical things. We seem to be observing Seymour but in a different place and under different circumstances. Having in mind the fact that the main character of the Glass family cycle had a hard life with the romantic heartbreak, war, misunderstandings with the surrounding world, and eventually suicide, the feeling of sorrow for Franklin gets more tragic colouring, the reader seems to be feeling that something tragic and hopeless is imminent. Franklin slouches, frequently hides his head, and stares at his injured finger, evidently trying to avoid the communication with the outside world as much as possible. In the story 'A Perfect Day for Bananafish' Seymour feels so vulnerable when the others look at him and when they, as it seems to him, are attempting to get into his soul and to mock at him, that he tries to hide his body under the clothes even on the beach and thoroughly cover his face with the towel. Salinger frequently uses the image of 'a man without skin' in his works – Holden, a teenager with a sensitive and extremely vulnerable soul painfully perceiving the world of people around, who do not understand him, it is the image of a young Seymour that grew up afterwards but didn't manage to become a conventionalist, put up with injustice, cruelty and excessive materialism of the surrounding world. It should be mentioned that Salinger himself, after publishing of the novel 'The Catcher in the Rye', as is known, cloistered himself at his own home in New Hampshire and was rarely seen in public afterwards.

Rounding off the methodological analysis of the subtext writing by Salinger, let us summarize the most prominent ideas. Consciously created subtext is extremely favourable for its generation mechanism research, as it allows to outline the main directions for the reader to follow in search of 'the depth of meaning'. This subtext is created with the help of a literary means chain at various text levels, which should be interconnected and intensify the powerful emotional impact of one another. Also, we can identify several types of implicit meanings of Salinger's texts, which are different by theme but work together creating a harmonious polyphonic subtext 'melody'. Finally, intertextual connections are a uniting vector, a driving force which is at the same time the key to the 'depth' suggested by the subtexts. These connections manifest themselves not only at the level of topics but also at the level of images, and are often personal, autobiographic. Obviously, Salinger is not the only one, who can be considered the author of consciously created subtexts, thus the prospects of our further research lie in the realm of implicit writings of other sophisticated subtext authors.

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ВІДОМОСТІ ПРО АВТОРА

Марина Тарнавська – кандидат філологічних наук, доцент кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: теорія літератури, інтерпретація та переклад художнього тексту, механізми творення підтекстових смислів та їх переклад.

УДК 8.811.112.2

ANTONYMIE ALS MITTEL DES ANTONYMISCHEN ÜBERSETZENS VON DEN DEUTSCHEN RÄTSELN INS UKRAINISCHE

Zinaida TSCHEPURNA, Helena LYSSENKO (Kyjiw, Ukraine)

Стаття присвячена розгляду поняття антонімії при перекладі загадок. Особлива увага приділяється особливостям вживання антонімічних пар та визначення їхніх видів для створення ефекту протиставлення. Виділяються ряд проблем, які можуть виникнути при перекладі таких текстів з німецької мови українською, визначені критерії, які використовуються при пошуку відповідних антонімів. Проводиться аналіз як з семантичної, так і зі стилістичної точки зору.

Ключові слова: *антонімія, загадки, ефект протиставлення, антонімічні пари, семантика, стилістика.*

Статья посвящена рассмотрению понятия антонимии при переводе загадок. Особое внимание уделяется особенностям употребления антонимических пар и определение их видов для создания эффекта противопоставления. Выделяются ряд проблем, которые могут возникнуть при переводе таких текстов с немецкого языка на украинский, определены критерии, которые используются при поиске соответствующих антонимов. Проводится анализ как с семантической, так и со стилистической точки зрения.

Ключевые слова*: антонимия, загадки, эффект противопоставления, антонимические пары, семантика, стилистика.*

The article is devoted to consideration of the concept of antonymy in the translation of riddles. Special attention is paid to the peculiarities of the use of the pairs of antonyms and determining their types to create the effect of opposition. Highlighted a number of issues that may arise by the translating of such texts from German intoUkrainian , define the criteria that are used in identifying appropriate antonyms. The analysis with the semantic and stylistic point of view.

Keywords: *antonym, riddles, effect opposition, antonym pair, semantic, stylistic.*

Heute beobachtet man ein großes Interesse nicht nur für das Erlernen der deutschen Sprache insgesamt, sondern auch für solch eine grammatische Erscheinung wie Antonymie. Im vorliegenden

Artikel schenken wir unsere Aufmerksamkeit der Übersetzung von den deutschen Rätseln. **Das Ziel** dieses Artikels besteht in der Ermittlung der optimalen Lösungen von den Problemen, die bei der Übersetzung entstehen.

Die Antonymie wurde in verschiedenen Zeiten von solchen Linguisten untersucht wie: L.A. Novikov, E.I. Roditschewa, W.N. Komissarow, J. D. Apresjan, Y. M. Kuschkowa, W. Schmidt und viele andere.

Antonymie erweist sich als eine universale Erscheinung, weil sie in allen Sprachen vertreten ist: добре – погано (укр.), свет – тьма (рус.) day – night (Eng.), lang – kurz (Deutsch) u. a.

Antonyme werden oft für die Gegensatzbildung in den Werken der schöngeistigen Literatur benutzt:

Es war, als hätt der Himmel
Die Erde still geküsst,
Dass sie im Blütenschimmer
Von ihm nun träumen müsst. (…)
Josef von Eichendorf
[5, 4]

Не знаю, ким – дияволом чи Богом –
Дано мені покликання сумне:
Любити все прекрасне і земне
І говорити правду всім бульдогам. (…)
В. Симоненко «Толока»

Im Laufe der kulturell-historischen Entwicklung der Menschheit wurden alle Gattungen der Volkskunst weiterentwickelt. Diese Erscheinung ging auch die Rätsel an und sie bekamen diejenige Form, die wir heute beobachten können. Das erlaubt einige wichtige Besonderheiten von den Rätseln zu bestimmen. Das sind: *Meinungsverdichtung, Traditionsaufbewahrung, Stabilität der Bildhaftigkeit, Vielfältigkeit der Kunstformen, Vielfältigkeit der poetischen Gestalten, lexikalische und stilistische Variation der Sprache, aphoristische Sprache, breiter thematischer Umfang und enge Verbindung mit anderen Gattungen der Volkskunst [*2, 131-132].

Im Deutschen existiert eine Vielfalt von den Rätseltypen. Viele von ihnen können nur mithilfe von verschiedenen Hilfsmitteln (z.B., Bildschirm) gelöst werden.

Uns interessieren die Rätsel, die eine Wortform haben. Diese Rätsel werden ihrem Ziel nach klassifiziert, d.h. die entscheidende Rolle spielt die von einem Rätsel aufgegebene Aufgabe, z. B.: man muss eine mathematische Lösung finden, ein unpassendes Wort ausstreichen usw. Man unterscheidet folgende Rätseltypen:

1. Vers-und Worträtsel. Dazu gehören die Rätsel der Volkskunst. Sie haben Vers-und Wortform und bilden die Hauptquelle der antonymischen Paare:

z.B. *Was will ein jeder werden? Was will doch keiner sein? – Від чого не втечеш і чого не доженеш?(старість).*

2. Autorenrätsel. Die antonymischen Paare kommen hier nur selten vor:

Er bricht wie dünne Halmen,
den stärksten Baum entzwei;
er kann das Erz zermalmen,
wie dicht und fest es sei. (Blitz), F Schiller
І хороша каблучка, та не на палець.
Дарма! Візьме молоденький,
Та візьме і старець. Всяк утіху має,
Перстеня приймає, та подержить у руках –
Зараз поламає.(бублик), О. Пчілка

3. Trivia Quiz. Diese Rätsel erscheinen in der Form der logischen Frage und fordern eine logische Antwort, was den Gebrauch von antonymischen Paaren unsinnig macht, z. B., *Welche Pilze lässt man von Schweinen suchen? – Trüffel; wie heißt das Parlament Israels? – Knesset.*

4.Um die Ecke gedacht. Diese Rätsel sind als Fragen gedacht. Den Effekt der Verwirrung bilden die vorhandenen antonymischen Paare, die doch nicht oft vorkommen, z. B., *Was steht immer zwischen dem Bruder und der Schwester?* – das Wort *„und". Was wird kürzer, je länger man daran zieht? – Zigarette.*

5.Geschichte mit Knoten sind verwirrende mathematische Aufgaben. Antonymische Paare spielen hier keine Rolle.

6.Historische Rätsel sind Geschichten über berühmte Leute deren Namen man finden muss.

7.Ein Begriff passt nicht. Dabei muss man einen Begriff aus der Reihe finden, der eine Eigenschaft bezeichnet, die alle anderen gemeinsam haben.

8.Schwedenrätsel sind klassische Kreuzworträtsel, wo die Antwort auf eine Frage gegeben werden muss

9.Teekesselchen-Rätsel. Hier muss die Antwort in zwei Schritten gesucht werden, z.B.: *a). Mein erstes Teekesselchen hat ein Netz. Mein zweites Teekesselchen hat ein Schloss. b). Mein erstes Teekesselchen wird mit Bällen beschossen. Mein zweites Teekesselchen schützt vor Eindringungen. (Tor, als ein Fußballtor und als eine große Tür) [*6].

Diese Klassifikation von den Rätseltypen erlaubt einen passenden Typ für die weitere Analyse aus dem Standpunkt der Anwesenheit vom antonymischen Ausdruck zu wählen. Die Wort- und Versrätsel erhalten die größte Zahl von antonymischen Paaren, deren Funktion besonders wichtig ist. Dieser Typ von den Rätseln ist im Übersetzungsaspekt von großem Interesse.

Im Ukrainischen bedeutet der Begriff „das Rätsel" einen metaphorischen Ausdruck in der Frage- oder Erzählform. Vorwiegend sind das kleine gereimte Gedichte oder einzelne einfache Fragen. Verschiedene graphische, mathematische Aufgaben, logische Wörterketten oder Rebusse gehören nicht zu dieser Kategorie und bilden ein eigenes Denksportgebiet. Ukrainische Rätsel werden auf folgende Weise klassifiziert: a). Rätsel über Natur, b). Rätsel über Menschen. Zu der ersten Gruppe gehören Naturerscheinungen: *Коло носа в'ється, а в руки не дається (запах);* Pflanzenwelt: *Що то за голова, що лише зуби та борода? (часник).* Tierwelt: *У болоті плаче, а з болота не йде (кулик).*

Zu der zweiten Gruppe gehören die Rätsel, die mit der psychischen Natur zu tun haben: *на вагу не зважиш, на базарі не купиш (розум);* Natürliches Leben schildern: *червона корова чорне поле лиже (полум'я);* Haushalt: *чорним волом все поле споров (рало);* Berufe: *хто майстер на всі руки? (рукавичник);* Bewegungsmittel: *нижче трави, а вище гори (стежка)*; geistiges Leben: *не золото, а найдорожче (життя).* Einzelne Gruppen bilden: Autorenrätsel, Wortspiel, Denkaufgaben, Akrostichen, Fragen für Kontrolle der Aufmerksamkeit [1, 194-196]. Die Tatsache, dass die Typen von Rätseln nicht zusammenfallen, kann durch verschiedene Motivation für die Klassifikation erläutert werden. Im Deutschen wird der Faktor der Rätselaufgabe und im Ukrainischen des Rätselthemas zur Acht genommen.

Ukrainische Rätsel sowie auch deutsche Vers- und Worträtsel sind die Hauptquelle von antonymischen Paaren. All das bildet eine gute Voraussetzung für ukrainisch-deutschen Vergleich von diesen Paaren und für die Bestimmung einer Reihe von den Rätseln, die bei der Übersetzung von den Rätseln entstehen können.

Das Rätsel hat einen spezifischen Bau, u. zw. der erste Teil des Satzes beschreibt eine Eigenschaft und der zweite enthält eine Wiederlegung der angegebenen Information. Im Rätsel sind gleichzeitig einige Kategorien vertreten. Oft werden sie gegenübergestellt und der Mensch baut keine logische Kette, weil er die, im Rätsel präsente Information nicht analysieren kann.

Der Mensch muss die äußeren Reize so verarbeiten, dass die Reizmenge in einzelne invariante Objekte eingeteilt wird und diese wiederum in Klassen äquivalenter Teilmengen zusammengefasst werden. Identität und Äquivalenz stellen fundamentale Prinzipien bei der Kategorisierung der Welt und des Wissens von der Welt dar. Das Prinzip der Identität lässt uns ein Objekt in verschiedenen Bedingungen als ein und das selbe Entität erkennen. Das Prinzip der Äquivalenz lässt uns zwei Objekte aufgrund ihrer gemeinsamen Eigenschaften als zwei Entitäten erkennen. Bei der Lösung des Rätsels operiert der Mensch mit allen diesen Einheiten, manchmal passiert das unbewusst. Die Schwierigkeit passiert darin, dass zuerst eine Charakteristik erwähnt und dann wiedergelegt wird. Das Gedächtnis arbeitet dann in verschiedenen Richtungen, was zur Verwirrung führt.

Ein wichtiger Faktor ist die Bildhaftigkeit der Rätsel. Durch eine Reihe von Assoziationen entsteht ein bestimmtes Bild. Je höher der Bildhaftigkeitsgrad von Informationen ist, desto leichter und besser werden diese behalten und verstanden [4, 98].

Die Besonderheit des Rätsels besteht darin, das durch den ersten Teil des Rätsels die Einordnung des Begriffes in ein Feld von Begriffen angestrebt wird, das sich im zweiten Teil als unbrauchbar erweist. In diesem Fall wird nach neuen Kategorien gesucht.

Der kognitive Aspekt spielt eine wichtige Rolle in den Rätseln, weil sie mit Kategorien operieren und einen hohen Grad der Bildhaftigkeit besitzen. Bei der Lösung von Rätseln benutzt der Mensch vorwiegend das Grundwissen, das keine komplizierten Begriffe enthält. Aber es ist manchmal schwer, mit den Einheiten zu operieren, denn ihre Zahl ist manchmal groß und unser Gedächtnis kann nicht alle umfassen und analysieren.

Für die Übersetzung von deutschen Rätseln gibt es noch einen wichtigen Punkt, der die Strategie dieses Prozesses wesentlich beeinflusst. Die Rede ist von der Ausgangstextanalyse. Die Ausgangstextanalyse ist eng mit der Frage verbunden, welchem Zweck die Übersetzung, d.h. der Zieltext in der zielsprachlichen Kommunikationssituation dienen soll. Die Aufgabe der Ausgangstextanalyse soll helfen festzustellen, welche Elemente des Ausgangstextes in der Übersetzung bewahrt und welche Elemente verändert werden müssen. Im Fall mit den Rätseln ist es aktuell, weil sie ganz selbständige Texte mit einer langen, kulturellen und historischen Tradition sind. Alle Eigenschaften von den Rätseln müssen gründlich analysiert und bei der Übersetzung beachtet werden. Die Ausgangstextanalyse besteht aus den textexternen und textinternen Faktoren. Zu den textexternen Faktoren gehören: Intention. Sie gibt die Auskunft darüber was der Sender mit dem Text bewirken will: *Vier Füße, die er nie bewegt, wenn er dich auf dem Rücken trägt (Stuhl).* Zeit: das ist der Zeitpunkt zu dem der Text produziert wurde. Der Zeitpunkt gibt Informationen über den historischen Sprachzustand. Da die Rätsel im Laufe der historischen Entwicklung gebildet wurden, veränderten sie sich sehr wenig und bewahrten ihre Urform und ihren Ursinn. Der Wortschatz veränderte sich aber mit Zeit. Diese Tendenz ist in manchen Texten zu sehen, weil sowohl die veralteten Wörter als auch die Fremdwörter hier zu treffen sind: *ohne Kopf ist Haar so schön brauch ich zum kein Friseursalon (Perücke).*

Zu der zweiten Gruppe (textinterne Faktoren) gehören: a) Form. Ein Rätsel kann in drei Formen existieren, usw. in der Erzähl-, Frage- und Verseform. Ein wichtiger Aspekt ist auch der Reim und der Rhythmus. Bei der Übersetzung muss die Form des Ausgangsrätsels erhalten werden, weil sie historisch gebildet wurde.

b) Funktion. Das Rätsel hat eine Lehrfunktion, schöpferisches Denken, Aufmerksamkeit zu entwickeln und den Wortschatz zu erweitern. c). Semantische Einheiten. Man unterscheidet in den Rätseln folgende semantische Einheiten: antonymische Paare, Gruppen von Synonymen, Metaphern, veraltete Wörter, ständige Vergleiche und Epitheta. d). Syntax. Dabei werden die Satzlänge, die Satzformen, und satzwertige Strukturen, Verteilung von Haupt- und Nebensätzen analysiert. Die Rätsel haben keine komplizierten syntaktischen Strukturen; sie können aber bei der Übersetzung verändert werden, damit z. B. der Rhythmus erhalten wird [3, 2]. Um die Fehler bei der Übersetzung zu vermeiden, muss man auch den kognitiven Aspekt berücksichtigen, weil er zu Grunde jedes Rätsels liegt.

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ВІДОМОСТІ ПРО АВТОРІВ

Зінаїда Чепурна – старший викладач кафедри теорії, практики та перекладу німецької мови факультету лінгвістики Київського національного технічного університету «КПІ імені Ігоря Сікорського».

Наукові інтереси: переклад фахової літератури, граматичні трансформації.

Гелена Лисенко – кандидат філологічних наук, доцент, професор, завідувач кафедри теорії, практики та перекладу німецької мови факультету лінгвістики Київського національного технічного університету «КПІ імені Ігоря Сікорського».
Наукові інтереси: переклад фахової літератури, переклад фразеологічних одиниць.

УДК 801.82

FAIRY TALES OF VICTORIAN PERIOD: A NARRATIVE ASPECT (CASE STUDY OF JOHN RUSKIN'S FAIRY TALE "THE KING OF THE GOLDEN RIVER")

Alla TSAPIV (Kherson, Ukraine)

The article deals with the revealing linguistic and stylistic means of creating the narrative method of a didactic mask and its functions in the actualization of narrative strategies suspense/curiosity/surprise in John Ruskin's fairy tale of Victorian period "The King of the Golden River". It has been proved that the narrative method of a didactic mask is realized via metamorphosis and metaphor.

Key words: *narrative method, didactic mask, narrative strategy, fairy tale, Victorian period.*

Статтю присвячено з'ясуванню мовностилістичних засобів створення наративного прийому дидактичної маски та його функції в актуалізації наративних стратегій напруги/зацікавленості/здивування у казці Вікторіанського періоду Джона Раскіна "Король Золотої Ріки". Виявлено, що на стилістичному рівні наративний прийом дидактичної маски реалізується через метаморфозу та метафору.

Ключові слова: *наративний прийом, дидактична маска, наративна стратегія, казка, Вікторіанський період.*

Статья посвящена исследованию языковых и стилистических средств создания наративного приема дидактической маски и его функций в актуализации нарративных стратегий напряжения/интереса/удивления в сказке Викторианского периода Джона Раскина "Король Золотой Реки". Выявлено, что на стилистическом уровне нарративный прием дидактической маски реализуется через метаморфозу и метафору.

Ключевые слова: *нарративный прием, дидактическая маска, нарративная стратегия, сказка, Викторианский период.*

The special relationship that children have with fairy tales makes them not only entertaining but instructive, contributing to children's education and socialization. The most common way of explaining this benefit is to point out that, because they are highly imaginative, fairy tales cultivate young imaginations. Fairy tales can be used efficaciously to teach without overt sermonizing p. [3, p. 29]. What adults most frequently believe children need from their literature is education. Adults have a task – to teach children what they don't know, from this point of view, literature for children is primarily a didactic literature [1, p. 3].

An interesting question is, what – besides intention – makes a particular story a "children's book"? With the ex-ception of picture books for toddlers, these works are not necessarily shorter or simpler than so-called adult fiction, and they are surely not less well written. The heroes and heroines of these tales, it is true, are often children: but then so are the protagonists of Henry James's What Maisie Knew and Toni Morrison's The Bluest Eye. Yet the barrier between children's books and adult fiction remains; editors, critics, and readers seem to have little trouble in assigning a given work to one category or the other [6, p. 16].

Literature for children is the literature that is consciously written, addressed or adopted for children. Literature for children sometimes is considered primarily didactic, because children should learn more about the world they live in, about the good and the evil, about themselves.

The **object** of the article is narrative methods of *didactic narrative mask.* The **subject** – linguistic and stylistic methods of creating the narrative method of a didactic narrative mask. Narrative method is assumed to be the way of construing the story-telling, it includes a number of operations, which enable to develop the plot. The means of making the effect of deeping into events, call for thinking and the realization of semantic opposition good-evil in the fairy tale are revealed. The narrator creates the events that happen "right now". He makes his little reader think and analyze. The narrative method of *didactic narrative mask* enables the narrator be closer to the narratator, so as to make him involuntary feel what is good and what is evil, how he should and shouldn't behave.

John Ruskin, who was famous for his art and social critical articles, the author of passionate works, which became accepted knowledge in various spheres in many European countries, who taught children at St. George's School, the Working Men's night school, was also a creator of wonderful fairy tales. His creative activity belongs to Victorian period in England. The genre of a fairy tale was popular in the Victorian period and stories for children were in many cases not aimed solely at the youngest audience.

The megametaphor LIFE IS A MORAL QUEST is a conceptual backgroung of the composition of the fairy tale "The King of the Golden River", it unfolds into a number of conceptual metaphors, actualized in the text. A *quuest* is "*a long or difficult searchs*" [9, p. 727]. "Moral" implies agency and choice – 'capable of choosing between right and wrong' [7, p. 20]. Christian tradition implies three "theological" virtues – faith, hope and love. The virtues, allow the person not only to perform good acts, but to give the best of himself. The virtuous person tends towards the good with all his sensory and spiritual powers, he pursues the good and chooses it in concrete actions [7, p. 20].

However, within this conception there is also an important difference between doing virtuous action and being a virtuous person. Money is a motive in children's literature, in the sense that many stories deal with a search for treasure of some sort. These quests, unlike real-life ones, are almost always successful, though occasionally what is found in the end is some form of family happiness, which is declared by the au-thor and the characters to be a "real treasure." Simple eco-nomic survival, however, is almost never the problem; what is sought, rather, is a magical (sometimes literally magical) surplus of wealth [6, p. 18].

The fairy tale of John Ruskin "The King of the Golden River" has a very romantic history of its creation as stated in the preface of the story. The author accepted a challenge of a young girl to create a fairy tale for her. It took little time (two sittings) for Ruskin to write a fairy tale, that has become popular all over the world and a few years to become a husband of that brave young lady who the fairy tale was written for. Famous English caricaturists of humor magazine "Punch" John Tenniel, John Leech and Richard Doyle illustrated Ruskin's fairy tale.

The fairy tale "The King of the Golden River" has a classical plot with typical magic figures, like three brothers, one attempt and magic transformations. Two elder brothers Schwartz and Hans are real drunkards and are very cruel: "*Schwartz and Hans, the two elder brothers, were very* ***ugly*** *men, with overhanging eyebrows and* ***small, dull eyes*** *which were always half shut, so that you couldn't see into THEM and always fancied they saw very far into YOU."* [10]

Gluck, the youngest is a kind and obedient boy : "*The youngest brother, Gluck, was as completely opposed, in both appearance and character, to his seniors as could possibly be imagined or desired. He was not above twelve years old,* ***fair***, ***blue-eyed***, *and* ***kind in temper*** *to every living thing*" [10].

John Ruskin, focuses upon the values that marred the Victorian period, i.e. greed and obsession with material values. The successors to what have been identified as the eighteenth century's'moral fairy tales' highlighted the particular problems of an industrializing society, such as John Ruskin's King of the Golden River [5, p. 16].

The narrative method of a mask enables to represent in a fairy tale a didactic adult, a character, who tames and makes it possible to reveal the true essence, true nature of three brothers. First tamer – is the wind, when it appears the truth about brothers – they are greedy and rude – becomes obvious. The wind asks for some help, he needs to get warm and some food. Elder brothers refuse to help him, though they have enough space in the house, a fireplace and plenty of food to treat a stranger.

Only the younger brother Gluck appears to be kind and compassionate, he helps the wind: "*He does look very wet," said little Gluck; "I'll just let him in for a quarter of an hour. That's a good boy," said the little gentleman. "Never mind your brothers. I'll talk to them"*[10]

Another tamer appears in a didactic narrative mask of a mug. Firstly, it is a kitchen utensil – a mug to drink out of, but at the same time, it is an unusual mug, the one that reminds a human: "*The mug was a very odd mug to look at. The handle was formed of two wreaths of flowing golden hair, so finely spun that it looked more like silk than metal, and these wreaths descended into and mixed* *with a beard and whiskers of the same exquisite workmanship, which surrounded and decorated a very fierce little face, of the reddest gold imaginable, right in the front of the mug, with a pair of eyes in it which seemed to command its whole circumference. It was impossible to drink out of the mug without being subjected to an intense gaze out of the side of these eyes* …" [10]. The mug was put into the pot to melt, and after a while Gluck heard a strange voice, he poured a melted mug out and it turned into a dwarf. A *stylistic trope – metamorphosis* (its linguistic properties as a trope are determined by its syntactic and stylistic nature, its lexico-semantic field of the predicates is structured by verbs 1) with the seme "*transformation*", "*reincarnation*", 2) "*revival*" and 3) "*change of mental and physical states*".), a mug becomes a dwarf. That dwarf gives a task to brothers: "To *find something that the valley needs each brother has a task – to reach the top of the mountain and pour three drops of holly water into the river, if so – water turns into gold. Each brother has one attempt and one goal:* "*Whoever shall climb to the top of that mountain from which you see the Golden River issue, and shall cast into the stream at its source three drops of holy water, for him and for him only the river shall turn to gold. But no one failing in his first can succeed in a second attempt, and if anyone shall cast unholy water into the river, it will overwhelm him and he will become a black stone*" [10].

To achieve the peak of the mountain each brother had to pass a *moral quest*, thus to help people on their way who were dying from thirst (an old man, a child), or to drink water they had in a flask themselves, be safe and climb the top of the mountain. Elder brothers thought only about the treasures that they would get after climbing the mountain and did not help a single creature on their way. However, it was a moral quest – they turned into black stones for their black souls.

Only Gluck, the younger brother, passed all the trials. He shared all the drops of water he had with those, who asked for a help, and reached the peak of the mountain: " *as Gluck gazed, fresh grass sprang beside the new streams, and creeping plants grew and climbed among the moistening soil. Young flowers opened suddenly along the riversides, as stars leap out when twilight is deepening, and thickets of myrtle and tendrils of vine cast lengthening shadows over the valley as they grew. And thus the Treasure Valley became a garden again, and the inheritance which had been lost by cruelty was regained by love* " [10].

The realization of three narrative strategies *suspense, curiosity and surprise* are embodied by means of narrative method of a *didactic narrative mask* (the wind and the mug). The temporal dynamics of reading is specified by Sternberg's definition of narrativity: 'I define narrativity as the play of suspense/curiosity/surprise between represented and communicative time (in whatever combination, whatever medium, whatever manifest or latent form).'

Sternberg's three 'master strategies' signify different forms of the tension between expectation and experience. Suspense is based on the expectations about the future (prospection), curiosity directs the expectations to a past, yet unknown experience (retrospection) and surprise marks the disappointment of an expectation (recognition) [8, p. 156].

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ВІДОМОСТІ ПРО АВТОРА

Алла Цапів – кандидат філологічних наук, доцент, доцент кафедри перекладознавства та прикладної лінгвістики, заступник декана факультету перекладознавства з організаційно-виховної роботи та працевлаштування Херсонського державного університету.

Наукові інтереси: поетика наративу літературних казок, література для дітей, лінгвістика тексту.

УДК 81'23

CODE-SWITCHING AS A DISCOURSE STRATEGY TO EXPRESS SOCIAL IDENTITY IN EFL CLASSROOMS

Eda ÜSTÜNEL (Turkey)

Існує багато причин, чому перемикання кодів у контексті вивчення англійської мови як іноземної була розповсюдженою темою загального інтересу останні три десятиліття. Західна мовна педагогіка досягла популярності в багатьох країнах, використання рідної мови на уроках було скорочено. Вчителів, котрі розмовляли рідною мовою в класах, засуджували. Західний стиль педагогіки кинув виклик і вчителям також. Питання з використанням англійської мови в класах та скороченням рідної мови викликає багато суперечностей. Однак, дослідження довели, що використання англійської мови як основної, є ефективним інструментом у навчанні. Тому перемикання кодів у системі вивчення англійської мови є основою у навчанні, що забезпечує успіх сприйняття англійської мови як іноземної.

Ключові слова: *перемикання кодів, англійська мова як іноземна, інтеракція у класі, соціальна ідентичність, соціокультурний компонент, дискурсивні стратегії.*

Существует много причин, почему смена кода в контексте изучения английского языка как иностранного была распространенной темой общего интереса последние три десятилетия. Западная языковая педагогика достигла популярности во многих странах, использование родного языка на уроках было сокращено. Учителей, которые использовали родной язык в классах, осуждали. Западный стиль педагогики бросил вызов и учителям. Вопрос об использовании английского языка как иностранного в классах и избежание родного языка вызывает много споров. Но все же, много исследований подтвердили, что использование английского языка как основного является эффективным инструментом в обучении. Поэтому смена кода в системе изучения английского языка является основой в обучении, которая обеспечивает успех восприятия английского языка как иностранного.

Ключевые слова*: смена кодов, английский язык как инострпанный, интеракция на уроке, социальная идентичность, социокультурный компонент, дискурсивные стратегии.*

There are many reasons why code-switching in the English-as-a-foreign-language (EFL) context has been a popular topic of interest in the last three decades. Western language pedagogy has gained popularity in many countries and the use of mother tongue has been avoided in the classrooms. Even some who are for and against the code-switching use have used metaphors to elaborate their points further. Teachers, who use the mother tongue in the classroom, have been blamed for it. In addition, there was a scarcity of authentic resources [Legenhausen 1991] in the past, so the common tendency was the exclusive use of target language (TL) by teachers in the classroom, which also created a learning environment in which learners were also encouraged to speak in the TL. This Western-style pedagogy has challenged teachers, too. Harbord [1992, p. 350] points out that "many English Language Teachers (ELT) teachers have tried to create an English-only classroom but have found they have failed to get the meaning across, leading to student incomprehension and resentment". He concludes that "translation/transfer is a natural phenomenon and an inevitable part of second language acquisition [Harbord 1992, p. 351]". After the marginalisation of the first language (L1) use practically ended, the debate over the optimum amount of code-switching in language teaching attracted conflicting views. Some researchers have asserted that code-switching should be barred from the second language (L2) teaching. Others have attempted to justify L1 use by highlighting its functions as an effective tool for teaching. Therefore, the literature on the classroom code-switching features examples of conflict and tension.

Looking at pedagogy, a point of controversy in EFL teaching is whether or not the learner's L1 should be allowed in the classroom. There are different policies regarding this issue, as they range from encouragement, allowance, discouragement to total prohibition of code-switching in classrooms [Martin-Jones 2000]. While learners need maximum exposure to English in order to develop their language skills, it is also vital that they understand teacher talk and linguistic data addressed to them. Enama [2016, p. 19] concludes that "if human beings learn systematically by relating new knowledge to prior experience, then, the learning of any additional language takes place within the framework of the L1, and, therefore, the L1 should have a place in the EFL classroom".

Key words: *Code-switching, English as a foreign language (EFL), English as a foreign language classrooms, EFL teacher education, classroom interaction, social identity, sociocultural issues, discourse strategies, conversation analysis methodology*

The Conceptual/Theoretical Underpinning and Previous Research

Definition of Code-Switching

In basic terms, code-switching is related to bilingualism in that one needs to be bilingual (i.e., have the use of two languages) in order to code-switch between two languages. Martin-Jones [1995] suggests that research into code-switching ranges from educational research into classroom interaction to conversation analysis (CA) and the ethnography of interaction.

Code-switching as a Discourse Strategy [Baoueb and Toumi 2012, pp. 262-263]

Code-switching in the classroom is further considered as “a means for both discourse-related and participant related uses” [Unamuno 2008, p. 3]. Code-switching is participant related when it is mainly used to overcome a linguistic incompetence, to avoid misunderstanding and facilitate comprehension from the interlocutor or because of some educational constraints. Discourse-related code-switching is more oriented towards the construction of a discursive activity. This is mainly used to add colour to an utterance, to introduce a joke, to give the floor to a new participant to partake in the activity, or to signal a change in the interaction [Baoueb 2009].

In a study of L2 learners’ discourse strategies in science instruction, Reyes [2008, p. 104] notes that code-switching is used by bilingual peers as a discourse strategy to ask for assistance, clarify difficulties, and challenge or direct each other. She claims that code-switching helps children in “developing their metalinguistic awareness that allows them to explicitly discuss the grammatical and linguistic rules of their languages”. Moreover, code-switching discourse strategies help develop the bilingual peers’ literacy both in their native language and the language of instruction. Reyes [2008, p. 105] also points to the role of the teacher in using their L1 and “literacy scaffolding strategies” to develop their learning skills in the subject matter and further promote their biliteracy and bilingual competence. Classrooms are seen as “compound bilingual spaces” where the teachers allow for a supportive L1 environment primarily when the learners face linguistic difficulties in L2 [Van Der Meij and Zhao 2010, p. 97].

Methodology

Following a CA approach, the analysis of L2 classroom interaction will provide a detailed investigation into teachers’ and learners’ interactional practices by paying close attention to verbal utterances, suprasegmental features of language, and nonverbal details. The use of CA in analysing L2 classroom discourse brings us to two perspectives namely ‘an emic perspective’ and ‘contextuality’.

When applying an emic perspective in the micro-analytic approach to L2 classroom interaction, only participants’ orientations to each other’s utterances should be used to make claims in the data analyses, rather than participants’ given identities or the researcher’s assumptions. When following the idea of contextuality, the meaning of and the action accomplished by what I say in interaction can be understood by looking at the content and the organisation of preceding talk, and what I say also establishes the context for whatever happens after what I say. It is important to make this point clear for the reason that any evidence to the claims made about EFL classroom discourse will be brought through the guidance of the emic perspective and contextuality.

The Context

The dataset consists of video and audio recordings of six beginner-level university EFL classrooms. The research context is a state university that offers intensive English language courses to prepare learners for the English medium teaching/learning system in their departments (e.g., engineering, law, business administration, etc.). Most of the learners, who participated in this research came from state high schools. A few of the learners came from private high schools and state Anatolian high schools, which have a large English component. The EFL course that the learners are attending is registered as a full-time one-year preparatory (prep) class. At the end of the academic year, the learners are entitled to take a written and an oral exam in order to continue with their undergraduate studies in their subject fields.

Findings and Results

Extract 1

1	T:	FIVE (.) star hotel
2		(0.5)
3		very expensive, do you have enough money?
4	L9:	one night
5	→T:	ONE NIGHT
6		(1.0)
7		you are a student, you have to count how much money
8		(1.0)

9 o kadar paran var mı? [tr: have you got that amount of money?]
10 (1.0)
11 L9: fifty dollars.
12 →T: fifty dollars? I'm a teacher .hh fifty dollars (0.5) no (0.5)
13 ((T uses body language))
14 benim bile o kadar param yok [tr: even I have not got that
amount of money]
15 ((LL talk in groups))
[Üstünel 2016, p. 164]

In line 1, the teacher makes an emphatic comment on the content of Learner 9's previous turn and directs a question to him in line 3. Learner 9 replies in line 4. In line 5, the teacher repeats his answer in a high pitched voice. After a second's pause, the teacher starts commenting on the meaning of Learner 9's reply in line 7 and code-switches to Turkish to ask a question in line 9. In line 11, Learner 9 replies in English. In line 12, the teacher code-switches back to English and comments on Learner 9's reply. In line 14, the teacher code-switches to Turkish to give a personal account related to Learner 9's reply (line 11). In other words, the teacher talks a local identity into being [Seedhouse 2004] and uses L1 to do this. Therefore, it may be suggested that English is associated with imaginary role-play activities and Turkish with real-world local identities.

A teacher's code-switch to L2 is mainly indicative of power and high status relationships, whereas a code switch to L1 is reflective of sociocultural affiliation with the learners. For instance, when the teacher wants to give instructions, check the learners' homework or impose a discipline, s/he uses L2, whereas when s/he reprimands learners either for being late or for not accomplishing a required task, s/he code switches to L1. This interaction of "cultural member to cultural member" [Lin 1996, p. 66] or "Code-switching for classroom management" [Ferguson 2003, p. 39] is frequently used to reprimand learners' for misbehaviour, to get their attention, and to elicit participation in the classroom. This strategy is also considered as "a bridge that builds solidarity between the teacher and the learners" and helps to create an accommodating linguistic background in the classroom [Kiranmayi 2010, p. 162].

Extract 2
1 T: lie?
2 (0.5)
3 what is lie? do you know?
4 (1.0)
5 lying?
6 →L7: yalan söylemek [tr: to lie]
7 →T: huh uh you don't say the truth for example you say::
8 ((T uses body language))
9 I'm very beautiful lie I'm not very beautiful (.) for example I
10 say I am fifteen years old
11 ((laughter)) (1.0)
12 nerde:: [tr: Turkish exclamation used to point out imaginary things]
13 ((laughter)) (1.5 seconds)
14 okay lie, this is lie
15 L: (2 seconds) (unintelligible talk in Turkish)
16 T: huh?
17 L: (2 seconds) (unintelligible talk in Turkish)
[Üstünel 2016, pp. 165-6]

In lines 1-5, the teacher asks in English for the Turkish equivalent of the word 'lie'. In other words, the teacher does not code-switch herself; rather, she 'induces' code-switching. Her first question turn (line 1) does not receive a reply turn from the learners. The teacher repairs her question and asks two successive questions in line 3. The first question she asked in line 3 was not directed at a specified receiver. However, the teacher indicates the receiver of her second question by a personal pronoun 'you' (i.e., Learner 7) in line 3. Her questions do not receive a reply turn in line 4. After a second's pause, the teacher repairs and asks for the Turkish equivalent in line 5. Learner 7 takes the reply turn in line 6 and produces the Turkish equivalent of the English verb. Alternatively, Learner 7 could have replied in English if he had chosen to define the verb (e.g., 'not telling the truth', etc.). However, the teacher Learner 7 replies in L1 to the teacher-induced code-switching question turn. The teacher gives positive feedback in line 7 and starts to give examples of the use of the word 'lie' in a particular context in lines 7-10. Her example provokes laughter from the learners in line 11. The teacher then code-switches to Turkish in line 12 and utters a Turkish exclamation word. The pedagogical function of the teacher-initiated code-switching (line 12) in this extract is to express membership of Turkish society and to create an impression of common knowledge on the basis of a societal and cultural expression. The learners indicate their understanding of the code-switching by their laughter in line 13. In line 17, the teacher uses an English discourse marker, 'okay', to signal the topic shift from a cultural/societal to a pedagogical frame and repeats the target word 'lie' in the same line. A learner self-selects a turn in line 15 and uses Turkish after the teacher's code-switched turn in English (line 14). The learner's turn is unintelligible; therefore, we are unable to discuss why s/he initiates a turn in Turkish. In this extract, the teacher uses English to explain and exemplify the target word 'lie'. She code-switches to Turkish to use a Turkish exclamation which receives a sign of mutual understanding (laughter) from the learners in line 13. This teacher-initiated code-switching is integrated in the interaction to help create a social situation related to the teacher's example of the use of the target word 'lie' (lines 7-10). Learners indicate their understanding by their laughter after the code-switched turn in line 13.

Extract 3

1 T: what does the boss say?
2 LL: we are in economic crisis
3 →T: we are in economic crisis
4 (0.5)
5 umutlar başka bahara [tr: a Turkish saying which literally means hope waits for the next spring]
6 ((laughter)) (2.0)
7 next time (.) inşallah maşallah [tr: a Turkish idiom used when you wish something to happen soon]
8 next time .hh I'm gonna give you rise for your salary .hh a
9 very very bad boss (.) you're a bad boss aren't you?
10 (0.5)
11 okay, thank you very much, it was great.
12 (1.0)
13 who is the last comer? hu::hu:: ((T mimics calling)) aha I see
14 somebody is getting- is hiding there
15 (1.0)
16 all right
17 (2.0)
18 who are you tell us
19 (0.5)
20 L6: I'm teacher

[Üstünel 2016, p. 167]

The teacher asks a question in English in line 1 and receives a reply from more than one learner in line 2. The teacher repeats learners' reply which may function as positive feedback in line 3. After a half second's pause, the teacher code-switches to Turkish to use an idiomatic phrase in line 5. The meaning of the Turkish idiom ('umutlar başka bahara') is related to learners' reply (line 2); therefore, the code-switched utterance is embedded in the question-reply-feedback sequence. The teacher signals her membership to the Turkish society and culture with her code-switched idiomatic phrase. Learners show their comprehension of code-switching by laughter in line 7. After the laughter turn, the teacher switches back to English in line 8. This code-switched turn is pragmatically in relation to learners' reply (line 2); therefore, it is also embedded in the teacher's follow-up turn. The teacher uses Turkish for the second time in line 8. The second teacher-initiated code-switching to Turkish is also based on the shared societal/cultural knowledge between the teacher and learners. The meaning of the code-switched utterance is related to learners' reply (line 2) in general and to the preceding English utterance ('next time') in specific. The teacher embedded the Turkish idiom as a translation of English time adverbial phrase 'next time'. The teacher repeats that English phrase after her code-switched turn in line 9. Although the pedagogical function of both code-switching (lines 5 and 8) is the same (i.e., to address social situation), their reference points are different: the first code-switching refers to learners' reply and the second code-switching refers both to learners' reply and the preceding English phrase in its immediate context. The teacher carries on her turn in English in lines 9-19 and asks a question word (without rising intonation) to Learner 6 in line 19. Learner 6 replies in English in line 20.

The Value of This Study

Implications for Language Teacher Development

Code-switching in EFL classrooms must be both planned and strategic to be effective. Developing an optimal code-switching pedagogy is a must in today's bilingual world. As stated by Avery [2013, pp. 6-7] "code-switching pedagogy is beneficial when planned and used strategically, but that maximizing L2 input is still a central aim of EFL classrooms". Within these parameters, code-switching can be used practically to aid language acquisition through such practices such as bilingual teacher talk, scaffolding, and consciousness raising, not to mention its usefulness as a classroom management and relational tool.

There are many qualitative studies on how strategic and planned code-switching has pedagogical benefits, and Kamwangamalu (2010) states that the strategic use of code-switching can help in building classroom rapport, compensating for a lack of comprehension, classroom management, and expressing solidarity with learners. He also points to a study by Rubdy (2007) in which Rubdy describes the use of Singlish in the English classroom in Singapore as easily observable but strongly discouraged as an obstacle to English literacy. She sets out to examine the extent of these adverse effects of teacher code-switching, but instead finds that its strategic use "empowers [teachers] to explain difficult points or concepts, to inject humor, to establish a warmer, friendlier atmosphere in the classroom, to encourage greater learner involvement [Kamwangamalu 2010, p. 128]".

In the literature, the practical pedagogical uses of code-switching in facilitating language acquisition are less accurately defined. Forman (2012) suggests a concept of Bilingual Teacher Talk within the EFL classroom. Teacher talk is a concept which has been emphasized throughout EFL literature as particularly important in language teaching. Forman (2012) stresses that it is the same with code-switching in that bilingual teacher talk must always be strategic and learner-centred, and that the aim is to promote L2 language learning. Rather than prescribing how bilingual teacher talk should work, Forman (2012) puts the onus on the reflective language teacher, stating that judicious use of the L1 during bilingual teacher talk must be principled, with the causes and effects of teacher language choice easily discernable, and that the L1 should be a resource for embedding new forms from the L2. He stressed that the L1 should never be allowed too much room, however, as it could replace valuable L2 input, without which language acquisition is difficult.

Code-switching is not only a linguistic matter, but it also reveals a number of other dimensions about teachers' identities. These dimensions involve the way teachers define themselves professionally, teacher beliefs, teacher identity, and affective factors. Code-switching is widely explored in terms of the functions it serves in the language classroom but little is known about the relationship between such switching and the beliefs of the teachers involved. A research may be designed to address this gap. This study should aim to explore ELT teacher trainees' thought processes in relation to code switching. The research may involve the analysis of video-recorded EFL classroom interactions, the analysis of individual interviews with trainee teachers focusing on their views of code switching during their teaching experience and the analysis of stimulated recall interviews with trainee teachers based on selected extracts from their EFL classrooms. Such a study would suggest that code switching could usefully be included as a topic in foreign language teacher education programmes and also in supervisor/mentor training at foreign language teacher training departments.

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ВІДОМОСТІ ПРО АВТОРА

Еда Юстюнел – доктор філософії, доцент, завідувач відділення підготовки вчителів англійської мови педагогічного факультету університету імені Сіткі Кочман у м. Мугла, Туреччина.

Наукові інтереси: навчання англійської мови як іноземної, підготовка вчителів англійської мови як іноземної, переключення кодів у процесі спілкування, комунікативна інтеракція, конверсаційний аналіз.

УДК 8.372.18.41

DIE BESONDERHEITEN DER TOPONYME IN DER DEUTSCHEN SPRACHE AM BEISPIEL DER SIEDLUNGSNAMEN IN BAYERN

Mykola VEREZUBENKO, Alina OSTROUSHKO (Kropywnyzkyj, Ukraine)

У статті проаналізовано особливості виникнення назв поселень федеративної землі Баварія, зроблено спробу виділити найтиповіші шляхи формування назв, а також укласти класифікацію ойконімів за їхнім детермінантно-компонентним складом, розглянуто культурно-історичний вплив на утворення назв та запропоновано їхній кількісний аналіз.

Ключові слова*: топоніми, ойконіми, назви поселень, детермінант.*

Im Beitrag werden die Besonderheiten der Entstehung der Siedlungsnamen des Bundeslandes Bayern analysiert, es wurde versucht, die häufigsten Wege der Bildung der Namen hervorzuheben, sowie die Klassifikation der Oikonyme nach ihren Bestandteilen von Determinanten zusammenzustellen, so wurde der kulturell-historische Einfluss der Bildung der Namen erforscht und quantitative Analyse gemacht.

Schlüsselwörter*: Toponyme, Oikonyme, Siedlungsnamen, Determinante.*

В статье проанализированы особенности происхождения названий поселений федеративной земли Бавария, сделана попытка выделить самые типичные способы формирования названий, а также создать классификацию ойконимов в соответствии с их детерминантно-компонентным составом, рассмотрено культурно-историческое влияние на формирование названий и предложен их количественный анализ.

Ключевые слова*: топонимы, ойконимы, названия населенных пунктов, детерминант.*

The origin peculiarities of names of the settlements in the federal state Bavaria are analyzed in the article, the author proposes the most typical ways to form the names and to categorize oyconims according to their determinatively – componential composition, cultural and historical influence on the names formation is examined and their quantitative analysis is suggested.

The author analyzed 2032 geographical names, names of communes and groups of the federative state Bavaria. It is noticeable that some of the given toponyms belong in parallel to several groups of the suggested classification. Such toponyms contain several word forming determinants as they have been forming for a certain period of time. The information from Table 1 proves that the ancient Germans settled predominantly by water (29,51%), the quality of towns and settlements increased much in the period of flourishing of urban and chivalrous culture (18,04%); the citizens of the federative state Bavaria formed the names of their settlements with the help of adjectives as word forming determinants (16,02%).

The study proved that toponyms of the federative state Bavaria had been forming during many centuries under the influence of natural, historical and social conditions of the past
Key words: toponims, oykonims, names of settlements, determynant

Die Welt um uns herum war immer vom großen Interesse für die Forscher. Die Wissenschaftler beschäftigten sich immer mit der Frage der Entstehung der Namen. Auf dem deutschen Sprachgebiet sind in erster Linie folgende Sprachwissenschaftler zu erwähnen: Adolf Bach, Dieter Berger, Henning Kaufmann, Egon Kühebacher, Corinna Scheungraber, Friedrich Grünzweig, Ernst Schwarz u.a [1; 2; 3; 4; 5; 6].

Unter einer toponymischen Forschung muss man eine enge Verflochtenheit einiger wissenschaftlicher Gebiete, die dazu dienen, einander zu ergänzen. Die Wichtigsten sind Geschichte, Erdkunde und Linguistik, das heißt, dass die Forschung eines Ortschaftsnamens in Bezug auf diese Wissenschaften durchzuführen ist.

In diesem Vortrag werden Oikonyme, das heißt Siedlungsnamen oder Ortsnamen des Bundeslandes Bayern behandelt. Dieses Bundesland hat eine lange, interessante und widersprechende Geschichte, außerdem ist es sehr abwechslungsreich landschaftlich gelegen.

Das Ziel der Forschung ist die Besonderheiten der Bildung der Siedlungsnamen festzustellen. Zur Realisierung dieses Ziels sind folgende Aufgaben zu erfüllen:

- kurze historisch-geografische Charakteristik des Bundeslandes Bayern zu geben;
- die häufigsten Möglichkeiten zur Bildung der Oikonyme zu beschreiben;
- die Klassifikation der Wortbildung der Siedlungsnamen herzustellen.

Bayern, das Bundesland im Süden und Südosten Deutschlands, ist das größte Bundesland. Die Grundlage der Bevölkerung bilden drei Völkerschaften: Bayern, Franken und Schwaben, was historisch bedingt ist.

Ein Toponym richtig zu erklären, seine Bedeutung und Herkunft zu erörtern, bedeutet wichtige Informationen über die Naturbedingungen, Wirtschaft, ethnischen Bestand der Bevölkerung, historische Ereignisse zu bekommen. Dieses Merkmal der Toponyme wird in den historischen und geografischen Forschungen zum Studium der Besonderheiten der Beherrschung des Territoriums, zur Entdeckung der verlorenen Areale von Tieren und Pflanzen benutzt.

In Sprachwissenschaft gelten einige Toponyme als einziges Zeugnis der längst verschwundenen Sprachen, in anderen Fällen bilden sie einen Teil des sprachlichen Reichtums eines Volkes und lassen wichtige Tatsachen der historischen Phonetik, Grammatik und Wortbildung feststellen. Jede Sprache hat ihren eigenen Aufbau, in dem die Wortbildung besonders wesentlich ist. Keine einzige Sprache hat so viele zusammengesetzte Wörter wie die deutsche Sprache. Das lässt sich dadurch erklären, dass die Wortbildung einer der Wege der Entwicklung des Wortschatzes der deutschen Sprache ist. Im Deutschen unterscheidet man folgende Arten der Wortbildung: Zusammensetzung, Derivation, Zusammenbildung, Konversion, Wortkürzung und Abreviation.

Die Zusammensetzung ist eine Art der Wortbildung, bei der mithilfe der Verbindung zweier oder mehrerer Wortstämme ein neues Wort gebildet wird.

Die Derivation ist eine Art der Wortbildung, bei der zu dem Stammmorphem ein Suffix oder Präfix hinzugefügt wird.

Die Zusammenbildung ist eine Art der Wortbildung, bei der die Zusammensetzung und die Derivation am Platze sind.

Bei der Konversion geschieht der Übergang eines Wortes in eine andere Wortart.

Bei der Wortkürzung und Abreviation geschieht die Verkürzung des Wortes.

Im Fall der Analyse der wortbildenden Struktur der deutschen Toponyme lässt sich die Dominanz der Zusammensetzung feststellen.

Da die Toponyme in diesem Vortrag behandelt werden, muss geklärt werden, was darunter verstanden wird. Also, Toponym ist der Name einer geographischen Einheit, der von zwei griechischen Wörtern topos – "Ort", "Ortschaft" und onima – "Name" gebildet wird.

In der deutschen Sprache werden mehrere Unterarten von Toponymen unterschieden:

Oronyme (griech. ὄρος óros, Berg‘): Gebirge, Berg- und Hügelländer, Berge und Bergspitzen, aber auch Ebenen, Talungen;

Drymonyme – griech. δρῦμός drȳmós, Wald, Hain, Auen, Wiesen und Äcker, Parks;

Hydronyme (griech. ὕδωρ hýdōr, Wasser‘; in Ableitungen ὕδρο- hýdro-) oder Gewässernamen: für Gewässer, Ozeane, Meere, Meeresteile, Flüsse, Bäche, Kanäle, Seen, Teiche, Weiher, Tümpel;

Oikonyme (griech. οἶκος oĩkos, Unterkunft'), Siedlungsnamen oder Ortsnamen im speziellen Sinne: Siedlungen;

Oikodonyme (griech. οἰκοδομή oikodomé, Gebäude'): Burgen und Schlösser;

Ekklesionyme (griech. ἐκκλησία ekklesía, Versammlungsstätte'): Klöster, Kirchen und andere Sakralbauten.

In Bezug auf die Besonderheiten der Toponymik wird im Vortrag die Klassifikation der Oikonyme des Bundeslandes Bayern mit Rücksicht auf die verbreitesten wortbildenden Determinante angeführt:

1. Oikonyme mit Determinanten der urdeutschen Siedlungen: *haus/hausen, heim, hem, ham/kam, beuren,* denn die uralten Deutschen ließen sich mit kleinen Familien nieder und bildeten Wohnhäuser und Haushaltsbauten, (*Adelzhausen, Mühlhausen, Oberhausen, Westerheim, Kirchheim, Erkheim, Hemau, Rednitzhembach, Hemhofen, Kirchham, Schalkham, Eschlkam, Perkam*). Die Determinante *beuren* stammt vom Altdeutschen *bur* und bedeutet *das Haus*, *buren – die Siedlung*: *Kaufbeuren, Ottobeuren.*

2. Siedlungsnamen mit der hydronymischen Komponente: *bach, wasser, ach, see, bad, moos, wörth/werth, münd, brunn, furt, bruck/brücken, ruder, fisch, floß, floss*. Die Bayern siedelten sich gern an den Ufern der Gewässer an, deshalb fallen die Siedlungsnamen mit den Gewässernamen zusammen: *Aurach, Biberbach, Weismain, Geiselbach, Laufach, Fischach, Ammerndorf, Bibertal, Wiesenbronn, Dinkelsbühl, Donauwörth, Donaustauf, Traunreut, Sulzemoos, Moosbach, Georgensgmünd, Königsbrunn, Furth, Schweinfurt, Arnbruck, Schwabbruck.*

3. Namen mit der Komponente der kirchlichen Herkunft: *kirchen/kirch, zell, munster, bischof, münch, pfaffe, nonne, abts, tauf, oster*. Die Verbreitung des Christentums in Deutschland im VI. – IX. Jahrhundert machte einen wesentlichen Einfluss auf die Entstehung der Toponyme des kirchlich-christlichen Charakters. Am häufigsten tritt die wortbildende Komponente *–kirchen, Kirchen-* auf: *Waldkirchen, Geratskirchen, Kirchenpingarten, Kirchenthumbach, Michelsneukirchen.* Die Determinante *–kirchen* kann die Kurzform *–kirch* haben: *Kirchberg, Kirchlauter, Heimenkirch*. Die Toponyme der kirchlichen Herkunft entstanden zuerst auf dem Territorium des Römischen Reiches und erst später verbreiteten sie sich auf das weitere Territorium von Bayern. Zu den wortbildenden Komponenten jener Zeit gehören *–zell*, *münster, bischof, münch, pfaffe, nonne, Abt, tauf, oster,* z.B.: *Weihenzell, Fürstenzell, Altenmünster, Münsterhausen, Bischofswiesen, Bischofsgrün, Waldmünchen, München, Münchsteinach, Pfaffenhofen an der Roth, Nonnenhorn, Abtswind, Taufkirchen, Osterberg, Osterhofen*. Einige Oikonyme haben die Namen der Heiligen: *Sankt Wolfgang, Sankt Oswald-Riedlhütte, Sankt Englmar*.

4. Antroponyme. Der Feudalismus im Mittelalter hat dazu geführt, dass die Siedlungen die Namen der Erstsiedler und Grundbesitzer bekommen haben, z.B.: *Adelshofen, Albertshofen, Augsburg, Benediktbeuern, Bernhardswald, Wilhelmsthal, Wolfersdorf, Wolfratshausen, Günzburg, Dietersburg, Lamerdingen, Leupoldsgrün, Mariaposching, Mickhausen, Nürnberg.*

5. Mit den wortbildenden Komponenten: *könig, graf, herzog, fürst*. Ergotoponyme sind Eigennamen, die den Status und die ausgeübte Tätigkeit einer Person bezeichnen, z.B.: *Königsberg, Königsbrunn, Königsdorf, Grafenau, Grafenwöhr, Grafling, Grafrath, Herzogenaurach, Fürsteneck, Fürstenfeldbruck, Fürstenstein, Schillingsfürst*.

6. Mit den Determinanten aus der Zeit des Feudalismus: *hofen/höfen/kofen/hof, dorf/torf, land, weiler,* z.B.: *Adelshofen, Altfraunhofen, Bechhofen, Gersthofen, Pfakofen, Riekofen, Buckenhof, Waldershof*. Infolge der Entwicklung des Feudalismus und der Technik der Bodenbearbeitung wächst die Bevölkerung und entstehen größere Siedlungen, deren Namen die Komponente *–dorf* bekommen. Die ersten Toponyme entstehen im VIII. Jahrhundert und sind im ganzen Deutschland verbreitet, z.B.: *Adelsdorf, Buchdorf, Walsdorf, Gattendorf, Gremsdorf, Simmelsdorf, Landensberg, Rügland, Weilersbach, Hergensweiler*.

7. Mit den Komponenten aus der Zeit der Brandrodung: *rath, reut/reuth/ried, rod/rode*. Ende XI. Jahrhunderts beginnt die Bevölkerung Deutschlands mit der Rodung und dieser Prozess dauert bis zum XV. Jahrhundert. In dieser Zeit entstehen Siedlungen, deren Namen der Bodenbearbeitung zu Dank verpflichtet sind, z.B.: *Grafrath, Großheirath, Bubenreuth, Oberreute, Vogtareuth, Adelsried, Biebelried, Rieden, Roden, Roding.*

8. Oikonyme mit den wortbildenden Determinanten aus der Zeit der Bürger- und Ritterkultur: *burg, berg, stein, fels, eck, au, hagen/hag, statt/stätt/stett/stetten, stadt/städt.* Die

Namen der Ritterfestungen und der Siedlungen um sie herum bereicherten den toponymischen Wortschatz der deutschen Sprache. Die verbreitesten wortbildenden Determinanten jener Zeit waren *burg, berg* und hatten zuerst die Bedeutung Felsen, Hügel, Erhöhung, aber später gewannen sie an der Bedeutung „Festung an einer Erhöhung“, z.B.: *Augsburg, Burgau, Burggen, Burghausen, Würzburg, Regensburg, Amberg, Bergkirchen, Windberg, Ronsberg.* Die Determinante *stein* hatte zuerst die Bedeutung „Felsen“, später wurde zum Steinhaus und zur Festung am Felsen, z.B.: *Arnstein, Wallerstein, Königstein, Steinwiesen.* Zu dieser Zeit gehören auch folgende Namen: *Wallenfels, Rohrenfels, Guteneck, Fürsteneck.* Die an den Gewässern gelegenen Festungen haben die wortbildende Determinante *au*, z.B.: *Eichenau, Aschau am Inn, Bad Brückenau, Burgau, Dachau, Landau an der Isar, Oberammergau, Schongau*. Mit der Entwicklung der Städte bekommen die Determinanten *burg, berg* einen neuen Inhalt und werden schon zur Bezeichnung der großen Siedlungen gebraucht. In dieser Bedeutung werden die Komponenten – *statt, – stätt, – stett, – stetten* immer häufiger im Gebrauch, z.B.: *Ettenstatt, Grabenstätt, Eggstätt, Schonstett, Stettfeld, Waldstetten, Vaterstetten, Grettstadt, Karlstadt, Herbstadt, Höchstädt im Fichtelgebirge, Höchstädt an der Donau.*

9. Es gibt auch eine zahlreiche Gruppe der Oikonyme, deren Komponenten Adjektive sind: *nord(en), west(en), ost(en), neu, alt(en), höch, hoh(en), klein, nieder, ober, unter, mitte, groß, breit, lang, schön, schon, reich, guten, schleh, schlech, frei, offen, hard, hart, lind, holz, mauer, eisen, gold, münz, spar, weiß, schwarz(en), grün, ros(en), gries, winter, sonnen, wind, dürr, feucht, tiefen, flach, schein, schnell, wacker, esten, türk(en), sachsen, bayer, bayerisch, baier, schwab,* z.B.: *Markt Nordheim, Westendorf, Großostheim, Bad Neustadt an der Saale, Neu-Ulm, Neubrunn, Neuendorf, Altendorf, Höchheim, Hohenbrunn, Kleinaitingen, Kleinlangheim, Niederbergkirchen, Niederschönenfeld, Oberammergau, Oberdolling, Unterleinleiter, Mitteleschenbach, Mittelneufnach, Großaitingen, Großheubach, Breitbrunn, Breitenthal, Langenaltheim, Langenzenn, Schönberg, Reichenberg, Gutenstetten, Guttenberg, Schleching, Freising, Offenberg, Pittenhart, Lindau, Holzkirchen, Mauerstetten, Eisenberg, Ergoldsbach, Kallmünz, Spardorf, Weißdorf, Schwarzenfeld, Grünenbach, Dürrwangen, Feuchtwangen, Tiefenbach, Flachslanden, Scheinfeld, Schnelldorf, Wackersberg, Türkenfeld, Sachsenkam, Bayerbach*.

10.Die Toponyme der slawischen Herkunft. Sie sind vorwiegend im nördlichen, nord-westlichen und östlichen Teil des modernen Deutschlands, weil die slawischen Stämme im Altertum auf diesem Territorium lebten. Die Siedlungsnamen der slawischen Herkunft sind nach den Endungen *atz, itz, ow* zu erkennen, z.B.: *Bodolz, Gestratz, Segnitz, Köditz, Trabitz, Hergatz.*

Quantitative Klassifikation der Toponyme in Bayern

	Art und Weise der Bildung der Toponyme	Anzahl der Toponyme	Prozent
1	Oikonyme mit Determinanten der urdeutschen Siedlungen	222	9,54
2	Siedlungsnamen mit der hydronymischen Komponente	687	29,51
3	Namen mit der Komponente der kirchlichen Herkunft	132	5,67
4	Antroponyme	178	7,65
5	Ergotoponyme	22	0,95
6	Toponyme mit den Determinanten aus der Zeit des Feudalismus	203	8,71
7	Toponyme mit den Komponenten aus der Zeit der Brandrodung	63	2,71
8	Oikonyme mit den wortbildenden Determinanten aus der Zeit der Bürger- und Ritterkultur	420	18,04
9	Toponyme mit den wortbildenden Determinanten Adjektiven	373	16,02
10	Toponyme der slawischen Herkunft	28	1,20
	Insgesamt	2328	100%

Bei der Analyse der Oikonyme hat es sich herausgestellt, dass einige Namen mehreren Gruppen zugeteilt werden können. Diese Toponyme beinhalten mehrere wortbildende Determinanten, weil sie sich im Laufe von der längeren Zeit herausgebildet haben. Laut der Analyse kann man feststellen, dass sich die uralten Germanen an den

Gewässern niedergelassen haben, die Zahl der Städte ist in der Periode der Blütezeit der Bürger- und Ritterkultur, es gibt auch eine Menge der Siedlungsnamen, die die Adjektive als wortbildende Determinante haben.

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ВІДОМОСТІ ПРО АВТОРА

Микола Верезубенко – кандидат філологічних наук, старший викладач кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: функціональна граматика.
Аліна Остроушко – студентка 2 курсу факультету іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: функціональна граматика, словотвір.

УДК 811.161

SOME PECULIARITIES OF REALIA TRANSLATION
(ON THE BASIS OF JANE AUSTEN'S NOVELS)

Maryna VOTINTSEVA (Dnipro, Ukraine)

У статті представлено аналіз існуючих методів перекладу безеквівалентної лексики (реалії) на основі українських та російських перекладів романів Джейн Остін. Всі реалії було відібрано із трьох романів Джейн Остін. Реалії можуть бути перекладені за допомогою: транскрипції, транслітерації, калькування, приблизного перекладу та гіперонімічним перейменуванням.

***Ключові слова**: реалія, лінгво-культурна лексика, транскрипція, транслітерація, калькування, приблизний переклад, гіперонімічне перейменування.*

В статье представлен анализ существующих методов перевода безэквивалентной лексики (реалии) на основе украинских и русских переводов романов Джейн Остин. Все реалии были отобраны из трех романов Джейн Остин. Реалии могут быть переведены с помощью: транскрипции, транслитерации, калькирование, приблизительный перевод и гиперонимическое переименование.

***Ключевые слова**: реалия, лингво-культурная лексика, транскрипция, транслитерация, калькирование, приблизительный перевод, гиперонимическое переименование.*

The article deals with the analysis of existing methods of translation of non-equivalent vocabulary (especially realias) on the basis of the Ukrainian and Russian translations of Jane Austen's novels. All realias were selected from three novels written by Jane Austen («Pride and Prejudice», «Emma», «Sense and sensibility»). In contemporary situation of globalization, mutual interest of cultures, the question of translation of non-equivalent vocabulary becomes extremely important. The methodological basis of our research consists of scientific works, written by S. Vlahov, S. Florin, Y. P. Zorivchak, O. A. Leonovich, Z. Proshina, I. R. Halperin etc. The realias are the words (or phrases) which, on the one hand, can name objects which are inherent for life (household, culture, social and historical development) of the one nation and, on the other, to be unknown to another nation; they usually do not have exact equivalents in other languages. Realias could be translated by means of: transcription, transliteration, calque, approximate translation and hypernymic renaming.

***Key words**: realia, linguo-cultural vocabulary, transcription, transliteration, calque, approximate translation, hypernymic renaming.*

Literary translation is a method of intercultural communication. Each work of art, each artistic direction, the literature of each historical age creates special problems for the translator. These problems can be solved only when an interpreter has mastered the achievements of theory and practice of translation.

The problem of translation of English linguo-cultural realias attracts the attention of Ukrainian as well as foreign researchers. Our research is devoted to the analysis of English linguo-cultural realia translation into Ukrainian and Russian on the basis of Jane Austen's novels «Pride and Prejudice», «Emma», «Sense and sensibility».

Thus, the relevance of our research is caused by the increasing interest by linguists, connected with the problems of translation of non-equivalent vocabulary units and the necessity of studying the issue of adequacy of translation in J. Austen novels.

The object of our investigation is the translations of the novels (into Ukrainian / Russian) written by J. Austen.

The subject of our investigation is the research, devoted to methods of realia translation from English into Ukrainian / Russian.

The methodological basis of our research consists of scientific works, written by S. Vlahov, S. Florin, Y. P. Zorivchak, O. A. Leonovich, Z. Proshina, I. R. Halperin etc.

M.G. Yashina suggests to divide culturally marked vocabulary into realias (lexemes, that name things and phenomena of one culture, which do not exist in another one), and background vocabulary (words, denotational semantics of which exist in different cultures, but their cultural background do not totally coincide) [7].

All realias were selected from three novels written by Jane Austen, an English novelist, whose works of romantic fiction set among the landed gentry, earned her a place as one of the most widely read writers of English literature. The Ukrainian equivalents are taken from Ukrainian version of these novels made by V. K. Gorbatko; the Russian equivalents are taken from Russian version of these novels made by M. Y. Kan («Emma») and I. G. Gurova («Sense and sensibility»).

The term «realia» was first used by Russian scientist A. Fedorov in his work «On Literary Translation» (1941), but only in order to indicate the specific national object [6].

In Ukrainian translation the term «realia» was first used by A. Kundzich in his work «Перекладацька мисль і перекладацький недомисел» (1954) [2].

The most complete definition of realias is given by Bulgarian scholars S. Vlahov and S. Florin: «The realias are the words (or phrases) which, on the one hand, can name objects which are inherent for life (household, culture, social and historical development) of the one nation and, on the other, to be unknown to another nation; they usually do not have exact equivalents in other languages» [1].

It should be mentioned, that realias referred to so-called non-equivalent vocabulary. Equivalent-lacking words signify notions lacking in the target language and culture. They are sometimes called untranslatable words or 'unfindable' words. Sometimes equivalent-lacking words are associated with culture-bound words.

Nowadays there is no unified classification of realias. Often, researchers resort to objective, external, extra-linguistic classification of this layer of vocabulary. The classification of realias by S. Vlahov and S. Florin is considered to be the most consistent and reasonable. According to these scholars, realias describe different branches of human life. For example, they split up all realias in three major groups – geographic, ethnographic and socio political realias [1].

It is necessary to highlight the fact that in the classification of realias the thematic method of distribution is firmly entrenched. When you face a translation of fiction, realias come to the fore because they are lexical units that convey national and historical coloration. Therefore, the issue of maintaining realias and problem of their translation adequacy is very serious. The change of only one component can lead to the shift of all work structure.

In contemporary situation of globalization, mutual interest of cultures, the question of translation of non-equivalent vocabulary becomes extremely important. Translators from different countries have achieved a considerable success in the translation of this stratum of vocabulary. They have developed such means of translation as *transcription (Highbury – Гайбері, Langham – Ленем, William Coxe – Вільям Коукс), transliteration (London – Лондон , Brunswick Square – Бранзвік-сквер, Broadway Lane – Бродвей-лейн), calque (sixpence – шестипенсовик, shawl – шаль, half-boot- полуботок), approximate translation (carpet work – в'язання килимців, scalloped oysters – запечені у черепашках устриці, outdoors – пікнік) and hypernymic renaming (grate – камін, walk/exercise – моціон, basin of a thin gruel – вівсяна каша).*

During our investigation, we have faced with different problems. As far as we know, Jane Austen created a range of names, surnames, etc., which have a certain meaning. It should be mentioned, that proper names perform individualizing function of nomination. The subject, marked as a proper name, is called the "carrier" of name or "referent". Referents of proper names can be people, animals, institutions, companies, geographical and astronomical objects, ships, etc. Proper names can also include the titles of books, films and other works of art and literature [3, p. 93-98].

Proper names carry special information about a particular object and its properties. The study of proper names in fiction is important and relevant in the course of modern linguistics. It can be easily explained by numerous works, concerning the research of structural organization of the onomastic space, stylistic features of onyms, their associations, correlated with the implementation of a particular object, the author's position.

Literary onomastics studies the features of the usage of such specific vocabulary as proper names in and out of fiction.

Translation of proper names into Ukrainian, is carried out by the rules of transcription, transliteration, transposition or calque. We suggest to review the peculiarities of translation more thoroughly.

For example, the surname of a main character in «Emma» is *Woodhouse.* The author tried to underline the fact that Emma lived in amazing village which was predominantly situated in woods. In other words, her house was located in the woods. So, we have a surname as *Woodhouse*. But we find out, that Ukrainian translation does not reflect this fact. This surname was translated as *«Вудхаус»*. It means, that the transcription was used. We think, that such translation is faulty, because V. K. Gorbatko probably should save the author's intention to emphasize the place of living of the novel's main character.

Let's review such anthroponym as *Mr. Knightley (мистер Найтли): «Mr. Knightley is so very fine a man! ...Mr. Knightley was a sort of general friend and adviser ...» [8]. – «Але ж містер Найтлі просто недосяжний у своїй бездоганності! ...Містер Найтлі був чимось на кшталт спільного друга і порадника ...»[4].*

Looking closely, one can clearly distinguish morpheme *«knight»*, which in English is set to *«лицар»*. From the context of the book it is clear that this name corresponds to the traits of hero's character. But surname *«Knightley»* says nothing to the Ukrainian readers.

If we look at methods of translation, we can determine that the transcription proposed by the interpreter does not disclose an idea that has been encoded by the author in surnames *Woodhouse, Knightley*.

Thus, the main task for translator is in search, discovery and transmission of these hidden meanings in the text.

We would like to pay attention to realias, connected with the customs and traditions of the English speaking countries. At that time different types of outdoors leisure activity were extremely popular among British people. We propose to review some examples of such realias.

Ukrainian translator V. K. Gorbatko succeeded in the following example. *«Her father never went beyond the shrubbery, where two divisions of the ground sufficed him for his long **walk**, or his short, as the year varied; and since Mrs. Weston's marriage her **exercise** had been too much confined» [9] – «Її батько ніколи не заходив за чагарникові насадження, і тому їхньої ближньої чи дальньої межі вистачало для тривалої – чи в залежності від пори року – нетривалої **прогулянки**. Після того ж, як міс Тейлор вийшла заміж, Еммі не вистачало **моціону**» [5].*

V. K. Gorbatko used a logical development to translate the word *«exercise»* as *«моціон»* – a walk on the fresh air. We have defined such translation as a successful one, because the translator, on the one hand, found a suitable Ukrainian equivalent for this word with the help of logical development and, on the other, saved the author's thoughts about the importance of such walks for genteel lady, because activity of this kind successfully combined not only a pedestrian walk, but exercise and diverse conversations.

It should be mentioned, that Russian translator, M. Y. Kan, made the same logical development as V. K. Gorbatko.

For the British, who were depicted in Jane Austen's novels (especially in «Emma») tea took extremely important place in their lives. For them, tea – is a tradition, a lifestyle, an integral part of decent secular conversation. It is known that the English tea has the same importance as borsch and pancakes for the Ukrainians. Tea is always an integral part of each English house. In modern British society tea rite is included in the daily routine and has its own characteristics.

In the text of «Emma» we meet:

*«Mrs. Bates, the widow of a former vicar of Highbury, was a very old lady, almost past everything but **tea** and quadrille» [9] – «Місіс Бейтс, вдова колишнього гайберійського парафіяльного священика, була така старезна бабця, що годилася хіба що для **чаювання** та партії в кадриль» [5].*

We believe, that V. K. Gorbatko chose the most successful translation "*чаювання*" among all possible variants, because it reflects the content more accurately; and it also emphasizes the ethnicity of this realia.

In the course of our work, we have come to the following conclusions: the non-equivalent vocabulary takes the leading role in the fiction and in the transmission of a nation's coloration and era of the work. From the standpoint of translation activity, realias are a major problem for a translator in terms of the correct choice of translation transformation. Taking it into account, translators use several transformations at once.

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ВІДОМОСТІ ПРО АВТОРА

Марина Вотінцева – кандидат філологічних наук, доцент, доцент кафедри перекладу та лінгвістичної підготовки іноземців Дніпропетровського національного університету імені Олеся Гончара.

Наукові інтереси: перекладознавство.

УДК 811.111'42

LINGVOPRAGMATIC POTENTIAL OF IRONIC STATEMENTS IN THE ENGLISH DISOURSE OF FICTION

Olena YEMELYANOVA, Tetyana MAGA (Sumy, Ukraine)

У статті розглядаються особливості художнього дискурсу, встановлюється статус іронії у світлі сучасних філологічних досліджень, аналізується іронія як стилістичний засіб, а також виявляються лінгвістичні засоби її експлікації в художньому творі, окреслюються закономірності іронії як комічного засобу та засобу емоційно-оцінної критики. У процесі дослідження було охарактеризовано основні типи іронії та ідентифіковано особливості реагування адресата на іронічні висловлювання.

Ключові слова: *художній дискурс, іронія, іронічні висловлювання, лінгвістичний засіб, стилістичний прийом.*

В статье рассматриваются особенности художественного дискурса, определяется статус иронии в русле современных филологических исследований, анализируется ирония как стилистический примем, а также определяются лингвистические средства ее экспликации в художественном *произведении, очерчены закономерности иронии как комического средства и средства эмоционально-оценочной критики. В процессе исследования было охарактеризовано основные типы иронии и идентифицировано особенности реагирования адресата на иронические высказывания.*

Ключевые слова: *художественный дискурс, ирония, иронические высказывания, лингвистическое средство, стилистический прием.*

The article investigates the peculiarities of the discourse od fiction, determines the status of irony in the light of modern philological studies, analyzes irony as a stylistic device, shows linguistic means of its explication in literary texts, describes the regularities of irony as comic means and means of emotional and evaluative criticism. The main types of irony are also taken into consideration, as well as the peculiarities of the addressee's response to the ironic statements.

Key words: *discourse of fiction, irony, ironic statement, linguistic means, stylistic device.*

The term "irony" dates back to antiquity, around the V century BC. When the effect of ironic statements on a person became an indisputable fact, it was given thorough examination. A number of linguists (Teun A. van Dijk, W. Kintsch, H. Colston, R. Gibbs, M. Hartung, S. Pohodnya, I. Halperin, B. Homleshko, A. Baranov, N. Kulybina, I. Kobyakova), psychologists (D. Long, H. Graesser, E. Bern, V. Byelyanin, N. Chuyich, T. Zhelvatyh) make irony the subject of their research, trying to figure out the very essence of this concept, its root causes and efficiency of its use.

The subject of this research is lingvopragmatic peculiarities of ironic statements in the English discourse of fiction. The relevance of the research is stipulated by the growing interest to irony as means that possesses cognitive function. Irony is an integral part of discourse of fiction and requires thorough consideration. The material of the research is the works of fiction that contain speech acts of irony in the context environment, selected by method of continuous sampling.

Study of the peculiarities of ironic information explication enables to adequately understand the utterance on communicative and pragmatic levels both in the course of mono-cultural and intercultural communication.

Discourse of fiction, as a specific type of discourse, is the consistent predictably unpredictable process of interaction between the text and the real (not created by the author) reader, who takes into account or breaks "instructions" given by the author, and who brings into the text information that was known and / or unknown to the writer [5].

Under the discourse of fiction one should understand sociocultural interaction of the author and the reader that includes cultural, aesthetic and social values, information about the world, relation to reality as to the whole system of convictions, ideas, beliefs, feelings and aims to change a person's spiritual plan and evoke certain emotional reactions.

Discourse of fiction has features of other discourses, but it has a specific peculiarity, by which we can differentiate it. This discourse has a particular intention, that is the author's desire to influence the addressee via text.

As for the irony, I.R. Halperin notes that it is a stylistic device by means of which two types of lexical meanings interrelate in the word: subject and logical and contextual, based on the relation of contradiction [2, c. 49]. It seems that this definition reveals the nature of irony as a stylistic device, because in the text context a new meaning appears, but it can not substitute its dictionary meaning, but it is perceived by the addressee as a whole. That is the ironic contextual meaning is added to the subject and logical one.

I.K. Kobyakova mentions that irony has the emotional character of dissatisfaction and expresses modality in a latent form (modality means subjective and evaluative author's attitude to the consistency of speech, to the interlocutor and to the author himself) [4, c. 36]. Ironic statements perform the pragmatic function; interlocutors use irony to regulate their actions in situations when they fear or simply do not want to express their thoughts openly.

The irony in literary text is expressed in many ways. These include:

– quotes, for example: "*She has a strong, I may say an eloquent, objection to being what she terms 'put upon'"(*Jerome K. Jerome "Three men in a boat (To say nothing of the dog)");

– playing on famous quotations or allusions, for example: "*They told, that to help boy, who was born on Wednesday, is the same thing, when you carry coal to Newcastle"* (Jerome K. Jerome "Three men in a boat (To say nothing of the dog)");

– personification, for example: "*Her father wouldn't even know what an olive was if it walked up to him and introduced itself*" (Ahern Cecelia "The book of tomorrow");

– epithets, for example: "*There is a sort of Oh-what-a-wicked-world-this-is-how-I-wish-I-could-do-something-to-make-it-better-and-nobler expression about Montmorency that has been known to bring the tears into the eyes of pious old ladies and gentlemen*" (Jerome K. Jerome "Three men in a boat (To say nothing of the dog)");

– metaphors, for example: "*She does that a lot, at the most random times. Dropping in and out of our conversations with looks and pauses as though she loses signal on her brain connection*" (Ahern Cecelia "The book of tomorrow");

– metonymy, for example: "*As we stood, waiting for the evening moment, I heard someone behind call out: "Hi! Look at your nose." I couldn't turn to see what was the matter, and whose nose it was to be looked at. I stole a side-glance at George's nose! It was all right… "Look at your boat, sir; you in the red and black caps…"* (Jerome K. Jerome "Three men in a boat (To say nothing of the dog)");

– comparison, when words such as *like, as, remind* are often used, for example: "*The gap caused by the fall of the house had changed the aspect of the street as the loss of a tooth changes that of a fac*e" (Ahern Cecelia "The book of tomorrow");

– hyperbole, for example: "*I've got four years here in Harvard, then I've to do about five to seven years in a general surgical residency, so I'm estimating that I'll be fully qualified in my specialized field (whatever that will be) by the time I'm one hundred years old*" (Ahern Cecelia "Where rainbow ends");

– opposition of two qualities in one context, for example: "*I had walked into that reading-room a happy, healthy man. I crawled out a decrepit wreck*" (Jerome K. Jerome "Three men in a boat (To say nothing of the dog)");

– oxymoron, for example: "*The honorable gentleman is a humbling*" (Dickens Charles "The Posthumous Papers of the Pickwick Club");

– direct reference to the irony, for example: "*He laughed ironically*" (Gracie Ann "Bride by Mistake").

Irony is represented by linguistic means for which, in most cases, expression of irony is the direct pragmatic function. One of the pragmatic functions of irony is strengthening of addresser's position by refutation of the addressee's position, which is called an exclusive function or refutation function [5, c. 56]. Irony is an important tool for motivating interlocutors' actions. For example: "*I can't understand why he has to go all the way over to Boston to do a boring job. There is plenty of them right here. He can have mine*" (Ahern Cecelia "Where rainbow ends").

Another function of irony is the function of contradiction regulation [5, p. 56]. The use of irony allows speakers to avoid the obvious and absurd judgments. For example: "*I'm horrified that things have gotten so bad that I actually pay attention to the teachers*" (Ahern Cecelia "Where rainbow ends").

Irony can be used by the speaker for self-regulation [5, p. 56]. Speaking ironically, the addresser relieves himself from the feeling of dissatisfaction, and he explicates his critical mood. For example: "*It is much smaller than the house we are in now. Mummy is funny she calls it a shoe box!*" (Ahern Cecelia "Where rainbow ends").

It is also necessary to point out another important function of ironic statements – comic function or mockery function [5, p. 56]. The speaker, using irony, mocks a phenomenon or event, calling the situation not by the word, by which he was going to call it, but by a quite contrary one. For example: "*He patted me hard on the head as if I was his faithful collie…*" (Ahern Cecelia "The book of tomorrow").

The use of irony allows the author to create more vivid situations in his literary works: situations that demonstrate the complexity of the real world. There is a number of different types of irony. We focus our attention on such types as verbal, situational, dramatic irony and self-irony.

Verbal irony does not exist out of the context which varies from minimal – a phrase, as, for example: "*I like work; it fascinates me. I can sit and look at it for hours*" (Jerome K. Jerome "Three Men in a Boat (to say nothing of the dog)") – to the context of the whole book, for example: "*Now she felt a pang of homesickness*" (Gracie Ann "Bride by Mistake"). The next phrase also can not be understood without the context of the whole work: "*You know how fond my mother is of you*"

(Gracie Ann “Bride by Mistake”). As a stylistic device irony always indicates a specific word, contextual meaning of which is diametrically opposite to its dictionary meaning. That is why this type of irony is defined as verbal irony.

There are many cases when irony is present, but we can not identify the exact word in the meaning of which the contradiction is rooted. The ironic effect in this case is achieved by using a series of statements, the whole context in general. In this case, we talk about situational irony.

Situational irony is a stylistic device, which is the contradiction between the expected and actual results. That is, it provides striking contrasts and contradictions. The use of situational irony facilitates penetration of the reader in the core of the theme and message of the literary work.

As an example we can take the final stage of a series of J.K. Rowling's "Harry Potter". For seven books the reader thought that only Harry is able to kill Lord Volandemort. As it turned out in the finale, Harry should allow Lord to kill him, in order to kill him too. This is not what reader expected. By using stylistic irony in the story the author complicated the conflict. Harry, who was always ready to fight, now had to sacrifice himself for the welfare of the humanity.

Dramatic irony combines the elements of verbal and situational irony. The dramatic irony occurs in the case where the reader has some information implicit to the main characters of the literary work, thus the situation becomes comic and predictable. In the "Gift of the Magi" by O. Henry dramatic irony appears when Della opens a gift, a set of combs made from shell and suddenly realizes that she has short hair because she sold it to buy a watch to her husband.

Another type of irony is self-irony. Self-irony means the mockery directed at oneself. That is the object of self-irony and the speaker is the same person. For example: "*You're madman, Luke Ripton*!" (in the meaning “*Keep it up, Luke Ripton!*”) (Gracie Ann “Bride by Mistake”).

All types of irony realize the communicative task differently, but the goal of any irony is not to make the reader laugh, but rather to emphasize the seriousness or tragedy of the situations. Speaking ironically the author expresses his attitude to the environment, to which every reader responds differently.

According to A.G. Baranov process of understanding goes through three stages: 1) mindset; 2) transition from the text form to its meaning (the reverse process of generation); 3) understanding the text information [1, p. 38-39]. The process of understanding the ironic statement is somewhat complicated, because the form of ironic statements differs from its content, so what is said is not what is meant. Extralinguistic means, by which the irony is expressed in a literary text, helps its understanding, but do not play such an important role as the individual’s background knowledge. Extralinguistic means help to distinguish irony from lies or some absurd statements.

As T.A. Zhelvatyh points out, in order to reveal the hidden mockery, the addressee needs to have necessary background knowledge about the addresser’s motivation and purpose [3, p. 495]. So, understanding of irony is a complex process, and success of thinking operations largely depends on the ability of the addressee to identify and evaluate emotional tone of a statement.

The German linguist Martin Hartung found that ironic statements are perceived as negative assessment, aimed at the individual who is connected with the object that is to be assessed [7, p. 110]. But irony is not always a negative form of evaluation. Raymond Gibbs and Colston Herbert call irony an interaction of valuation differences [8, p. 304]. Thus the author may also give positive evaluation using negative statement. For example: *“Tell me now, fairy as you are – can’t you give me a charm, or a philter or something of that sort, to make me a handsome man?” – “It would be past the power of magic, sir”* (Bronte Charlotte “Jane Air”).

We see that the main character had the necessary background knowledge and the ability to identify the emotional tone of the addresser’s statement. Thus, the process of perception of ironic statements requires the application of certain efforts. It consists of several stages, which include text perception, understanding of its essence and recognition of the addresser’s intention.

The conducted research proves that the phenomenon of irony is unique both in content plane and linguistic aspect. The direct use of irony in the discourse of fiction is of a particular interest. Irony can be viewed in a narrow and a broad sense, that is, in the first case as a stylistic device and in the second – as a means of expressing something comic. Irony is a complicated phenomenon, it works closely with the author’s cognitive perception, as the author possesses a certain linguistic view of the world. At the same time, each case of irony is a pragmatically stipulated statement.

However, not all people are able to perceive irony. One must have a special psychological instinct and background knowledge that is necessary for successful interpretation of the hidden meaning of any ironic statement.

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ВІДОМОСТІ ПРО АВТОРІВ

Олена Ємельянова – кандидат філологічних наук, доцент кафедри германської філології Сумського державного університету.

Наукові інтереси: методика викладання іноземної мови, лінгвістика тексту, комунікативна лінгвістика.

Тетяна Мага – студентка 4-го курсу факультету іноземної філології та соціальних комунікацій Сумського державного університету.

Наукові інтереси: лінгвістична прагматика, лінгвістика тексту.

УДК 811.11'42

LINGUISTIC AND PRAGMATIC SPECIFICS OF CONTACT ESTABLISHING IN AMERICAN CORPORATE CULTURE

Olena YEMELYANOVA, Tetyana PAVLENKO (Sumy, Ukraine)

У статті розглянуто питання міжкультурної взаємодії в американській корпоративній культурі, висвітлено роль та місце фатичної комунікації на етапі встановлення контакту, її значення для ефективного функціонування корпоративного дискурсу. В процесі роботи зроблено висновки щодо особливостей вибору та використання лексичних контактовстановлюючих одиниць в процесі комунікації.

Ключові слова: *корпоративний дискурс, корпоративна культура, комунікативний акт, встановлення контакту, фатична комунікація.*

В статье рассмотрен вопрос межкультурного взаимодействия в американской корпоративной культуре, освещена роль и место фатической коммуникации на этапе установления контакта, ее значение для эффективного функционирования корпоративного дискурса. В процессе работы были сделаны выводы по поводу особенностей выбора и использования лексических контактоустанавливающих единиц в процессе коммуникации.

Ключевые слова: *корпоративный дискурс, корпоративная культура, коммуникативный акт, установление контакта, фатическая коммуникация.*

The article deals with the issue of multicultural intercommunication in American corporate culture, it concerns the role and place of phatic communication at the stage of establishment of contact, its value for the effective functioning of corporate discourse. The conclusions as to the peculiarities of chosen and used lexical units in the process of communication were made.

Key words: *corporate discourse, corporate culture, communicative act, establishment of contact, phatic communication.*

The increasing role of corporations and business structures in the economic, political and social spheres of modern society has generated considerable interest in the analysis of the characteristics of communication in business area.

The subject area of the research is the American corporate discourse. The specific topic is linguistic and pragmatic peculiarities of establishment of contact in American corporate culture. The relevance of the research is stipulated by the increasing role of multicultural communication in the corporate context, pragmatic significance of phatic function in the process of contact establishment.

Corporate communication is realized in the discoursive interaction between the addresser and the addressee on the basis of their social roles, mutual relations and situational factors of communication. Business discourse is socially conditioned speech event which functions in the institutional and industrial field and manifests itself in interpersonal relationship, serves all levels of the company functioning, corresponds to the essential norms of the corporate culture and is performed for the purpose of unification of behavior of workmen as members of the same organization and harmonization of corporate objectives with the needs of the public [1, c. 5]. So the leading factors which determine the nature, organization and implementation of business communication at all levels of the company are the main activities of the company, rules and norms of behavior which are also conditioned by cultural concepts of society.

Among the classic works on discourse studies such ones should be singled out: T. A. van Dake, R. Barth, M. Foucault, Y. Habermas and research works of N. D. Arutyunova, F. S. Batsevych, O. I. Bessonov, A. D. Belova, V. Z. Demyankov, V. I. Karasik, E. S. Kubryakova, M. L. Makarov and others. Various aspects of official-business discourse were the object of research of such scientists as I. K. Bilodid, M. A. Zhovtobryuh, S. Y. Ermolenko, A. P. Koval, Z. J. Kunch, O. B. Kurylo, L. I. Matsco, O. M. Pazynych, O. D. Ponomariv, I. D. Farion, I. G. Cherednychenko, T. I. Shynkarenko, S. V. Shevchuk and other.

American culture is characterized by pragmatism, a high degree of individualism and power distance is perceived by members of society as only a temporary role inequality necessary for easement of management, which increases its efficiency [5]. Important concepts that define the essence of modern American linguistic culture include: "*enterprise*" (business), "*trade*" (trade), "*money*" (money), "*management*" (management) and macro concept "*business*" (affair / business) and mental formations "*privacy*", "*self*", "*challenge*", "*efficiency*".

Verbal communication, exchange of significantly informative messages, foresees phatic communication, in which the regulatory function of language is implemented, that is the use of linguistic means, including the ones for the establishment of contact. Phatic function serves to organize and ensure effective and smooth information exchange through the selected information channel and regulates interpersonal and social aspects of communication [2, c. 7]. In business communication phatics aims to achieve interpersonal agreement and reflects conventional, etiquette behavior of the participants of communicative act.

Corporate discourse is realised in typical communicative situations, the efficiency of which is affected by a number of socio-cultural factors (social and role characteristics of communicants, gender factor etc.), among which the emphasis is put on style of leadership, coordination of strategies and tactics of communication, accepted for the communicative situation tonality, interest in the subject of discussion, verbal (non-verbal) support of the communicative act by participants of communication. The instrumentarium of phatic function facilitates the fulfillment of these conditions. It includes greeting, apology, reminders, talk about the weather, evaluative statements, including complementary ones, nominations of various degrees of categoricalness, policy statements, requests, pronouns and other speech units of regulatory nature.

The English corporate discourse relies on professional communication and is characterized by a number of specific means that evaluate the stereotype and conventionalism of business communication [3, c. 18].

Lexical basis that distinguishes corporate discourse from other kinds of discourse includes Business English, English for Special Purposes, Business Communication – a set of different linguistic means which are used in business communication, technical terms, which vary according to the industry specifics of the company; professional vocabulary, which indicates the professional area of corporate communication; corporate jargon, showing features of internal office communication.

Establishment of contact in the American corporate culture is performed due to use of contact establishing units, which, considering their lexical and semantic features include: greetings, compliments, status messages, address, presentation, apology, which are realized in speech by using the formulas of speech etiquette, clichés and means of direct address.

Address is one of the main aspects of the establishment of contact, nomination of the addressee in attempt to draw attention to themselves verbally. Etiquette form of address in American business communication is realized through the use of last names, usually with a common noun, which expresses gender character, address to women also takes into account their social status – married / single. The generally recognized form of address in this case is *Mr / Mrs / Ms* + last name, for example:

- Mr. Walker, I`m waiting for your report laying on my desk tomorrow morning.

Business etiquette in the USA provides for a brief greeting, accompanied by a handshake, using the standard greeting phrases: *Nice to meet you. How are you doing? How are you?* The use of a neutral greeting that is used regardless of the degree of acquaintance and the age register is also frequent, for example:

- Good afternoon, my name is Jackie Blaz.

– Good afternoon, Mr. Blaz, nice to meet you.

Compliment is an important part of speech communication of the English language speakers within business interaction. Typical etiquette formulas are complementary statements that are conventionally fixed as polite forms of greeting within the situations of first meeting: *(I'm) pleased to meet you. (It's) nice meeting you. (I'm) glad to meet you. A pleasure to know you.* For example:

Wyatt: Oh, Alastair! How nice it is to see you! Do tell us about the Americans.

Alistair: Don't ask.

To interpret the informative content of contact establishing units correctly, the participants of corporate discourse should consider pragmatic communication factors, the most important of which are communication roles, social statuses, role relationships between partners (symmetrical or asymmetrical), social and psychological distance between them and the communication conditions. The main functions that are performed by lexical units of contact establishing in corporate culture include: phatic function of greeting, call to action, a request for information about work performance or service, self-introduction, notifications and notices, involvement in cooperation, proposal of assistance, attracting and capturing attention.

The following example illustrates the implementation of making contact in the ordinary situation of corporate culture related to phatic function of greeting:

Harry and Gib come out of an elevator on the 12th floor.

Behind the receptionist is a burnished metal sign which reads TEKTEL SYSTEMS. They cross an open floor of cubicle spaces. There is the hum of activity everywhere.

SECRETARY: Morning, Mr. Tasker.

HARRY: Morning, Charlene.

Being junior in the social hierarchy, secretary greets the superior, using a polite socially foregrounded address *Mr. Tasker*, which performs function of phatic establishing of contact. The addressee responds in unison using the etiquette conversational turn *Morning* and, being the superior to the subordinate, the addresser's first name *Charlene*.

Establishment of contact in function of calling for action is also widely used in corporate discourse. For example:

Helen's nerdy boss Brad, comes up behind her, scowling.

Brad: Helen! Have you pulled those files yet? I need them by lunch.

Helen: I won't let you down, Brad.

Boss establishes contact with the subordinate starting with what he considers the most important at the moment – an urgent task. The contact establishing function is foregrounded through the address by first name (*Helen*!) and argumentation expressed by the interrogative sentence of the rhetorical type (*Have you pulled those files yet?),* and the implicit order in the form of affirmative sentence (*I need them by lunch)*.

Function of assistance proposal at the stage of establishment of contact can be performed by using contact establishing units (interrogative sentences of pragmatic meaning of providing assistance) in combination with non-verbal means of communication, as in the following example of interaction at «boss-subordinate» level:

Andy walks in. Smiling. Eager. Miranda's chair facing away from her.

"Good morning. Miranda. What can I do for you?"

Miranda turns and nods in the direction of Andy`s office, which means «nothing».

When choosing linguistic means to establish contact within the corporate culture such parameters as "familiar – unfamiliar", "superior – subordinate" (in the social hierarchy) "colleague – colleague", "boss – subordinate" should be taken into account [4, p. 33].

Establishment of contact between colleagues of the same status is directed at the management of the behavior of each other in the process of joint work that is caused by the need to establish effective cooperation to achieve success. The peculiarity of such speech acts is nearly the same social and role status of counterparts, that gives them more freedom in choosing different types of contact establishing formulas and linguistic means for its implementation (use of shortened names, nicknames, unconventional greeting formulas), for example:

- *Salute, George!*

- *Hi, my darling!*

The following example illustrates the establishment of contact between the participants of the communication at «boss – subordinate» level.

The doors hissed open. Chartrukian practically fell into the room. "Commander, sir. I ... I'm sorry to bother you, but the Run-Monitor ... I ran a virus probe and–"

"Phil, Phil, Phil," the commander gushed pleasantly as he put a reassuring hand on Chartrukian's shoulder. "Slow down. What seems to be the problem?"

At the stage of establishing contact the addresser reduces flatness of speech by etiquette formula *I'm sorry to bother you* (this function can also be performed by using the embedded sentence *I wonder* and word *please*, conditional sentences like *If you don't mind ..., If I may ...*), uses a status address *Commander, sir* and statement in function of contact establishing *but the Run-Monitor ... I ran a virus probe and ...*, The addressee as "boss" uses repetition of the shortening of the name Phillip (*Phil, Phil, Phil*).

Foregrounding of the regulatory aspect of contact establishing units in the corporate discourse promotes the effective interaction between participants of communication as it provides establishing of smooth contact and leads to manifestation of communicative intentions. The results obtained during the research, expand the vision of role of contact establishing communication units in the organization and regulation of business communication in corporate culture.

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ВІДОМОСТІ ПРО АВТОРІВ

Олена Ємельянова – кандидат філологічних наук, доцент кафедри германської філології Сумського державного університету.

Наукові інтереси: методика викладання іноземної мови, лінгвістика тексту, комунікативна лінгвістика.

Тетяна Павленко – студентка 4-го курсу факультету іноземної філології та соціальних комунікацій Сумського державного університету.

Наукові інтереси: лінгвістична прагматика, лінгвістика тексту.

УДК 811.11'42

LINGUISTIC AND PRAGMATIC FEATURES OF ENGLISH CHAT COMMUNICATION

Olena YEMELYANOVA, Valentyna RUDYCH (Sumy, Ukraine)

Стаття присвячена вивченню лінгвопрагматичних особливостей англомовної чат-комунікації. Проведене дослідження свідчить, що чат-комунікація, як особливий тип комунікації, характеризується анонімністю та віддаленістю спілкування в режимі реального часу. Головними лінгвістичними особливостями чат-комунікації є використання сленгу, абревіатур, скорочень, лексичної контамінації та емотиконів, які виконують функцію економії часу та зусиль мовця. Відсутність прямого, неопосередкованого спілкування компенсується різними засобами, специфічними *для чат-спілкування. Тенденція до економії мовних засобів є універсальною та обумовлена потребами людського мислення і спілкування, однак знижує рівень грамотності Інтернет-спільноти. Основною прагматичною функцією чат-комунікації є фатичнафункція.*

Ключові слова:*лінгвістична прагматика, адресат, адресант, сленг, контамінація, емотикон, фатична функція.*

Статья посвящена изучению лингвопрагматических особенностей англоязычной чат-коммуникации. Проведенное исследование доказывает, что чат-коммуникация, как особый вид коммуникации, характеризуется анонимностью и отдаленностью общения в режиме реального времени. Главными лингвистическими особенностями чат-коммуникации являются использование сленга, аббревиатур, сокращений, лексической контаминации и эмотиконов, которые выполняют функцию экономии времени и усилий говорящего. Отсутствие прямого, неопосредованного общения компенсируется различными средствами, специфическими для чат-общения. Тенденция к экономии языковых средств является универсальной и обусловлена потребностями человеческого мышления и общения, но снижает уровень грамотности Интернет-общественности. Основной прагматической функцией чат-коммуникации является фатическая функция.

Ключевые слова: *лингвистическая прагматика, адресат, адресант, сленг, контаминация, эмотикон, фатическая функция.*

The article deals with the study of linguistic and pragmatic features of English chat communication. The conducted research shows that chat communication, as a specific type of communication is characterized by anonymity and remoteness of communication in real-time mode. The main linguistic features of chat communication are the use of slang, abbreviations, shortenings, lexical contamination and emoticons that perform time- and effort-saving functions. The lack of direct, face-to-face communication is compensated by various means that are specific to chat-communication. The tendency to save linguistic means is universal and determined by the need of human thought and communication, but it reduces the level of literacy of the Internet community. The main pragmatic function of chat communication is phatic function.

Keywords*: linguistic pragmatics, addressee, addresser, slang, contamination, emoticons, phatic function.*

The modern world is full of constant innovative discoveries in computer science, development of new technologies, which can significantly simplify the life of humanity. The development of modern computer technology has created the base for a new system of communicative relations that leads to the globalization of communication. The research problem of a new type of virtual communication generated various investigations of interpersonal communication.

In recent years Internet communication has become a subject of investigation for such linguists as N. Rekonvald, G. Trofimova, A. Robb, G. Yule and others.

The objective of the research is online communication that takes place in a real-time mode. The subject area is linguistic and pragmatic peculiarities of English chat communication.

Oxford Dictionary offers the following definitions of the word *chat*: (1) an informal conversation; (2) the online exchange of messages in real time with one or more simultaneous users of a computer network [8].Chats are of different types, so everything depends on what function they perform and how the communication occurs.

According to the temporal characteristics, chats are divided into asynchronous and online chats. Another classification divides them into: Instant Messaging, Usenet Newsgroup, Online Conferencing, Discussion board, Mailing list and IRC [9].

In terms of linguistics, Natalia Rekonvald considers chat communication as "the informal phatically motivated synchronous communication of large number of people; the communication that is performed in the form of a written polylogue by using Internet resources" [4, p. 3]. Chat communication provides for mediated communication, which is possible in real time via the Internet, a telephone or any other mobile device.

A special place in chat rooms takes the onomastic lexis, as all users have their own names, real or fictional – nicknames (pseudonyms). Nicknames have a special linguistic image, which depends on the author's intentions – to hide beyond the "name-mask" their real nature or, conversely, to emphasize any features (for example, *CaptainAwesome, Baron_Von_Awesome, Mr.Fabulous, Crazy Cat Lady, Casanova*).

A characteristic feature of chat communication as means of an interpersonal interaction is a constant change of roles of an addresser and an addressee, where "the addressee appears as a perceiving object to a responding subject of communication; the speech act depends on the addresser's speech act, however, the addressee is not a passive object of the verbal interaction. Addressee's statements have a large influence on the choice of language units that will be done by the addresser"[1].

Another aspect of chat communication is the decision of two basic problems, which are solved by communicators online: the search for information and communication for communication. Some scientists add to these tasks the desire to entertain [3, p. 247]. The resemblance of chat communication to the game lies in tendency to use substandard vocabulary on sites with a serious information content.

The lexis of chat communication has features of both oral and written language, it is characterized by the use of common words, and is formed according to the principles of informal lexis formation. Words that refer to different social-group dialects mix due to variety of chat's topics, combination of scientific terms and colloquial speech, literary words and jargon.

Another feature of chat communication is slang, that having emerged in the global network now permeates extensively to the general use lexis. New shortenings appeared in English and came in active use quite quickly, being rarely transformed. For example: *avvie*– avatar, *afaics*– As Far As I Can See, *B4*– before.

Graphic abbreviations are widely spread in chats. Shortening of the words or phrases in writing is also in active use. In speech they are substituted by a full form of words [2]. A wide range of computer slang abbreviations in English chat communication is represented by shortening. For example, *ABT (about), TBF (to be frank), AFAIK (as far as I know), ATM – (At The Moment), BRB (be right back), BBW (be back whenever), TBH (to be honest), PSML (piss myself laughing).*

The abbreviations consisting only of letters, from 2 to 5 or more characters, are also often used: *JTLYK* –Just to Let You Know*, CWOT* – Complete Waste of Time*, IMU* –I Miss You*, TM I*– Too Much Information*, NP* – No Problem*, NVM* – Never Mind*, TQ* – Thank You*, H* – hug*, K* – kiss*, LOL* – Laughing Out Loud*,* etc.

Numeral, sound and keyboard abbreviations are also in wide use: *W8* – wait*, E123* – easy as 1, 2, 3, *B3* – blah, blah, blah*, L8R* – later etc.

Among the lexical shortenings, there is a tendency to reduce long words to save time while writing in order to receive a quick response from the addressee. The main function of chat abbreviations is to save time and effort while writing online, and to increased imagery of the message. Lexical shortenings are formed by the loss of the part of primary producing unit: *tmr – tomorrow, wanna / wana – want to, plz – please , r – are, f – female, m – male, av – have, cos – because, hun – honey, pvt – private* [7, p. 184].

In English chat communication contamination is also applied. Svitlana Shvachko considers lexical contamination as "a process and a result of combination of the structural elements of two or more linguistic units based on their structural integration, functional and semantic proximity" [5, p. 2]. The use of contamination in chat communication is an active and dynamic process that reflects the process of evolution in language.

Here are some examples of contamination:

(3) malware = malicious + software

email = electronic + mail

vlog= video + log

WiFi= wireless + fidelity (Marian J. Blend words in English, 17.11.2016).

The high level of emotionality and the emphasis in the message can be transferred by the addresser through:

1)the use of capital letters to make words look "louder"(*ARE U CRAZY YOU SHOULD GO TO SLEEP!*);

2) segmentation of letters using the spacebar (*Ya, they are f a b u l o u s*);

3) repetition (please *please please please*) [6].

Emoticons are useful in expressing emotions, providing for information perception, saving time and effort. The tendency to so-called word "reduction" is universal and caused by needs of human thinking and communication, but, at the same time, it reduces the literacy rate of the Internet community and leads to the loss of accuracy and expressiveness of the language.

Chat communication requires network users to create, perceive and exchange messages quickly. At the syntactical level, chat communication is strongly influenced by spoken language and is characterized by simple, incomplete, interrogative and exclamatory sentences. For example:

<Sara>*anyone?????*

<MadMan>*people are so slow here*

<jj32>*wake up!!!!!* (Onlinechat.co.in, 14.11.2016).

<camel>*idont got time for this shit*

<MegN>*me & u forever and ever!!!!! (*Free Teen Chat Room, 17.11.2016*).*

Simple incomplete sentences take dominant place in chat rooms. They are easy to create and understand while complex sentences take much more time to write and draw less attention because of text abundance that is not typical for online communication. Use of complete sentences causes time delays that may be inappropriate for this type of communication. Messaging takes place in real-time mode and according to its features this type of communication is quite similar to oral conversational speech, and thus the use of one or two words in a chat room is quite a common thing. Declarative and interrogative sentences dominate in chats. Chat communication also abounds in non-exclamatory sentences. They are mostly one-member sentences with the predicate as a principal part of the sentence. It is usually the simple verbal predicate, but rarely it can be the modal verbal predicate and compound verbal predicate. For example:

<John>haven't made up my mind yet (Free Teen Chat Room,11.2016.).

<Swee> must go now….tired (E-Chat, 11.2016.).

<Nick>what an interesting idea…let's do it!!! (Chatiw, 11.2016.)

The tendency of deviation from the syntactic and punctuation norms of the literary language is caused by non-agreement of the parts of utterances.

Due to punctuation, a chat user can communicate his feelings to the interlocutor, where commas and dots express the rate of speech, and where exclamation marks express emotiveness of a speaker. The total absence of punctuation marks shows the illiteracy of chat users or the need of rapid typing and time-saving. Sometimes make a sentence more expressive and dynamic, an ellipsis is used. For example:

<Swee>:: a/s/l?

<Elvis77>: 25/male/New York. and u?

<Swee>*: 23/female/Washington. glad to see u.*

<Elvis77>: me too, want to make friends with u.

<Swee>*: Thank u. glad to be ur friend* (Gupshupcorner, 17.11.2016).

In this conversation the personal pronoun "I" is omitted. However, the content of the message remains the same.

The peculiar features of chat communication are stipulated by social and pragmatic factors, which are studied from the perspective of how they affect the communicators' speech behavior. We can observe blurring of boundaries between the subject and the object of communication caused by authors' anonymity, which makes it possible to terminate communication instantly at any time. There is a change of identity that has several aspects: the change of age, social status, ethnicity and so on. Based on the fact that Internet environment provides communicants with freedom by means of anonymity, they are less dependent on stereotypes when they reach the pragmatic goals [10, p. 59]. This kind of communication allows the speaker to expand their intentions and to behave frivolously.

In the course of communication each user invests their unknown interlocutor with certain features according to their own view of the world, personal problems or expectations of the communicative situation in general.

The phatic function of the language is the distinguishing pragmatic feature of chat communication because communication is done for the sake of communication. Exchange and analysis of lexical units have influence on the communicators' consciousness and thinking, as well as on their moral and spiritual state.

Instant speed of information dissemination and the possibility to change it in real-time mode allow to accelerate information exchange; texts in chat become simultaneously available both to the addressee and the addresser. What is usually dissolved in time and, therefore, requires roles distribution, in chat communication is implemented as "here and now".

The conducted research shows that chat communication, as a peculiar type of communication, is characterized by specific features, among which the anonymity of chat users and the communicative remoteness are the most important ones. Chat erases geographical boundaries, users communicate in the mode of "here and now", feeling free to express themselves. At the same time, chat communication leads to the distortion of the English language because of careless and frivolous use of the language.

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ВІДОМОСТІ ПРО АВТОРІВ

Олена Ємельянова – кандидат філологічних наук, доцент кафедри германської філології Сумського державного університету.

Наукові інтереси: методика викладання іноземної мови, лінгвістика тексту, комунікативна лінгвістика.

Валентина Рудич – студентка 4-го курсу факультету іноземної філології та соціальних комунікацій Сумського державного університету.

Наукові інтереси: лінгвістична прагматика, лінгвістика тексту.

УДК 378.141

ON THE QUESTION OF AUDIO MATERIALS USE IN THE PROCESS OF TEACHING FOREIGN LANGUAGES

Olena YEMELYANOVA, Maryna CHERNYSH (Sumy, Ukraine)

Стаття присвячена одному з найбільш складних видів мовленнєвої діяльності – аудіюванню. Навчання аудіюванню є одним з ключових завдань, що ставить перед собою викладач іноземної мови. Автентичні аудіо тексти дозволяють учням удосконалювати навички сприйняття мовлення носіїв мови, в якій відображаються особливості національної культури, реальна дійсність, що сприяють активізації пізнавального інтересу учнів, їх готовності обговорювати проблеми та вступати в дискусію. Особлива увага приділяється підбору аудіо матеріалу, який був би цікавим, доступним для розуміння дітей різного шкільного віку. Також у статті розглядаються особливості навчання аудіювання на різних етапах вивчення іноземної мови і пропонуються різноманітні види завдань, які забезпечують успішне сприйняття учнями іноземної мови та підвищують мотивацію до її вивчення. Велика увага приділяється методичній, грамотно побудованій педагогічній роботі з аудіо матеріалом. На кожному етапі навчання аудіювання пропонуються різноманітні види завдань, які забезпечують успішне сприйняття учнями іноземної мови та підвищують мотивацію до вивчення цієї мови. Також піднімається питання про місце, зміст, форму і кількість звукозапису на уроці в залежності від його мети.

Ключові слова: *автентичні аудіо матеріали, фонематичний слух, аудіювання, комунікативна компетенція, програмовані звукозаписи, методична робота.*

Статья посвящена одному их самых сложных видов речевой деятельности – аудированию. Обучение аудированию является одним из ключевых целей, которую ставит перед собой преподаватель иностранного языка. Аутентичные аудиотексты позволяют обучающимся совершенствовать навыки восприятия речи носителей языка, в которой отражаются особенности национальной культуры, реальная действительность, вызывая познавательный интерес обучающихся, их готовность обсуждать проблемы, вступать в дискуссию. Особое внимание уделяется подбору аудио материала, который был бы интересным, доступным пониманию детей разного школьного возраста. Также в статье рассматриваются особенности обучения аудированию на разных этапах изучения иностранного языка и предлагаются разнообразные виды заданий, обеспечивающих успешное восприятие обучающимися иноязычной речи и повышающих их мотивацию к изучению иностранного языка. Большое внимание уделяется методической, грамотно построенной педагогической работе с аудио материалом. На каждом этапе обучения аудированию предлагаются разнообразные виды заданий, обеспечивающих успешное восприятие обучающимися иноязычной речи и повышающих их *мотивацию к изучению иностранного языка. Также поднимается вопрос о месте, содержании, форме и количестве звукозаписи на уроке в зависимости от его цели.*

Ключевые слова: *аутентичные аудио материалы, фонематический слух, аудирование, коммуникативная компетенция, программированные звукозаписи, методическая работа.*

The article deals with one of the most challenging types of speech activity – listening. Teaching listening is one of the key goals that the teacher of the foreign language sets. The authentic audio texts allow students to develop skills of perception of native speakers' speech, which reflects peculiarities of the national culture, realities of life, causing cognitive interest of students, their willingness to participate in the discussion of a certain issue. Particular attention is paid to the selection of the audio material that would be interesting, comprehensible for children of different school ages. The article also discusses the features of developing listening skills at different stages of learning a foreign language and a variety of tasks, ensuring the successful perception of the foreign speech by students and increases their motivation to learn a foreign language. Great attention is paid to the methodological, thoroughly planned pedagogical work with audio material. At each stage of teaching listening different kinds of tasks are offered that ensure the successful perception of the foreign language by students and increase motivation to learn the foreign language. The issue of the place, the content, form, and quantity of recording used at the lesson, depending on its purpose is also raised.

Keywords: *authentic audiomaterials, phonemic hearing, listening, communicative competence, the programmable audio recording, methodological work.*

The distinctive feature of modern stage of social development is the increasing importance of English which is the language of international communication. The development of science and technology leads to the advances in the educational process, thereby challenging the educational institutions to introduce modern technologies, which are of vital importance because of lack of foreign language environment.

Teaching a foreign language comprises four key linguistic capabilities: reading, speaking, writing and listening. Students should master all these activities as a whole, and only then we can draw conclusions regarding their level of proficiency in a foreign language.

Many scientists pay attention to the study of effective ways of teaching listening as a key component of learners ' communicative competence and the use of audio and video technologies in the teaching process, among whom are S. Y. Nikolaeva, S. V. Gaponova, I. A. Krukiwska and others.

The object of this research is the principles and approaches to teaching listening in the process of learning a foreign language.

The aim of this work is to analyze the most effective principles of using audio materials in the process of teaching a foreign language to develop students' phonemic hearing at the English classes, and to point out the pitfalls that teachers may encounter in the process of teaching listening.

The relevance of the research is stipulated by the demands of modern society as to the high level of students' communicative competence, where the issue of quality teaching listening comes to the fore.

Modern scientists consider the use of audio recording as a means of development of foreign language communicative competence, which has its advantages and drawbacks. S. Yu. Nikolaeva describes various methods and techniques used in foreign language teaching [7]. I. P. Lysovets explores the problem of teaching listening and speaking [6]. N. N. Prussakov reveals the pitfalls of teaching listening in a foreign language [8]. S. V. Gaponova dedicates a lot of her works to the analysis of audio materials use in class, offering audio recording samples to develop listening skills and paying special attention to the development of the individual in the course of teaching process [2; 3]. I. A. Krukiwska examines the impact of the songs and their use in foreign language teaching [5].

The activity of every person is closely connected with a large number of psychological factors. Psychologists claim that the use of audio materials in the teaching process improves the outcome significantly and facilitates students' communicative activities. Taking into account students' interest in media, that is the most spectacular for them and is able to arouse interest and sustain attention for quite a long period of time, the use of audio textbooks is psychologically reasonable and appropriate. Using chunks of audio recordings, teachers activate a person's auditory centers, which, in turn, affect the process of absorbing and memorizing the material.

Audio recordings are also used as a means of harmonizing the relationship, goals, intentions and views of all participants of the teaching process. Such harmonization provides for the preservation of their emotional perception of the educational reality and response to this reality that guarantees the optimal psychological climate for learning and getting the best results. This process in psychology is called neurolinguistic programming and was first developed in the 70s of the XXth century, by American researchers R. Bandler and J. Grinder. Psychoanalysts have come to the conclusion that the core of any learning process is an emotional factor that either encourages students to assimilate knowledge, or gives them a sustainable motive for confrontation. The place and the role of the emotional factor as of an important component in learning process is reflected in the definition "holistic learning".

The use of audio recordings at the English lessons at school is not only appropriate, but mandatory nowadays. The work with such materials has several advantages. Namely, it diversifies students' activities in the process of learning a foreign language, makes lessons interesting for all students, increases motivation for learning a foreign language, gives the opportunity to work with authentic pieces of the foreign language [3, p. 3].

Audio educational media can be attributed to the most commonly used teaching aids at school practice. They are actively used at the lessons in different subjects, occupy a significant role in extracurricular educational work.

With the help of audio materials students' phonetic skills are improved, especially the rhythm and intonation; phonemic hearing is developed and the amount of auditory memory is increased. Moreover, they contribute to the formation of strong acoustic-motor images of words, facilitate the development of learning skills in the classroom, extend their range, which, in turn, has a positive effect on the development of reading and speaking skills [8, p. 254].

Audio recordings can be divided into belles recordings (that is the recording of children's radio programs for foreign language classes) and teaching recordings, which include not only the information, but tasks and questions as well. The unique opportunities offer didactic audio recording, designed for the organization of independent work.

The question of the place of the audio recording at the lesson is estimated depending on the objectives of the lesson to be achieved, taking into consideration that audio recordings cannot replace the explanations of the material, it is only a constituent of the lesson. Making a lesson plan that foresees the use of audio recordings, the teacher listens to them, selecting those that will be played in class; makes a list of questions to be asked. At the planning stage the place of recording at the lesson is allotted. It is determined by the topic, the specifics of the material being studied, the nature of the audio recording and the aim pursued by the teacher. The content, form and the quantity of the audio recordings used at the lesson depends on the level of students' competence in listening and comprehension. It is advisable to assign students a specific task before listening to the recording. These tasks should be varied, but feasible, taking into account students' level of knowledge and progress, their age. After listening to the recording, students should be given some time to think through what they heard, determine their attitude to it, and only after a discussion should be held.

Considering the fact that while making educational audio recordings some principles of programmed learning are used (the division of the material into small portions, the introduction of the regulations, indicating to students the nature and sequence of mental and practical action, the provision of reinforcements), they are conventionally called the programmed audio recording. This type of recording resembles greatly the conversation between a teacher and a student or such types of work as tasks analysis, options analysis, work with the text.

The methodological work with the audio material is traditionally organized by a teacher in three stages: (1) preparatory work; (2) text or demonstration (direct work with the audio material), (3) and after the text work, or (after the demonstration work).

The preparatory phase is the phase of students' psychological preparation for speech perception. Before listening to the audio material, it is important for the teacher to smooth lexical and linguistic challenges connected with the comprehension of the speech of native speakers. To do that students should be offered the tasks to enhance their vocabulary, to refresh and restore their knowledge on the topic of audio text. These exercises represent a kind of introduction to the topic and are held in the form of a conversation. Answering the teacher's questions students determine what they already know on this issue. In other words, such questions are touched upon that will be discussed in the authentic audio or video text, and thus the discussion is headed in the right direction.

The following text (or demonstration) phase includes exercises performed while listening. Most often, these types of tasks focus on obtaining particular information. The teacher checks students' skills to navigate the text, to understand which part of the text contains the necessary information.

And the last, after the demonstration phase, includes exercises aimed at testing students' understanding of the content of the presented extract and are divided into three types: reproductive, partially-productive and productive or creative [1].

There are two ways of introduction texts for listening:

– the first one is when the teacher presents the unknown vocabulary to students before listening;

– the second – when the students listen to a new text without prior preparation.

Choosing between the methods, teachers should consider the following factors: the level of difficulty of the text for listening and comprehension, students' level of competence, and what tasks are set, what a person wants to achieve while listening.

The first method facilitates the student's work and leads to more passive reception of the material. This method is best used with the students who have quite low level of listening skills (when the aim is to develop these skills), and the teacher strives to achieve maximum understanding of the text by students. After listening to the text, it is appropriate to offer tasks where the children could demonstrate their listening skills. It can be: (1) giving complete answers to questions on the content of the text; (2) sentence completion; (3) retelling of the text; (4) explanation of the meanings of polysemantic words from the text; (5) finding synonyms to the given words which are new for students.

The second method is focused on enhancing speech comprehension on the basis of accumulated knowledge. Its primary goal is the general understanding of the text, without focusing attention on single unfamiliar words.

After checking text comprehension, one more listening can be done to highlight new words, which students should perceive, write down and explain their meanings. It is, of course, a difficult task, but it is interesting and contributes to the intensity of perception and understanding of new words in the context of one topic. Text listening is very important in class as it is a means of enhancement of listening and comprehension skills.

The use of audio materials that correspond with the topic of the lesson is also of great importance. For example, students could be asked to listen to the recording "Food" while studying this topic. The advantage of using small records is obvious: students are familiar with the vocabulary on the topic, and they do not need the teacher's explanation, this creates a comfortable psychological atmosphere in class that is the most important factor in successful foreign language acquisition. The main condition is that the material should be interesting, and students should be familiar with the topic that stimulates their interest.

In high school audio materials may be used for grammar revision. There are many grammar topics available, recorded as audio lessons, where the material is explained by British teachers or native English speakers. This also encourages students to listen attentively and diversifies activities in the classroom. After the explanation of grammar material in such a way, that is, through the use of audio recording, it is advisable to ask questions to identify grammar points that are not quite clear.

We do a lot of listening and comprehension in everyday life, and the level of accuracy of the perceived information determines further actions of the interlocutors. It is practically impossible to form only one linguistic skill at the lesson. While working with audio recordings lexical, grammatical, phonetic skills are enhanced. Audio texts provide information for discussion, which, in turn, suggests further development of speaking and writing skills. In this case, listening is a means of teaching.

Of course, it is necessary not only to listen to the teacher's speech at the lesson, but also audio recordings of native speakers during classes (intensive listening), as well as listen to authentic texts (extensive listening).

Preparing for the lesson, the teacher of English should take into account the fact that the audio material should meet the following criteria:

– compliance with the age peculiarities of students and their linguistic experience in native and foreign languages;
– the content of the new interesting information for students;
– presentation of different forms of the language;
– availability of extra items of information;
– provide natural situation, characters and circumstances;
– the ability of the material to evoke emotional response;
– preferable educational values.

Thus, the use of authentic audio materials at foreign language lessons is an effective and feasible approach to develop students' phonemic hearing, listening and comprehension skills, to enhance their communicative competence. Modern information technologies create new opportunities for teaching listening and pronunciation, and allow teachers to withdraw from traditional forms of learning and enhance individualized learning activities of students, to optimize the assimilation of language structures and grammar rules.

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ВІДОМОСТІ ПРО АВТОРІВ

Олена Ємельянова – кандидат філологічних наук, доцент кафедри германської філології Сумського державного університету.

Наукові інтереси: методика викладання іноземної мови, лінгвістика тексту, комунікативна лінгвістика.

Марина Черниш – студентка 4-го курсу факультету іноземної філології та соціальних комунікацій Сумського державного університету.

Наукові інтереси: методика викладання іноземної мови, лінгвістика тексту, комунікативна лінгвістика.

УДК 821(100 87) (075.8)

DER DEUTSCHE MINNESANG

Astrid BRUNNER (Neu-Ulm, Deutschland)

Міннезанг – це поезія, яку приписують певному автору. Основою слугувала лірика, яка існувала не на цінному пергаменті, а передавалася у живому спілкуванні поміж людей. Варто зазначити, що усно успадкована поезія була попередником письмової лірики, оскільки їхня внутрішня форма простежується ще у піснях 13 століття. Проте вона не зникла з появою літературної лірики. Це такого роду лірика, яка є типовою для світської громади і своїми досягненнями спонукала до творчості. Уже за це вона мала особливе значення, щоб визначити становище лицаря у суспільстві, а також були носіями придворної культури. Уже у часи римської античності були спроби з'ясувати ставлення однієї людини до іншої з позиції дружби, стосунків між чоловіками, що і було основою основних стосунків між людьми. Лише лицарське середньовіччя поставило на провідні позиції стосунки між чоловіком та жінкою. Не чоловік, а жінка стає тією протилежністю, яку людина виділяє по відношенню до іншої людини. Через це міннезанг як пізнання людини відіграв особливу роль в історії і це не випадково, що форми міжлюдських стосунків були сформовані здебільшого в епоху середньовічного лицарства і те, що слово „лицарський" ще й сьогодні позначає особливе ставлення до іншої людини.

***Ключові слова**: література Високого Середньовіччя, придворна лірика, міннезанг, любовна лірика,*

міжлюдські стосунки, лицарсько-дворянське самовираження, джерела міннезангу.

Der eigentliche Minnesang war schriftbestimmte Dichtung, die von einem Verfasser namentlich verantwortet wird und früh zur Aufzeichnung kam. Aber es muss Lyrik vorauf gegangen sein, die ihr namenloses Dasein nicht auf kostbarem Pergament, sondern im lebendigen Umgang der Menschen hatte. Wir glauben noch zu erkennen, dass mündlich vererbte Dichtung auch später neben der schriftbestimmten Lyrik einher lief; denn ihre innere Form wirkt noch in Liedern des 13. Jahrhunderts fort. Sie starb nicht, als die literarische Lyrik begann. Es ist eine Lyrik, die eine weltliche Gemeinde voraussetzt und durch ihre Leistung mitschaffen hilft. Schon deswegen musste ihr besonderes Anliegen sein, den Ort des ritterlichen Menschen in der Gesellschaft zu erkennen, die Träger der höfischen Kultur waren. Die römische Antike suchte die Stellung des Menschen zu den anderen Menschen von der Freundschaft aus zu verstehen, von der Verbundenheit zwischen Mann und Mann her, die ihr der eigentliche Grundbezug des Menschen war. Erst das ritterliche Mittelalter hat an die Stelle das Verhältnis zwischen Mann und Frau gesetzt. Nicht der Mann, sondern die Frau wird zum Gegenüber, vor dem sich der Mensch auf seine Beziehung zum anderen Menschen besinnt. Dadurch erhält der Minnesang als Selbstbesinnung des Menschen einen besonderen Rang in der Geschichte, und es ist wahrlich kein Zufall, dass bis heute die Formen des zwischenmenschlichen Umgangs wesentlich vom Rittertum des Mittelalters geprägt sind und dass das Wort „ritterlich“ bis heute eine besondere Art des Verhaltens zum anderen Menschen bezeichnet.

Schlüsselwörter: *Literatur des Hochmittelalters, höfische Lyrik, Minnesang, Liebesdichtung, der zwischenmenschliche Umgang, ritterlich-adelige Selbstdarstellung, Quellen des Minnesangs.*

Миннезанг – это поэзия, которую приписывают конкретному автору. Основой служила лирика, которая существовала не на ценном пергаменте, а передавалась при живом общении между людьми. Нужно обратить внимание, что усно унаследованная поэзия была предшественником письменной лирики, потому что их внутренняя форма прослеживается еще в песнях 13 столетия. Но она не исчезла с появлением литературной лирики. Это такого рода лирика, которая есть типичной для мирского общества и своими достижениями стимулирует к творчеству. Уже за это она получила особенное значение, чтобы определить положение рыцаря в обществе, а также были носителями придворной культуры. Уже во времена римской античности были попытки выяснить отношения между мужчинами, что и было основой отношений между людьми. И только рыцарское средневековье поставило на основные позиции отношения между мужчиной и женщиной. Не мужчина, а женщина становиться той противоположностью, которую человек выделяет по отношению к другому человеку. Поэтому миннезанг как познание человека сыграл особенную роль в истории и это не удивительно, что формы междулюдских отношений были образованны в основном в эпоху средневекового рыцарства и то, что слово „рыцарский“ еще и сегодня означает особенное отношение к другому человеку.

Ключевые слова*: литература Высокого Средневековья, придворная лирика, миннезанг, любовная лирика, межлюдские отношения, рыцарско-дворянское самовыражение, истоки миннезанга.*

Minnesong is the poetry which is assigned to some certain author. The basis was the lyrics which existed not on a precious parchment, but which was passed through live communication between people. It must be figured out exactly that orally passed poetry was medium of the written lyrics as its inner form is noticed in the songs of the 13th century. However it disappeared with the emergence of literary lyrics. It is the lyrics of the type which is typical for high society and which achievements pushed people to creativity. For that already it had special importance to decide as for the place of a knight in society and to be a representative of courtier culture. Already in the times of Roman antiquity there were some attempts to find out treatment of one person to another from the point of friendship, relations between men, which were the basis of principal relations between people. Only chivalrous Middle Ages underlined the relations between a man and a woman. Not the man, but the woman becomes the contrast which a person gives off in relations with other person. Thus minnesong as cognition of people plays a special role. It is not accidentally that the forms of interindividual relations were formed substantially in the time of chivalrous Middle Ages and that the word "chivalrous" means "special attitude to another person" even today.

Key words*: High Middle Ages Literature, cort lyrics, minnesong, love lyrics, interindividual relations, chivalrous – nobiliary self-expression, origins of minnesong.*

Die Hauptform höfischer Lyrik des Hochmittelalters war der „Minnesang“. Bei dieser für die Literatur des Abendlandes einzigartigen Erscheinung handelt es sich um eine hochstilisierte Kunstform ritterlich-adeliger Selbstdarstellung. Der Minnesang war also nicht so sehr erlebnishafte, individuelle Liebesdichtung, sondern eine vom ritterlichen Lebens- und Weltgefühl getragene Gesellschaftslyrik, die der Unterhaltung und Selbstvergewisserung einer anspruchsvollen, höfisch gebildeten Gesellschaft diente.

Das Wort „*Minne*“ leitet sich vom althochdeutschen „*meinan*“ ab, was im Sinne von ‚liebevoll gedenken’ zu verstehen ist, oder althochdeutsch „*minna*“ im Sinne von ‚liebendes Gedenken’ oder ‚liebevolle Erinnerung, Zuneigung’, (engl. *mind* ‚Sinn, Gedenken’, lat. *memini, reminiscor* ‚sich erinnern’).

Von den Anfängen deutscher Dichtung bis zur Mitte des 12. Jahrhunderts schweigt für uns das „weltliche“ Lied in deutscher Sprache; denn nur was zu Papier kam, konnte dem Schweigen entrinnen. Erst mit dem Rittertum kam der Wille zum schriftlichen Bewahren. Freilich waren nicht alle Ritter wie HEINRICH VON VELDEKE oder HARTMANN

VON AUE schreib gewohnt; aber was sie schufen, war für Vermittlung durch die Schrift bestimmt [24].

Der Minnesang ist uns im Wesentlichen in drei wichtigen Handschriften-sammlungen überliefert: In der *Älteren oder Kleinen Heidelberger Liederhandschrift A* (ohne Bilder) [12], wohl im 13. Jahrhundert in Straßburg geschrieben; in der *Weingartner Liederhandschrift B*, die um 1300 in Konstanz geschrieben und mit Bildern der einzelnen hier vertretenen Dichter versehen ist; in der *Großen Heidelberger Handschrift C* (mit Bildern und Wappen; 14. Jahrhundert), die auch *Manesse-Handschrift* heißt, da ihre Niederschrift von der Züricher Patrizierfamilie MANESSE angeregt wurde [7]. Ferner sind noch zu erwähnen die *Würzburger* und die unschätzbare *Jenaer Liederhandschrift J* (letztere mit Noten) [11].

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Das älteste uns bekannte deutsche Minnelied bildet den Schluss eines lateinischen Mädchenbriefes aus Tegernsee/Bayern. In diesem zarten Lied versichert die Braut den Geliebten ihrer Treue in einem Bild, das in der Literatur aller Völker sich findet:

Dû bist mîn, ich bin dîn	*Du bist mein, ich bin dein:*
des solt du gewiz sîn	*dessen sollst du gewiss sein.*
dû bist beslozzen	*du bist beschlossen*
in mînem herzen:	*in meinem Herzen:*
verlorn ist daz slüzzelîn:	*Verloren ist das Schlüsselein*
dû muost immer drinne sîn	*du musst immer drinnen sein.*

[14, c. 1-6]

Die ritterlichen Minnesänger kamen aus allen Kreisen des hohen, mittleren und niederen Adels. Nachdem sich in Europa seit der Bekehrung zum Christentum zum ersten Male ein weltlicher Stand als vorbildliche Elite empfand, wollten seine Dichter nicht nur bei einer Verherrlichung seiner kriegerischen Leistungen verharren, sondern von ihrer Warte aus, ein eigenständiges, diesseitiges Menschenbild entwickeln. Dementsprechend erschlossen sich im höfischen Epos neue dem vom kämpferischen Tatendrang beseelten

Rittertum ursprünglich nicht zugehörige Bereiche. So wurde also der „Frauendienst“ zu einem veredelnden erzieherischen Lebensinhalt für den auf Kampf, Jagd und Weltgenuss eingestellten ritterlichen Mann. Demgemäß kleideten die Minnesänger ihre Liebe zu einer Frau in die gesellschaftliche Form des „*Lehensdienstes“* für eine gebietende Herrin und machten damit aus einem geheimen Herzenserlebnis ein gesellschaftliches Anliegen. Der ritterliche Minnesänger hatte also die Aufgabe, als Gefolgsmann seiner Herrin, die immer verheiratet und meist tatsächlich höher gestellt war, alle Liebe und Verehrung in kunstvoll gebauten Liedern darzubringen, Hoffnung auf Erfüllung auszudrücken mit dem Bewusstsein, sie niemals zu finden – ihre Schönheit und Tugend zu preisen und ihre Härte und Unnachgiebigkeit zu beklagen. Dabei wurde die Frau in den Minneliedern nicht so sehr als individuelle Persönlichkeit angesehen, sondern als irdisches Abbild alles Schönen und Guten. Wer sie als Ritter ehrte, beschützte, um ihre Gunst warb und sang, konnte „*mâze*“ (Maßhalten) „*zuht*“ (Anstand und Selbstbeherrschung) und „*triuwe*“ (Treue) unter Beweis stellen. Damit adelte und erhöhte er sich selbst.

Die Quellen des Minnesangs reichen weit zurück bis in das von Arabern besetzte Spanien. Sie führen aber auch hier zur kirchlichen Marienlyrik und den von geistlichen Dichtern für fürstliche Frauen in lateinischer Sprache geschriebenen Huldigungsgedichten. Um 1100 tauchten die ersten Minnelieder im Süden Frankreichs auf. In der französischen Provence bezeichneten sich die Minnesänger als „*Troubadours*“ („Erfinder von Liedern und Melodien“, von *trobar = trouver:* finden, erfinden). Die südfranzösischen Minnelieder fanden zunächst in den nordfranzösischen „*Trouvères*“ eifrige Nachahmer, bevor sie über den Rhein nach Deutschland gelangten.

Am Anfang des deutschsprachigen Minnesangs stand eine von dienender Verehrung noch recht unbeschwerte Liebeslyrik (um 1150/70 „*Der von Kürenberg*“), die mit ihrem Werben auf Erfüllung drang und nicht eine verheiratete Frau, sondern ein Mägdelein in den Mittelpunkt stellte.

Um die Zeit von 1200 jedoch wurde *Minne* noch als eine nahezu mystische Verehrung der Frau verstanden, eine Verehrung, die in poetischer Form als *Minnedichtung* auftrat. *Minne* tritt neben die Ehre als erhöhter Frauendienst. Sie ist unter französischem Einfluss eingefügt in das Lehenssystem oder Vasallentum: wie der Ritter seinem Herrn zu unverbrüchlicher Treue verpflichtet ist, so auch der Gattin seines Herrn, der Edeldame (*frouwe/Herrin*). Freilich kann diese „*minnende Verehrung“*, die die wirkliche Frau von Fleisch und Blut zu einem ätherischen Wunschbild verklärt, auch umschlagen in wahre Liebe; aber diese ist unerlaubt. So kommt in die *Minne* etwas Verbotenes, Ungesundes, oft in Sehnsucht sich Verzehrendes („*senende Minne*“) hinein. Und wenn die Liebenden sich doch kennen lernen und treffen, so müssen sie der Entdeckung und Rechenschaft gewährtigt sein. Darum stellen sie einen Wächter auf, der sie rufen muss, wenn die Zeit zum Abschied gekommen ist; dann lässt der Wächter sein „*Tagelied*“ (Abschied der Liebenden bei Tagesanbruch) erschallen und trennt damit die Liebenden gewaltsam von einander. Dabei dürfen wir nicht vergessen, dass der Minnedichter tatsächlich auch ein Minnesänger war, denn er trug seine Werke in Form von Liedern vor, zu denen er in der Regel auch selbst die Melodie verfasst hatte. Diese Melodien sind fast sämtlich verloren gegangen. Es hat nicht an Rekonstruktionsversuchen gefehlt, doch wir müssen uns damit abfinden, dass vom Minnesang – mit ganz wenigen Ausnahmen – nur der Text geblieben ist. Allerdings zweifelt man heute nicht mehr daran, dass die Betonung auf dem Wort lag und die Melodie nur der Begleitung diente.

HEINRICH VON VELDEKE, der vom Niederrhein stammte, ahmte die französischen Troubadoure nach. Seine Lieder wirken steif und sagen mit vielen Worten recht wenig. Ebenfalls im Rheinland lebte der in der Provence geborene FRIEDRICH VON HAUSEN. Bei ihm klingt ein philosophischer Ton durch die Minnelyrik. Er starb 1190 während des dritten Kreuzzuges.

Die schlichten, gefühlvollen Lieder des DIETMAR VON EIST (AIST), eines Oberösterreichers, bezogen die Natur in den Minnesang mit ein. Und wenn DIETMAR nach romanischen Muster das *Tagelied* in die deutsche Literatur einführt, so lehnt er sich auch in diesem mehr an Volkstümliches an denn an das fremdnationale Vorbild; kurz: Er singt, weil er liebt. DIETMARs Strophen sind weicher, stimmungshafter, musikalischer und vielgestaltiger als die des KÜRENBERGERs; seine Gedichte bilden in der veredelnden Macht der Minne („*si benimt mir mange wilde tât*“ [14, c. 39, c. 4]) und in Verbindung von Natur und Herzenserlebnis den Übergang zum höfischen Minnesang:

Ûf der linden obene
dâ sanc ein kleinez vogellîn.
vor dem walde wart ez lût:
do huop sich aber[mals] daz herze mîn
an eine stat, da'z ê dâ was [war].
ich sach die rôsebluomen stân:
die manent mich der gedanke vil,
die ich hin z' einer frouwen hân [habe].

[14, c. 34, c. 3-10]

Ich stuont mir nehtint spâte an einer zinne:
dô hôrt ich einen ritter vil wol singen
in Kürenberges wîse al ûz der menigîn.
er muoz mir diu lant rûmen ald ich geniete mich sîn

[14, c. 8, c. 1-8]

(Ich stand heut abends spät auf einer Zinne, da hört' ich einen Ritter herrlich singen in des Kürenberges Weise; ihn allein vernahm ich aus der Menge; entweder erfreue ich mich seiner Liebe, oder er muss mir das Land räumen.)

Innige Liebe auch noch gegen den verlorenen Freund spricht aus dem berühmten *Falkenlied*, dem schönen, der Weltliteratur angehörigem Bild:

Ich zôch mir einen valken mêre danne ein jâr.
dô ich in gezamete, als ich in wolte hân,
und ich im sîn gevidere mit golde wol bewant,
er huob sich ûf vil hôhe und fluog in andriu lant.
Sît sach ich den valken schône fliegen:
er fuorte an sînem fuoze sîdîne riemen,
unt was im sîn gevidere alrôt guldîn.
got sende sie zesamene die gerne wellen sîn

[14, c. 8, c. 33-36; c. 9, c. 1-12].

(Einen Falken zog ich mir länger denn ein Jahr; da er nun mein eigen und wohl gezähmet schon war und ich mit Gold ihm schmückte sein stolzes Federkleid, da stieg er in die Lüfte und flog von mir gar weit. Seither sah ich den Falken oftmals fliegen, er trug an seinem Fuße seidene Riemen, und sein Gefieder deckte all rotes Gold; ach, sende Gott zueinander, die sich lieb sind und hold.)

In der hohen Zeit des Minnedienstes (etwa 1150-1220) wurde von jedem christlichen Ritter erwartet, dass er sich diesem Ideal unterwarf. Dies war so selbstverständlich, wie man ein gläubiger Christ zu sein hatte, und es galt für den Kaiser bis hinab zum kleinen Ministerialen. Peter WAPNEWSKI charakterisiert es so: „*Minnedienst ist Unterwerfung unter die Frau als Unterwerfung unter die Idee eines Höheren, Verheißung des Guten, dem zu dienen ruhmvoller ist, als über Besitz zu herrschen. Das Leben des Minnedienenden ist ein Leben des Hoffens und Sehnens, des Wünschens und Verlangens, dem keine Erfüllung wird,* *keine Erfüllung werden darf: denn Erfüllung wäre das Ende. Gehen um des Weges, nicht um des Zieles willen, Leben um der Mühsal, nicht des Erfolges willen*“ [26].

Die jeweilige Minneherrin hatte übrigens gleichen oder höheren Standes zu sein. Es kam auch vor, dass sie gar nicht wusste, wer sie zur Herzensdame erkoren hatte. Schon WALTHER VON DER VOGELWEIDE und seine Zeitgenossen WOLFRAM VON ESCHENBACH und HARTMANN VON AUE beginnen sich mit der Einseitigkeit einer hochstilisierten und sublimierten Erotik kritisch auseinanderzusetzen, was sich bei WALTHER in seiner „Fehde“ mit REIMAR VON HAGENAU zeigt. In seiner Minnelyrik versucht WALTHER auszudrücken, dass Geist und Sinnlichkeit einander nicht ausschließen müssen, dass echte Liebe beides in sich vereint. Aber er wendet sich auch ganz entschieden gegen ein anderes Extrem, das NEIDHART VON REUENTHAL (tätig 1210-1240) in seiner „Dorfpoesie“ vertrat. Mit einer Vorliebe für Satire und Groteske schildert NEIDHART in manchmal recht derber Sprache das Liebesleben der Bauern. In der *Manessischen Liederhandschrift* ist NEIDHART denn auch im Kreise fröhlicher Landleute abgebildet. Ob WALTHER noch erfahren hat, dass NEIDHART um 1230 an den Wiener Hof kam und dort Triumphe feierte? Konrad BURDACH schreibt dazu: „*Walthers Verhältnis zu Neidharts Poesie konnte nur ein feindliches sein: denn was er mit sittlichem Ernst zu veredeln trachtete, das verzerrte dieser zur Belustigung einer blasierten Gesellschaftsklasse* [7].“ WALTHER opponiert kräftig gegen diesen Stil: *„Owê hovelîchez singen, daz dich ungefüege dœne sollten ie ze hove verdringen!“* (Edles ritterliches Singen – weh, dass bäurisch rohe Töne nun bei Hofe sich betwingen! Vers 1-3). WALTHERS bedeutendster Vorgänger war der thüringische Ritter HEINRICH VON MORUNGEN. Phantasievoll, tief empfunden und formvollendet klingen seine Lieder, und auch sie haben im Wesentlichen nur ein Thema: die Frau. Die Minne ist ihm, wie Helmut DE BOOR schreibt, „*eine magische, berückende, ja tödliche Macht*“. Er erhebt das Erlebnis der Minne in eine mystisch-religiöse Sphäre, entrückt sie ins Überirdische und sieht in der Geliebten Venus, die Göttin der Liebe. MORUNGEN starb 1222 als Mönch im Thomaskloster zu Leipzig.

Wir dürfen uns allerdings auch die eifrigsten Vertreter des reinen Minne-Ideals nicht als Asketen vorstellen, sondern als ganz normale Männer mit sexuellen Bedürfnissen. Die „*niedere Minne*“ bezieht sich einerseits auf Frauen niedrigerer sozialer Schichten, andererseits beinhaltet sie durchaus die sinnliche Seite der Liebe. In seiner Minneherrin hingegen diente der Ritter einem hohen Ideal: die Vorstellung einer realen Liebesbeziehung zu ihr wäre ihm absurd erschienen. Niedere Minne fand statt, wurde aber im klassischen Minnesang nicht besungen. WALTHER jedoch versuchte diese beiden Gegensätze in der „*ebenen*“ Minne, die auf gegenseitiger Zuneigung beruht, zu vereinen. WALTHER gilt bis heute im allgemeinen Sprachgebrauch als Inbegriff des mittelalterlichen Minnesängers. Seine Minnelyrik stellt unbestritten einen Höhepunkt im poetischen Schaffen seiner Epoche dar. Als „*Spielmann des Reiches*“ ist er der König aller Vaganten. Er reist zu Pferd und leistet sich einen Diener, der bei ihm, dem Schwert tragenden Nicht-Ritter, die Knappenstelle vertritt. WALTHER ist in der Literaturgeschichte als *der* Minnesänger bekannt – und war doch viel mehr. Für seine Epoche aber ist die Minne das Zentralthema der Dichtung.

WALTHER VON DER VOGELWEIDE, wahrscheinlich 1170 in Österreich geboren, gilt als der größte deutsche Lyriker des höfischen Mittelalters. Unsicher ist, ob er einem Rittergeschlecht gleichen Namens in Tirol entstammte, gewiss aber erhielt er eine gründliche Schulung in der Dichtkunst am Hof der Neubabenberger in Wien. Sein Lehrer – später aber literarischer Gegner – war ein Meister der hohen Minne, REINMAR VON HAGENAU aus dem Elsass. Obwohl WALTHER fast immer im Dienst des Hochadels stand, lebte er ständig in Sorgen vor einer ungesicherten Zukunft. In einer Rückschau auf sein

Leben bannte er diese Angst vor dem Bettelstab in das drastische Bild vom „Hornung in den Zehen“, von den in der Winterkälte erfrorenen Zehen. „HERR“ WALTHER war er erst mit 50 Jahren, als ihm Kaiser FRIEDRICH II. ein Landgut – oder einen Ehrensold – schenkte. Im Jubelruf „*Ich hab' mein Lehen*“ verkündete er aller Welt seine Freude darüber, dass er als fahrender Sänger nun nicht mehr auf Gunst und Laune „böser“ Herren angewiesen war. Jahrzehntelang hatte er das Deutsche Reich durchritten, wie er, auf seine Erfahrungen pochend, dem Publikum zu verstehen gab: „*Ich hab' mir alles angesehen, von der Seine bis zur Mur.*“ – Im Dienste widerstreitender Parteien musste er mit der Laute und der Feder für die Einheit des Reiches kämpfen und sein national-politisches Programm auch mit Polemik gegen den Papst und Klerus mischen: „*Owê, der bâbest ist ze junc: hilf, hêrre, dîner kristenheit.*“ Verständlich wird sein Polit-Journalismus auf dem Hintergrund der Wirren des Reiches, des Wettbewerbes zweier deutscher Königshäuser um den Kaiserthron. Seine politisch engagierte Poesie hat ihn berühmt und gefürchtet gemacht. Dass ihn politische Intrigen letztlich anwiderten, verraten seine Altersverse: „*Ich war so voller Scheltens, dass mein Atem stank* [20].“

Unter den 188 Liedern und Sprüchen seines überlieferten Werkes nehmen die Mädchenlieder einen einzigartigen Platz ein. In der Ich-Form erzählt ein namenloses Mädchen von ihrem nächtlichen Liebesglück mit dem „*Friedel unter der Linde, an der Heide*“. Rosen und das den Gesang der Nachtigall imitierende „*Tandaradai*“ werden in dieser „*Beichte*“ Elemente der lebendigen Natur. Das Mädchen ist selig, beglückt: „*Da hat er aus Blumen ein solch prächtiges Bett gemacht, dass sich jedermann, der an diesen gelangt, inniglich freuen wird* [20].“ Mit einem Augenzwinkern mag WALTHER dieses Gedicht seinem adeligen Publikum vorgetragen haben, aber auch mit der Ermahnung, dass selbst innige Liebe ein Mädchen in Verruf bringen kann: „*Dass er bei mir lag, wüsste es jemand – was Gott verhüt' – so schäme ich mich.*“ WALTHERS anmutiges Wenden der Szene ins Schalkhafte ist Zeugnis für die Nähe seiner Dichtung zum Volkston, den er auf seinen Reisen unter Vaganten kennen gelernt haben mag. Der Liebenden körperliche Vereinigung – im hohen Minnesang ein Tabu – wird hier vollzogen. Offenbar hatte WALTHER es sich vorgenommen, seine Zuhörer zu überzeugen, dass „*herzeliebe*“ sowohl im einfachen Mädchen aus dem Volke wie auch in den zu Madonnen stilisierten Damen der elitären Kreise der höfischen Gesellschaft möglich war. Der „*frouwe*“ – Dame und Herrin – bot er Partnerschaft auf gleicher Stufe mit den Männern an, wenn er zu ihr sprach: „*Freund*“ *und* „*Gefährte*“, *die sind dein*/ „*Freundin*“ *und* „*Frau*“ *aber seien mein*/.“ In der Anrede „*wip*“ für das „*zweite Geschlecht*“ glaubte er beide Vorzüge vereinen zu können. WALTHERS gezielte Aufwertung des Wortes „*Weib*“ hat sich indessen nicht durchgesetzt; das niedere Volk schielte nach oben und übernahm die vornehmere Anrede „*Frau*“, die auch von beiden Geschlechtern als angemessene Anrede empfunden wird. – WALTHERS Mädchenlieder sind weder der hohen noch der niederen Minne zuzurechnen. Lebensfrisch und formvollendet sind sie jedoch keine persönliche Bekenntnislyrik im modernen Sinn. Als Dichter befleißigt sich WALTHER immer vornehmer Zurückhaltung, er scheut die Selbstäußerung, die immer mit einem Verzicht ritterlicher Selbstachtung erkauft worden wäre. In seiner Dichtung ist der um Liebe Werbende ein gottesfürchtiger, liebenswürdiger Ritter, also wohlerzogen. Die Liebende ist die von allem ständischen Tand befreite Frau. Minnedienst erachtet Walther nicht als überspannte Selbstkultivierung. Er sieht in seiner Ausübung ein Mittel der Erziehung zur Entfaltung aller ritterlichen Tugenden. – Dass ein solches Ideal zerbrechlich ist, dass man es sich gegen seine Natur erstreiten muss, dass es eines Tages ganz vergessen werden kann, das ahnte vielleicht auch der alternde Dichter. Den Wandel der Zeiten in den deutschen Landen beklagte WALTHER in seiner letzten Elegie: „*Tanzen und Lachen und Singen zergehen vor Sorgen/.../stolze Ritter tragen die* *groben Gewänder der Bauern/* [15].“ So blieb ihm das Schicksal seines Standes, der soziale Abstieg der Ritter, nicht verborgen. Am Ende seines Lebens sah WALTHER tiefer in das Wesen der Welt, indem er es allgemeiner, universeller besingt: „*O weh, wie vergiftet wir von den süßen Dingen werden / Ich sehe die Galle im Honig schwimmen / Die Welt ist von außen schön, weiß, grün und rot / Innen von schwarzer Farbe, finster wie der Tod /* [15].“ – Die „*Meisterin der Nachtigallen*“, wie GOTTFRIED VON STRASSBURG WALTHER VON DER VOGELWEIDE nannte, verstummte nach 1230.

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ВІДОМОСТІ ПРО АВТОРА

Астрід Бруннер – вчитель-методист, медіатор реального училища м. Новий Ульм (Німеччина), DOCTOR HONORIS CAUSA Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький.

Наукові інтереси: семантика та граматика в діахронії, історія мови, прамови, методика викладання.

УДК 811.112.2'27/28

DECAY OF CONTEMPORARY GERMAN

Hubert BRUNNER (Regensburg, Germany)

У статті йдеться про поступову трансформацію сучасної німецької мови як такої, що втратила світовий престиж (у сферах промисловості, комерції, науки) у порівнянні з англійською як світовою мовою. Автор робить спробу знайти причини цього явища можливе рішення проблеми.

Ключові слова: *запозичення, глобалізація, обмеження у вжитку, політичні вимоги, міграція.*

Статья рассматривает постепенную трансформацию современного немецкого языка как таковогo, что потерял мировой престиж (в индустрии, коммерции, науке) по сравнению с английским как мировым языком. Автор делает попытку выяснить причины этого явления и возможное решение проблемы.

Ключевые слова: *заимствования, глобализация, ограниуения в использовании, политические требования, миграция.*

The essay deals with the undergoing gradual transformation of contemporary (standard) German and its loss as to ranking and high prestige in the world (industry, commerce, science) compared to English as a universal language. Concluding the subject the point is dealt with whether there is a remedy.

Key words:

- *preference of foreign loanwords, large amount of anglicisms or pseudo-anglicisms (loanwords, loanblends, loanshifts) instead of German equivalents*
- *Reasons for the adaptations and language erosion: globalisation, German losing its importance and value in the areas of technology, internet business, network online publishers, advertising, fashion industries*
- *abandonment, restriction of German, replaced by English on the European stage*
- *politicians' demand: legal provisions to be introduced to protect the German langugage*
- *attempts, efforts to cope with the phenomenon: schools, educational institutions expected to attach greater importance to traditional values in language teaching (criticism: students' command of German often is not sufficient enough)*
- *migrants to be encouraged to learn and use German as the dominant language activities of societies (Sprachpflegevereine) to fight impoverishment of German and strive for language cultivation / governments' task to protect and further German*

Die deutsche Sprache ist ein Konglomerat aus verschiedenen Stilen, Varietäten und Sprachebenen, das so vielschichtig und heterogen ist wie ihre Sprecher und deren kommunikative Ziele und Wertvorstellungen. Deutschland ist auch kein einsprachiges Land. Man denke nur an das Sorbische (Lausitz) und an das Dänische in Schleswig. Zudem sind in zentraleuropäischen Nachbarländern (Österreich, Teilen der Schweiz, Belgiens und Norditaliens, Liechtenstein und Luxemburg) mit Deutsch als Hauptsprache spezifische Ausprägungen entstanden, die auch dort bei vorhandener Mehrsprachigkeit den Sprachverkehr, die sprachliche Sozialisation und die Varietäten im privaten, schulischen und beruflichen Umfeld prägen (Vgl. dazu Wimmer, Sprachkultur, 11). Die Existenz einer homogenen deutschen Gemeinsprache ist und bleibt nur ein Wunschdenken.

Jeder sprachbewusste Deutsche kann im Laufe seines Lebens vor allem den lexikalischen Wandel durch Internationalismen, Neologismen, Anglizismen, Fachsprachen und Differenzierungs- und Ausgleichserscheinungen in Phonetik, Orthographie und Morphologie wahrnehmen. Oft widerspricht ein Wandel, der nicht regional oder dialektal bedingt ist, dem eigenen erworbenen Sprachgefühl. Der Bestand an immer umfangreicher, aber auch zunehmend unübersichtlicher und undurchschaubarer werdenden Ausdrucksmöglichkeiten wird von vielen Menschen nicht als eine Bereicherung, sondern eher als schädlich empfunden. In manchen germanistischen Publikationen wird der Begriff „Veränderung“ als beschönigend angesehen. Man könne wohl schon von einem „Verfall“ sprechen.

Sprachliche Veränderungen im Deutschen machen sich seit den 90er Jahren des 20. Jahrhunderts verstärkt bemerkbar, vor allem bedingt durch den inflationären Zufluss von Anglizismen, deren Bildung und Präferenz in allen Lebensbereichen, nicht nur in der Wirtschaft und Technologie, auffällt.

Nach der Wiedervereinigung wurde diese Thematik als Textgrundlage für Abituraufgaben zur Textanalyse im Fach Deutsch in Form von Glossen (z.B. der Süddeutschen Zeitung entnommen) gewählt, die sich auf ironische und sarkastische Weise mit ihrer Kritik nicht nur auf die mit Elementen des „Denglischen“ durchsetzte Jugendsprache beschränkten. Immer wieder stimmten Sprachbetrachter und Sprachforscher ein Klagelied über die vermeintlich unheilvolle, schleichende Entwicklung an: Die deutsche Sprache verschludere, gutes, korrektes Hochdeutsch werde zunehmend immer weniger verwendet, im mündlichen wie auch im schriftlichen Sprachgebrauch.

Dabei wird von je her die Schuld daran den (neuen) Medien, fremdsprachlichen Einflüssen und dem Sprach - und Bildungsverfall in den Schulen gegeben. Dass diese Problematik für die Sprachreflexion im Deutschunterricht ein bedeutendes und geeignetes Thema darstellt, wird in den Curricula und den dort verankerten Kompetenzbereichen ausgewiesen. Eine gut ausgebildete Sprachkompetenz ist der Schlüssel zu einer erfolgreichen Teilhabe am gesellschaftlichen, sozialen und beruflichen Leben. Im Sprachunterricht – schon vom Grundschulalter an aufwärts – müssen Normen der Standardsprache vermittelt und bewusst gemacht werden, dass die Normativität auch im Hinblick auf gesprochenes Deutsch keineswegs zu vernachlässigen oder gar in Frage zu stellen ist. Sprachkritische Selbstreflexion ermöglicht es schon den Schülern, ein Sprachbewusstsein hinsichtlich der Möglichkeiten und Grenzen der eigenen Sprachpraxis in verschiedenen Situationen des Sprachgebrauchs zu entwickeln.

Mehrsprachigkeits – und Integrationserfahrungen dominieren verstärkt seit 2015 in vielen Schulen seit der massenhaften Zuwanderung von Flüchtlingen und Asylbewerbern. In den Schulklassen mancher Stadtteile beträgt der Anteil der Schüler/innen, die einen sog. Migrationshintergrund haben und die in ihren Familien eine andere Sprache als Deutsch sprechen, über 50% (Vgl. StaDaF – Ständige Arbeitsgruppe Deutsch als Fremdsprache). Dies stellt für die Gesellschaft eine große Herausforderung dar, wie dies schon – wenn man zeitlich weit zurückblickt – im 17. und 18. Jahrhundert mit dem Zuzug von Hugenotten, polnischen Arbeitsmigranten ins Ruhrgebiet um 1900 und den sog. Russlanddeutschen ab 1993 der Fall war.

Mit den gesellschaftlichen, sozialen und kulturellen Veränderungen und durch die sich seit vielen Jahren ausweitende Globalisierung und die europa- und weltweite Öffnung von Handelsbeziehungen und Arbeitsmärkten steht auch der Spracherwerb im Focus der Bemühungen von staatlicher Seite, wobei nicht nur vom „Verein deutsche Sprache“ (VDS), sondern auch von Politikern aus den Reihen der Union Schutzbedarf für die deutsche Sprache angemahnt wurde, auch aus Sorge, ein beträchtlicher Anteil der Immigranten würde sich einer Integration verweigern und kaum großes Interesse zeigen, die deutsche Sprache zu erlernen, wofür als quasi warnendes Beispiel die fehlgeschlagene Integration libanesischer Einwanderer in den 70er und 80er Jahren des vorigen Jahrhunderts mit all den negativen und politischen Irrwegen genannt werden kann.

So beschloss die CDU bereits vor den Flüchtlingswellen 2015/2016 am 4.12.2008 in Stuttgart mit großer Mehrheit, sich für eine Erweiterung des Artikels 22 im Grundgesetz mit dem Zusatz „Die Sprache der Bundesrepublik ist Deutsch.“ einzusetzen und die deutsche Sprache als Staatssprache zu verankern. Schon damals hegte man die Befürchtung, die in manchen Stadtteilen größerer Städte, vor allem in Berlin, durch verschiedene Ethnien geschaffenen Parallelgesellschaften würden sich ausdehnen und sich ähnlich verfestigen wie in den USA.

Angesichts dieser besorgniserregenden Entwicklung scheinen vielen Bürgern Verdrängungs- und Verfallsphänomene bezüglich des Deutschen bei der Diskussion mitunter eine eher untergeordnete Rolle zu spielen, beispielsweise die als bedrohlich empfundenen Entlehnungen aus anderen Sprachen, vornehmlich aus dem Englischen. Einer repräsentativen Umfrage von Allensbach im Auftrag der „Gesellschaft für deutsche Sprache“ entsprechend, vertreten zwei Drittel der Deutschen die Ansicht, dass das Deutsche „verkomme“ (Vgl. Hoberg, Eichhoff-Cyrus ‚2008, 10), d.h., nicht mehr in wünschenswertem Maße geachtet und gepflegt werde. Andererseits gehen die Befragten ihrerseits von der Annahme oder Überzeugung aus, über gute bis sehr gute Deutschkenntnisse zu verfügen und sie auch im Allgemeinen anzuwenden. Es darf wohl angenommen werden, dass sprachliche Erscheinungen ins Bewusstsein rücken, die in der alltäglichen Wahrnehmung dem Gefühl der Gefährdung bzw. Verfremdung Vorschub leisten. Ins Fadenkreuz der Kritik gerieten schon immer Anglizismen. Wie viele es inzwischen ins Deutsche geschafft haben, lässt sich nicht ohne weiteres feststellen. Nach Angabe der Dudenredaktion stammten im Duden 9 etwa 3,7% der verzeichneten Wörter aus dem Englischen. Deutlich mehr Wörter kommen immer noch aus dem Griechischen und Lateinischen. Die „Gesellschaft für deutsche Sprache“ sieht allerdings aufgrund dieser Statistik keine starke Bedrohung in den Anglizismen. Nach Sprachberater Lutz Kuntzsch seien sie jedoch nur dort sinnvoll, wo sie Lücken besetzen, etwas Neues ausdrücken und sich ins Deutsche einfügen. Eine Liste von etwa 8000 Anglizismen hat der „Verein Deutsche Sprache“ abrufbar im Internet zusammengestellt und liefert eine Orientierungshilfe. Deutlich wird unterschieden zwischen Wörtern, die zur Ergänzung bzw. Differenzierung dienen oder verdrängend wirken. Letztere sind deutlich in der Mehrheit, viele überflüssig. Im Laufe der Jahre hat man sich wohl oder übel an Übernahmen wie z. B. an das seit schier ewigen Zeiten gebräuchliche „Handy“ (< engl. Handy= handlich, praktisch), eine semantisch umgedeutete Form in der Verwendung eines Nomens, gewöhnt, des weiteren an Wörter wie „Smartphone,cool, service, power, shop, shopping, shoppen(eingedeutscht für „einkaufen“), knowhow, outfit, smalltalk. Neues Wortmaterial aus der digitalen Welt tritt unaufhaltsam parallel zur fortschreitenden Entwicklung der Kommunikationstechnologien auf: Man hat einen „Account“ (< engl. bank account), ein Internet, ein E-Mail-Benutzer-Konto, um „Messages“ zu senden und zu empfangen. Man „postet“ bei „Facebook“, schreibt dort seine „Posts“. Jemand hat „geliket“ (< engl. to like – Anpassung an die schwache Konjugation im Deutschen), hat den „gefällt- mir – Button“ angeklickt. Man verfasst „Tweets“ (Beiträge auf ‚Twitter’- soziales Netzwerk, 2006 gegründet) oder erhält eine „Whatsapp“ – Nachricht.

In einer durch Strukturwandel revolutionierten Medien – und Wirtschaftswelt mit „global players“, internationalen Großbetrieben, dem Aufkommen und der Verbreitung von neuen Geschäftsmodellen mit einem überhand nehmenden Online – Handel, mit einer ausufernden Zunahme von Vergleichs – und Verkaufsportalen, haben englische Fachbegriffe oder – berücksichtigt man die Kommerzialisierung der Werbebranche – an englischen Formen adaptiertes Wortmaterial ohne Verzögerung Eingang in die deutsche Sprache gefunden.

Statt dessen deutsche Ersatztermini zu finden und dort einzugliedern, wäre ein vergeblicher Versuch des Purismus (vgl. frühere Bemühungen in Frankreich) und schon gar nicht sinnvoll in Anbetracht der globalen Funktionalität und würde zweifellos für Verwirrung oder aufgrund mangelnder Kürze und Prägnanz der Formen umständlich klingen.

Die Verdrängung des Deutschen durch Elemente der englischen Sprache ist somit global bedingt und sie erscheint für die internationale Kommunikation besser geeignet und am effizientesten (Vgl. auch Döring Nicola, Die Bedeutung des Internets für Kommunikationsprozesse, Göttingen 2003).

Zu Verärgerung und Sorge zugleich sorgen Formen, häufig sloganartige Zweier- und Dreierfiguren, die einen im Alltagsleben auf Schritt und Tritt verfolgen. Als Beispiele seien Spielarten des englischen „no go“ anzuführen, einer Form, die man allenthalben mit dem Standardausdruck „no go area“ (risikobehafteter Bereich, Sperrbezirk) in Verbindung bringt. Die Bemerkung „Das ist ein „No-Go!“ wird häufig verwendet, überwiegend auf der umgangssprachlichen Ebene. Damit soll ein Fehlverhalten kritisiert und angeprangert werden. „ Coffee/ Kaffee to go“ (Kaffee im Pappbecher zumMitnehmen) gehört ebenso in diese Reihe. Parallel dazu sind auch die Zweierfiguren „must do“ und „to do“ anzutreffen. Eine „To do –Liste“ enthält Punkte, Notizen zur Erledigung von anstehenden Aufgaben. Mit einem „Das ist ein Must – Have.“ wird sich auf ein Produkt bezogen, dessen Besitz als notwendig, äußerst vorteilhaft erachtet wird.

Die Metapher „den Reset-Knopf drücken“, d.h., an seinen/ihren früheren Leistungsstand anknüpfen, taucht in den Medien vor allem im Bereich des Sports auf, oft auf Fußballprofis bezogen.

Im Lauf der Jahre sind große Teile der Bevölkerung viel stärker kommunikativ vernetzt und literalisiert worden als noch vor einigen Jahrzehnten, und massenmedial verwendete sprachliche Phänomene breiten sich viel schneller aus, wobei auch viele Entlehnungen mit sozialen Wertvorstellungen in Verbindung gebracht werden. Systemzwänge führen zu wortschöpferischen Neubildungen, besonders in mit bestimmten Fachsprachen (Datenverarbeitung, Telekommunikation, Popkultur) in Verbindung stehenden spezifischen Texten (Freizeitkultur, Werbung), die primär emotional ausgerichtet sind, Appelle vermitteln und in geringerem Maße Informationen übertragen. In diesem Zusammenhang sei auf den in einer digitalen Welt immer mehr unter Druck geratenen klassischen Journalismus verwiesen, der zunehmend aufgrund schwindender Wirtschaftlichkeit zur Disposition zu stehen scheint.

Neben fremdsprachlichen, vor allem englischsprachigen Einflüssen, fallen „hausgemachte“ deutsche Sprachvarianten auf, welche die (Morpho-) Syntax betreffen, die aufgrund des Nachahmungseffekts als Verarmung eingestuft werden müssen. Als Belege dafür seien die Dativ-

/Genitiv-Varianten nach Präpositionen wie „trotz“ (trotz des Bemühens > trotz dem Bemühen) oder die „weil – Hauptsatzstellung“ im kausalen Nebensatz („Er kommt nicht, weil er ist krank.“ statt „Er kommt nicht, weil er krank ist.“) Seit einigen Jahren fällt bei der Verwendung von Relativsätzen mit dem neutralen Relativpronomen „das“ auf, dass es vor allem im mündlichen Sprachgebrauch immer häufiger durch das Interrogativpronomen „was „ ersetzt wird, sogar von Akademikern in anspruchsvollen Rundfunk - und Fernsehsendungen („ Das ist ein Problem, was kaum zu lösen ist.“ statt „Das ist ein Problem, das kaum zu lösen ist.“). Mit der Variante „etwas erinnern“ anstelle der reflexiven Form „sich erinnern“ können sich viele Menschen nicht anfreunden.

Zu Klagen führen auch immer wieder Unstimmigkeiten im Bereich der Orthographie (mangelnde Beherrschung bei vielen Schülern, selbst an Gymnasien) und Verstöße gegen einen guten Stil und eine gute Wortwahl, wenn von der Hochsprache abgewichen wird. Ein als gehoben angesehener und geforderter Sprach –und Schreibstil wird zunehmend durch umgangssprachliche Wendungen „verwässert“. Bildungspessimisten führen an, die fortschreitende Digitalisierung unserer Gesellschaft, der übermäßige Gebrauch von Smart – und I - Phones, die SMS – Kommunikation statt des Schreibens von Briefen führe zwangsläufig zur Beeinträchtigung oder sogar zu einem gewissen Verlust von Schreib- und Lesekompetenzen. Zudem werde die Sprache immer ungenauer und untauglicher. So düster sieht Prof. Christa Dürscheid (Universität Zürich) die Lage nicht, wenn sie auf den Umgang von Jugendlichen mit Sprache und Schriftlichkeit Bezug nimmt. Ihrer Meinung nach dürften es eher biographische und schulische Kriterien sein, die für eingeschränkte Schreib – und Lesekompetenzen verantwortlich gemacht werden müssten. Der Aspekt der Mehrsprachigkeit darf natürlich in diesem Zusammenhang nicht außer Acht gelassen werden. Blickt man außer Landes, so sieht man, dass Probleme mit Varietäten Großbritannien seit vielen Jahren beschäftigen, so dass auf der Basis der multikulturellen Gesellschaft der eigenwillige Begriff „Englishes“ für Varietäten mit unterschiedlichen Ausprägungen aufgekommen ist. Selbst Prince Charles liegt das Wohl der englischen Sprache am Herzen. Vor einigen Jahren sprach er frustriert vom Englischen als einer „sullied language“, einer verderbten Sprache.

Stand in den bisherigen Ausführungen die deutsche Sprache an sich bei der Analyse im Mittelpunkt, so darf der Gesichtspunkt des Geltungsbereichs des Deutschen nicht übergangen werden (Vgl. dazu Ammon Ulrich, Ist Deutsch noch Wissenschaftssprache?, Berlin 1998). International betrachtet, ist Deutsch nur für wenige Fachgebiete Wissenschaftssprache (z.B. in den Disziplinen Altertumswissenschaft, Sprachwissenschaft, Physik). Leider verändert sich die internationale Stellung nicht zum Positiven, das Deutsche ist im Ausland weiterhin auf dem Rückzug. Auf den Verlust des Ranges insbesondere in Relation zum Englischen sei noch einmal verwiesen. Auf EU-Ebene, ja selbst im Vergleich zum Französischen, entspricht der Stellenwert des Deutschen – zumindest als Arbeitssprache – nicht einmal ausreichend der wirtschaftlichen und politischen Position Deutschlands.

Seit 1920 – im Zuge der Boykottmaßnahmen nach 1918 – ist ein Rückgang der deutschsprachigen Anteile an den Naturwissenschaften entsprechend den vorliegenden Datenbanken bei gleichzeitigem Anstieg des Englischen zu verzeichnen (Vgl. Diagramme bei Ammon, 1998), bedingt durch den Aufstieg der USA zur Welt- und Wissenschaftsmacht. Hier sei auch auf den überwiegend freiwilligen Verzicht auf das Deutsche bei internationalen Konferenzen verwiesen, die für die Germanistik ausgerichtet werden.

Die Verdrängung des Deutschen durch Englisch ist nicht einfach zwingend. Sie kann nur eintreten durch politisch gewollte Zurückhaltung oder einen bewussten Verzicht der Deutschsprachigen auf den konsequenten Gebrauch ihrer Sprache. Im Jahre 2006 wurde G. Oettinger, der damalige Ministerpräsident von Baden-Württemberg, heftig kritisiert, als er in einer Rundfunkreportage (SWR) meinte, Englisch werde die Arbeitssprache, Deutsch bleibe die Sprache der Familie und der Freizeit, die Sprache, in der man Privates liest. Hart angegangen, relativierte er später seine Aussagen und versprach sogar ein Engagement zugunsten des Deutschen in der EU. Dies zeugt keineswegs von germanophiler Mentalität und lässt einen in Brüssel tätigen Spitzenpolitiker als Haushaltskommissar in keinem guten Licht erscheinen.

Ein ähnliches Beispiel zur Veranschaulichung dieser Problematik: Am Tag der Deutschen Einheit flatterten 2008 Fahnen mit der Aufschrift „Power for peace – power for unity – power for understanding“ am Brandenburger Tor. Berlin als Touristenmagnet muss sich natürlich um eine internationale Ausrichtung kümmern und das Englische als Informations- und Arbeitssprache vorrangig berücksichtigen. Herr Wowereit ließ sich zu keiner Stellungnahme verleiten, was er denn von einer Fahne mit deutschen Worten halte. Dabei sollten auch deutsche Besucher, Senioren, etwas zählen. So hätte sich sicherlich so mancher eine zusätzliche Fahne mit einem ins Deutsche übersetzten Schriftzug gewünscht. Um Missverständnissen vorzubeugen, muss betont werden, dass man keineswegs einer mit missionarischem Eifer betriebenen Sprachreinigungspolitik das Wort reden möchte.

In Deutschland gibt es mehrere Institutionen und Organisationen, die sich sprachpflegerisch, sprachkulturell und sprachpolitisch mit der deutschen Sprache befassen. Darunter sticht die „Gesellschaft für deutsche Sprache“, die durch öffentliche Mittel gefördert wird, heraus. Bei ihr steht die Wissenschaftlichkeit der Sprachpflege im Vordergrund, Sprachpflege im Sinne von Sprachpurismus wird abgelehnt (Vgl. Greule, zwischen Sprachgesellschaft, Sprachverein und Sprachrat-2007). Die Gesellschaft schloss sich 2003 mit dem Goethe-Institut (GI) und dem „ Institut für deutsche Sprache“(IDS) zum „Deutschen Sprachrat“ zusammen, dem auch der „Deutsche Akademische Austauschdienst“ beitrat. Dessen Ziel ist es, die Sprachkultur im Inland und die Stellung der deutschen Sprache im Ausland zu fördern. Zu dessen Aufgaben gehört auch die Beratungstätigkeit. Die Geschäftsstelle gibt jedem Bürger im Rahmen des Sprachdienstes Auskunft, falls der Duden und andere Handbücher gegebenenfalls nicht zur Zufriedenheit ausreichen.

Alle Bildungseinrichtungen im Schul -und Ausbildungsbereich müssen sich der Sprachpflege verschreiben und die Vermittlung der Normen für gutes Deutsch als ein vorrangiges Ziel setzen. Dabei darf natürlich der traditionelle Englischunterricht nicht ins Hintertreffen geraten. Die Sensibilisierung für diese Problematik und die angemessene Sprachwahl bei internationalen Kontakten sollte auch eine Aufgabe der Schulen sein, neben dem Engagement für die Sprach -und Lesekultur (Literatur). In Anbetracht vielfältiger „Fehlleistungen“, insbesondere in der Medienlandschaft, ist es von Nöten, Schüler und Studenten als Sprachbenutzer zur Beachtung der orthographischen, grammatischen und lexikalischen Normen und zur Pflege eines guten Stils anzuhalten und ihnen die Notwendigkeit bewusst zu machen, in unterschiedlichen Kontexten in angemessener und gebotener Weise den geschriebenen Standard zu verwenden.

Von den jeweiligen Regierungen in Deutschland wird erwartet, angesichts der gesellschaftlichen Verwerfungen in den kommenden Jahren eine nationale Verantwortung für die Zukunft der Landessprache zu übernehmen, zur Stärkung des Deutschen im internationalen Wettbewerb beizutragen und sich auch verstärkt für die Förderung des Deutschen als erlernbare Sprache im Ausland einzusetzen. Ansporn sollte sein, dass nach wie vor Deutsch in über 100 Staaten weltweit als Fremdsprache gelehrt und gelernt wird.

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ВІДОМОСТІ ПРО АВТОРА

Губерт Бруннер – заслужений викладач м. Регенсбург (Німеччина), DOCTOR HONORIS CAUSE Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: соціолінгвістичні особливості розвитку німецької мови.

УДК 378

CLASSROOM INTERACTION AND MANAGEMENT MADIATED BY INNOVATIONS IN THE ENGLISH LANGUAGE

Svitlana EFENDIIEVA (Poltava, Ukraine)

У статті розглядається проблема взаємодії викладача та студентів під час вивчення англійської мови. Підкреслено складність та різноманіття взаємодії та управління аудиторією під час вивчення англійської мови як другої іноземної. Використано різні інноваційні технології для вивчення іноземних мов, включаючи інтерактивні мультимедіа та комп'ютер.

Ключові слова: *взаємодія, управління, комп'ютер, технології, комунікації, англійська мова, викладання, навчання.*

В статье рассматривается проблема взаимодействия преподавателя и студентов во время изучения английского языка. Подчеркнуто сложность и многообразие взаимодействия и управления аудиторией во время изучения английского языка как второго иностранного. Использованы различные инновационные технологии для изучения иностранных языков, включая интерактивные мультимедиа и компьютер.

Ключевые слова: *взаимодействие, управление, компьютер, технологии, коммуникации, английский язык, преподавание, обучение.*

The article deals with the management of classroom interaction and learning opportunities in English language classrooms. The role of interaction in English learning the discussion has also emphasized the complexity and diversity of second language classrooms. An array of acronyms has been used to describe the application of computers and learning refers to a variety of technology uses for language learning including interactive multimedia.

Keywords: *interaction, management, computer, technology, communication, English language, teaching, learning.*

It's well known that the innovative technology and English language have an interdependent relationship as they contribute significantly to a successful use of each other. English language provides the spread of technology in all recess of our lives, as it is the topmost lingua franca of the world. Educational institutions in Ukraine have started employing modern technologies in class and labs, in curriculum and syllabuses. The lectures and classes are devised to be carried with the aid of audio-video aids. There are a lot of audio-video halls and classes, interactive whiteboards and smart classrooms in our modern education system. Ukrainian High schools include language labs with printers, projectors and internet connections networking all the computer systems.

The aim of the present article is to define the problem of different types of classroom interaction one can use to vary English classes and popular innovations in English language teaching that have been used practically in recent years in the entire world reviewing the past trends. Several factors have contributed to the adoption of new trends in English language teaching.

It is necessary to point out that Graham Hall divides key factors contributing to effective teaching into nine parts such as clarity of presentation, teacher enthusiasm, variety of activities during lessons, achievement oriented behavior in classrooms, opportunity to learn criterion material, acknowledgement and stimulation of student ideas, criticism, use of structuring comments at the beginning and during lessons, guiding of student answers [3, p. 130].

Actually, the discussion centers one can as teachers inculcate an interest for learning English with creativity, understanding and encouragement. Ask any student to define interest and he will normally associate it with the things that he likes to do; never with learning English. Given that most students will only actually use the English language within the four walls of the classroom, it is of utmost significance that teachers imbue that sense of interest for teaches English within the hearts their charges. The power of stimulating such a sense lies predominantly in the hands of the teacher. Many students are afraid to communicate in English for fear of being laughed at by their peers. We teach English because we want to pass on the joy of knowing, understanding and using the language well. The English language is certainly more that prescribed texts and objective questions. Therefore, a student getting a distinction for English in a public exam does not mean that he has caught the passion for learning English.

Further, the modeling and characterizing a qualified teacher is problematic. And yet, for teachers hoping to develop their professional practice, exploration of and reflection upon classroom life and their role within it is necessary. To add to it, classroom management, that is, how teachers organize and direct learners and learning to make the most effective use of available time and resource is the central element of every teacher's daily professional experience [2, p. 31].

There is an array of possible interaction-focused interventions open to teachers who have to make immediate decisions about what is appropriate when responding to individual learners' contributions, and balance competing forms of intervention in almost every lesson they teach.

Graham Hall had introduced the meaning of the word "innovation" in the book "Exploring English Language Teaching: Language in Action" −it is the application of new solutions that meet new requirements, inarticulate needs. This is accomplished through more effective products, processes, services, technologies, or ideas that are readily available to governments and society [3, p.17].

In some English language teaching the contexts, however, computer and internet-based technologies have led to the development of virtual or online environments. It has been determined that the use of technology in language teaching is not new such as language laboratories based around at first audio and more recently multimedia systems have been in use since the 1950s and tapes, video, CDs and DVDs are used in many classrooms, the potential physical and temporal separation of learners from each other and from the teacher is a potentially significant addition to the discussion of second language learning interaction and learning.

To the best of our knowledge an array of acronyms has been used to describe the application of computers in language teaching and learning such as CAI (Computer Assisted Instruction), TELL (Technology Enhanced Language Learning), WELL (Web-Enhanced Language Learning) [1, p. 100].

CALL is the most established term, being broadly defined by Kern R. as learners learning language in any context with, though and around computer technologies [1, p. 102]. CALL refers to a variety of technology uses for language learning including CD-ROMs containing interactive multimedia and technologies other language exercise, electronic reference materials such as online dictionaries and grammar checkers, electronic communication in the target language through email, blogs and wikis.

It should be noted that in a rapidly developing field, it is perhaps easiest to follow new technologies, which can be broadly subdivided into those that are offline or dedicated, for example, stand-alone computer based language exercises such as gap-fills and word-processing or writing development programs, and those which are online or integrated via networked computers, enabling the development for example, web logs (blogs), the creation of virtual classrooms and online tutoring and the use of email and social networking sites as teaching and learning tools.

There seems to be an increasing recognition that, in the contexts where the use of new technologies is seen as an expected and necessary part of learning, most English language learning professionals now see computers as subservient to the wider aims and contexts of language teachers and learners, simply acknowledging their integrated use in classroom management, materials presentation and learner interactions.

Because the dynamics of interaction and feedback-uptake relationships in online environments differ from those in face-to-face interaction, teachers must be prepared for new ways of structuring tasks, establishing exchanges, guiding and monitoring interaction and evaluating performance, not to mention mastering the relevant computer application. Clearly, control of some elements of the learning process does pass to learners.

It is important to note that online or CMC allows for synchronous or asynchronous communication. Learners can participate in learning opportunities when and where they choose. Additionally, learners may be empowered to become independent decision-makers through the development of online English-using communities that lie beyond their teachers' management and knowledge.

We observe that the nature of CMC will vary according to the medium. That said, although it might appear speech-like at times, most CMC will be written, which may be significant in second language learning contexts where all interaction is computer mediated.

Compared with face-to-face interaction also provide learners with increased opportunities to focus on form and content. At the very least, therefore, CMC has complexities and problematized notions of interaction, negotiation of meaning and uptake.

The current pace of technological development means that accounts of CALL tend to date quickly. In many contexts, online teaching and learning is blended with face-to-face interaction. And finally, we should again acknowledge that a "digital divide" exists within English language teaching and that for many English language teachers and learners, the management and nature of online interaction is not a practical concern. It is to these contexts that we turn as we examine the management of second language learning in large class.

The consensus view seems to be that conversation as type of classroom interaction and management is by far the most useful ways of teaching the language in the high school and can be mediated by new technologies. When a child learns his or her mother tongue it is by the conversations that takes place between them and others or by listening to the conversations made by the others. The child is never taught the language but is still able to percept the meaning and learns it automatically to use it in day to day life. No one ever teaches the kid the characters of the language or how to make sentences or the grammar of that language. The conversations alone teach the children. Hence conversations form a very important part of the teaching process. The sentence construction and the grammar is not something that can be entirely taught by rules. They have to be taught intuitively. That can only happen through a lot of reading and a lot of listening. This can be taken care of easily as every conversation needs a topic. The topic can be given to the students in form of written documents which they have to first read then form an opinion and then have a conversation about it or it can be spoken out and then they can listen, understand and also take part in the conversation. The participation and other aspects of the conversation can always be evaluated through points which will also push the students to take part in the conversation. This process may take some time but in the end it would be the most efficient one in teaching the language [4, p. 15].

The most important part of any language is the vocabulary. It is necessary to use innovations during the education process. To understand the meaning of the words and to use them in day to day life is a very difficult task and games can help the students overcome this difficulty. Current research appears to validate a view that games like scrabble, housie etc. It has been designed for this specific purpose. These games are just based on words and assist the students develop their vocabulary. In addition to these very simple games can be played to help improve the word database of the students such as simple dictation competitions, synonym competitions, words puzzles, anagrams and hangman. All these games are very addictive and help a lot in improving our vocabulary [5, p. 26].

The reflective practices indicate the significant improvement in the classroom practice in terms of teaching strategies and teaching aids. Reflective practice has evidently helped us think about alternative strategies and teaching aids to make our classroom teaching more effective and interesting.

We can argue that yet another significant outcome that the data analysis indicates is that the teachers understood the need to have a positive attitude towards their students and that they realized that flexibility in attitude and action in classroom would make the students learn better.

This article has focused on the management of classroom interaction and learning opportunities in English language classroom. While highlighting the role of interaction in second language learning, the discussion has also emphasized the complexity and diversity of second language classrooms.

In conclusion let us emphasize that the key elements in the creation of second language opportunities, teacher and learner will approach them in different ways in different classrooms and contexts. We should use innovations to make connections with other teachers and classrooms focused on the language at hand. Educative innovations include making use of affordable and accessible technologies to expand access to education. It may also require other innovative process or service and rely on technology. It may target educational and training programs to align more closely with what people identify as their most urgent needs.

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ВІДОМОСТІ ПРО АВТОРА

Світлана Ефендієва – викладач кафедри іноземних мов з латинською мовою та медичною термінологією Вищого державного навчального закладу України «Українська медична стоматологічна академія».
Наукові інтереси: проблеми педагогічного процесу у вищій школі, пошук нових оптимальних шляхів у методиці викладання іноземної мови.

УДК: 811.1111

PRINCIPLES OF FORMATION OF A COMMUNICATIVE PASSPORT (ON THE BASIS OF THE NOVEL BY D. KEYES "FLOWERS FOR ALGERNON")

Valeriia HAVRYLENKO (Kyiv, Ukraine)

У статті за результатами аналізу роману Д. Кіза «Квіти для Елджернона» з використанням інструментарію комунікативної лінгвістики встановлено принципи формування комунікативного паспорту учасника спілкування. У ході дослідження було проаналізовано наявні в тексті комунікативні акти, визначено їхні типи та мету використання, а також роль у формуванні вербального портрета персонажа. Узагальнено граматичні особливості комунікативних актів: морфологічну й орфографічну специфіку використовуваних лексичних одиниць та характерні риси синтаксичного оформлення комунікативних актів. Шляхом аналізу тексту перекладу цього твору у статті також визначено ступінь адекватності передачі морфологічних і синтаксичних особливостей тексту оригіналу в процесі перекладу.

***Ключові слова**: спілкування, комунікативний паспорт, комунікант, мовленнєвий паспорт, комунікативний акт, комунікативна роль, комунікативна ініціатива.*

В статье по результатам анализа романа Д.Киза «Цветы для Элджернона» с использованием инструментария коммуникативной лингвистики установлены принципы формирования коммуникативного паспорта участника общения. В ходе исследования были проанализированы наличествующие в тексте коммуникативные акт, определены их типы и цель использования, а также роль в формировании вербального портрета персонажа. Были обобщены грамматические особенности использованных коммуникативных актов: морфологическая и орфографическая специфика использованных лексических единиц и характерные черты синтаксического оформления коммуникативных актов. За счет анализа текста перевода данного произведения была определена степень адекватности передачи морфологических и синтаксических особенностей текста оригинала в процессе перевода.

***Ключевые слова**: общение, коммуникативный паспорт, коммуникант, речевой паспорт, коммуникативный акт, коммуникативная роль, коммуникативная инициатива.*

The article presents results of the research touching the principles of communicative passport formation within the scope of communicative linguistics instruments' application. The basis for research is the novel written by Daniel Keyes, "Flowers for Algernon", being optimal as a primary choice for the analysis since the text itself is a series of communicative acts, created by the main character, Charlie Gordon. The text of the translation was also taken into consideration due to one of the research objectives to determine the adequacy of the transmission of morphological and syntactic features of the original text in the translation process. As a result of the communicative acts analysis the author identifies their types, purpose of usage as well as their role in the verbal portrait's formation of the chosen character. The article also outlines the grammatical specificity of the used communicative acts, namely their syntactic characteristics as well as morphological and orthographic features of their lexical units. The carried out research allowed the author to define the communicative initiative and the type of a communicative act as the leading parameters of the personage communicative passport.

***Key words**: communication, communicative passport, communicant, speech passport, speech act, communicative role, communicative initiative.*

Unlike language, which is a universal set of words and rules according to which words are combined in order to convey thoughts and feelings, speech is individual – the choice of language means is performed by the speakers themselves, the process of speaking is influenced by the communication conditions, the speaker's physical state, even his gender and mood. Due to this, while studying the speech passport of a speaker and making their communicative passport we acquire the possibility to envisage the key communicative strategies, find out their character peculiarities, and even figure out the approximate level of their education. Besides, we should mention that a comprehensive study of the speaker's speech passport requires the analysis not only of his/her oral speech, but also its written representation with a specific emphasis on morphological and syntactic peculiarities of speech acts.

Considering this, in the article we have made an attempt to define *the core structure of* the character's *communicative passport* and the main points of its formation, using the tools of communicative linguistics (see, for instance, works by F. Batsevych, I.P. Tarasova, L.V. Dmytrenko and others).

The basis for our research was the novel "Flowers for Algernon" written by Daniel Keyes. On our opinion, this text is an optimal choice for the complex communicative analysis, since according to its genre the novel is a diary and is in fact a chain of speech acts. We have worked both with the original text and its translation what made it possible to analyze the linguistic means the translator used to convey the linguistic intention of the original as well as to trace the way morphological and syntactic peculiarities of the original text were transmitted to the text of its translation.

As is known, the ability to analyze the communication, to assess its participants' true intentions beyond the words, to determine ("read") the personality characteristics of people you communicate with is regarded as a necessary condition of a fruitful and creative coexistence with other people. The analysis of interpersonal situations is, first of all, the analysis of a communication behavior of interlocutors. Thus, communicative behavior is viewed as the behavior of an individual in the process of communication, regulated by communication rules and traditions.

We may distinguish several types of communicative behavior: communicative behavior of an individual and communicative behavior of different groups of people: social, professional, gender, age and ethnic (national) groups. A communicative passport of a person cannot be formulated properly without a communicative behavior being taken into account.

Communicative passport is traditionally defined [1, p. 272-273] as complex information, which is automatically, subconsciously delivered by the interlocutor to the other participants of communication or its observer with the help of various means: linguistic means, paralinguistic ones, the use of different language rules, communication maxims, conventions, etc. An important part of the speaker's communicative passport is a speech passport. Speech passport is the information that is transmitted by a person subconsciously during the communication process. Individual's speech passport gives certain information about his/her level of education, cultural background, upbringing, forms the impression about the person in the process of communication, etc. In case the interlocutor perfectly uses all the components of a communicative code, follows the speech regulations, influences the communication participants in ordinary and extraordinary situations, he/she then makes a positive impression on people, making them be eager to continue the conversation, realize requests, etc.

When it comes to the study of text fragments, a comprehensive analysis of a communicative behavior of characters in fiction should be reduced to some extent as it is rather difficult to reproduce all the details of the communicative situation, including paralinguistic means used by the participants during the speech act, their posture, intonation and other elements of communication that convey important information about the inner world of a person, his/her mental, psychological and physical peculiarities and so on [1, p. 273].

The analysis of communicative situations should be performed in accordance with a certain algorithm and using the following pattern:

I. Context and communication circumstances;

II. Communicative behavior of the participants (communicative passport);

III. The aspects of the linguistic code (characters' speech passport):

1. The most frequent types of speech acts;
2. Speech genres, given preferences by the participants of communication;
3. Following the rules of communication by the participants;
4. Types of mistakes in the interlocutors' idiostyle;
5. The means of indirect communication. Interpretation of the messages' figurative meanings by the communication participants;

6. Rhetoric aspects of communication: usage of words in direct and figurative meanings, imagery, tropes and speech figures, etc.;
7. Speech etiquette means.

The application of these communicative analysis' tools simplifies the acquiring of the following objectives: the general characterization of communication, defining the characters' communicative positions: who plays the dominant role and who is more passive; how they change in the process of communication; who reaches the objective and communicative goals; who uses the means of a communicative code more effectively; who has gained the communicative initiative and who has lost it, etc [1, p. 291].

"Flowers for Algernon" is a science fiction novel of American writer Daniel Keyes. It was firstly published in the April issue of Fantasy and Sci-Fi journal in 1959. In our study we investigate the speech acts that reflect the personality of the main character, Charlie Gordon.

In the article "A classification of illocutionary acts" J. Searle defined the most important parameters, according to which illocutionary acts are distinguished (the realization of a certain communicative intention, a communicative objective, which provides the utterance with a certain direction), and, consequently, the speech acts. He distinguished five types of speech acts: representatives or assertives, directives, commissives, expressives, and declaratives. In our research we also take into account other types proposed by linguists: exercitives, behabitives, verdictives and expositives.

Speech acts are distinguished with the help of such complementary parameters:

- the correlation of theme and rheme;
- the way of connecting the speech act to the interests of the one who's talking and the one who's listening to;
- the degree of intensity of illocutionary objective's representation (e.g., request and begging, both being directives, differ according to this parameter) [3, p. 242-243].

During the process of communicative passport formation the dominant role is given to the analysis of the communicative acts: their semantic content, peculiarities of choice and morphology of lexical units, their syntactic positioning.

As a result of the analysis of the novel "Flowers for Algernon" we can summarize the most frequently used types of speech acts, forming the communicative passport of Charlie Gordon.

Verdictives. The purpose of this speech act is to give the verdict (according to evaluation parameter). In oral and written communication verdictives are used to convict, evaluate, understand, calculate and analyze. In the text of "Flowers for Algernon" we registered the following examples of verdictives, which reflect conviction, e.g.: *Я розумів, що досі поводжуся як підліток, і це сердило мене [*2, p. 60] *= I could tell I was still behaving like an adolescent and it angered me [*4, p. 62]); evaluation: *Руйнація мого організму прискорюється* [2, p. 184] = *Deterioration progressing* [4, p.192]); understanding: *Я тепер зрозумів, що моє почуття до Аліси дрібнішало залежно від того, як воно рухалося назад під натиском потоку мого навчання: від обожнювання до кохання, до ніжності, до почуття вдячності й почуття відповідальності [*2, p. 77] *= I realize now that my feeling for Alice had been moving backward against the current of my learning, from worship. to love, to fondness, to a feeling of gratitude and responsibility [*4, p. 79]; calculation: *Професорь Нявмур каже якшо моя аперація завершиться добре й успішно вони зроблять не тільки мене а й інших людей умними [*2, p. 8] = *Prof Nemur says if it werks good and its perminent they will make other pepul like me smart also [*4, p. 8]; analysis: *Якшо ти умний ти можеш мати багато друзів і ти не почуваєш себе самотнім весь час [*2, p. 9] = *If your smart you can have lots of fiends to talk to and you never get lonley by yourself all the time [*4, p. 9].

Exercitives. The purpose of this communicative act is to show the power, dominance and influence. In both oral and written speech they are used to assign, warn, give an order or command and title. In the text we came across the following examples of this speech acts: order: *"Заткніться! Дайте йому спокій! Він нічого не розуміє! Він не може стати іншим, ніж він є… але, ради Бога, поставтеся з розумінням до нього. Він людське створіння!"* [2, p. 119] =

*"Shut up! Leave him alone! He can't understand. He can't help what he is... but for God's sake, have some respectl He's a human being" [*4, p. 126].

Commissive. The aim of this speech act is to show the quality of promise, different obligations, including declarations. In both written and oral communication they are used to declare, promise, support and swear. In the text of "Flowers for Algernon" the use of commissives can be illustrated by the following examples: promise: *Тож мені довелося пообіцяти, що я не намагатимуся змінити її [*2, p. 126] = *So I've promised I won't try to change her [*4, p. 135]; присяга: *– Сьогодні я буду іншим. Обіцяю [*2, с. 123] = *– It'll be different tonight. I swear it [*4, p. 132].

Behabitives. The purpose of this communicative act is the reflection of the quality of social conventions. In the written and oral communication they are used to praise, console, thank and apologize. In the text we may see the type, which shows the apology: "*Тс-с! – повторив я. – Пробачте. Я сяду тут, у кутку, й нікому не заважатиму*" *[*2, p. 148] = *"Shhhh!" I echoed. "Sorry. I'll just sit here in the corner and keep out of everyone's way" [*4, p. 157].

Expositives. This communicative act is used to indicate the place, occupied by the communicant in the process of communication. In both written and oral communication they are used to answer, express supposition, suggestion as well as to inform. In the text of the novel such examples of expositives were registered: supposition: *Схоже, я справді їх написав, але харашо їх не помню [*2, p. 186] = *I think I wrote them but I dont remember so good* [4, p. 195], informing: *Коли я піду в кабінет дохторя Штрауса я неодмінно розповім йому про це* [2, p. 21] = *When I go to Dr Straus office I got to tell him about* [4, p. 22].

In order to formulate the speaker's communicative passport it is important to define the most frequently used types of utterances. In the text of "Flowers for Algernon" we can define as follows: informational: *Я сказав дохторю Штраусу та професорю Нявмуру шо я не вмію добре писати, але він сказав, шо це неважно і шоб я писав як я балакаю і як пишу твори у класі міс Кінніан у її школі для недорозвинених дорослих куди я хожу вчитися тричі на тиждень коли маю вільний час* [2, p. 2] = *I tolld dr Strauss and perfesser Nemur I cant rite good but he says it dont matter he says I shud rite just like I talk and like I rite compushishens in Miss Kinnians class at the beekmin collidge center for retarted adults where I go to lern 3 times a week on my time off* [4, p. 1]; evaluative, denunciating: *Який же я йолоп!* [2, p. 22] = *What a dope I am!* [4, p. 23]; etiquette: "*Пробач мені, – сказав я. – Я хотів почекати тебе внизу біля сходів, але мені захотілося побачити свій колишній клас"* [2, p. 74] = *" I'm sorry, I said. – I was going to wait for you downstairs, and then I got curious about the old classroom*", etc.[4, p.76].

In the course of speech acts analysis, we also paid attention to different types of linguistic errors (should there be any), which helped us make certain predictions concerning the personality type of a communicant and his/her level of education. We can summarize the following types of linguistic errors of Charlie Gordon: ***orthographic:*** *Звуть мене Чярлі Гордон і я роблю в пикарні Доннера де містер Доннер дає мені по одинадцять доларів на тиждень і дає хліба та тістечко, коли я попрошу. Мені тридцять двоє років і в наступному місяці буде мій день народження [*2, p. 2] = *My name is Charlie Gordon I werk in Dormers bakery where Mr Donner gives me 11 dollers a week and bred or cake if I want. I am 32 yeres old and next munth is my brithday* [4, p. 1]; *Благаю Тебе… Благаю… не дай мені забути, як треба чітати й писати…*[2, p. 187] = *Please... please... dont let me forget how to reed and rite.. [*4, p.196]. There were also deliberate mistakes in syntactic structures of communicative acts: *Сьогодні, я, навчився, розуміти, шо, таке, кома, це крапка, з хвостиком, міс Кінніан, каже, це важливо, знати, томушо, це поліпшує, письмо,* [2, p. 21] = *Today, I learned, the comma, this is, a, comma (,) a period, with, a tail, Miss Kinnian, says its, importent, because, it makes writing, better,* [4, p. 22]; *У мене буде багато друзів там куди я піду* [2, с. 189] = *Im going to have lots of fiends where I go* [4, p. 198].

One of the important parameters, which should be observed while assessing the character's communicative passport, is his/her *communicative initiative.* Within the process of text analysis we traced the stages of Charlie's changing his role of a passive communicant (at the beginning of a novel) into a dominant one. The change of a communicative status was facilitated by the changes of the intellect, which had its reflection in the semantic content of his speech acts (e.g., the choice of more complicated lexical units, the increase of lexicon in general, the improvement of punctuation). At the same time, the hero doesn't show a definite communicative position – he takes a real situation into account and acts correspondingly, communicating according to the principle "I want – I don't want", and while desiring to reach the goal he doesn't pay attention to the position of other communicants [1, p. 289-298].

Another key parameter that influences the formation of a communicative passport is the type and form of communication, considered at the beginning, in the middle and at the end of a speech act. We can qualify the initial and final utterances of the speech acts under analysis as open, oral, unofficial, with lots of initiative, friendly, personally oriented and transitional. In the middle part of the speech act the utterances are rather more official, personally oriented, long-term with an antagonistic attitude towards communicants.

The carried out analysis of the communicative status of a literary character, Charlie Gordon, the protagonist of the novel by D. Keyes "Flowers for Algernon", allowed us to identify the components that form of a character's communicative passport. They are: the types of communicative acts used (and purpose of their usage in the text), definition of communicative initiative's dynamics, communicative status, analysis of grammatical aspect of communicative acts (morphological and syntactic), definition of the form of communication used by a communicant. We believe that the suggested algorithm of the study and the outlined components of a person's communicative passport can be applied for the analysis of other literary characters as well as any celebrity or ordinary person.

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ВІДОМОСТІ ПРО АВТОРА

Валерія Гавриленко – викладач кафедри теорії, практики та перекладу англійської мови, секретар міжнародного офісу факультету лінгвістики Національного технічного університету України «Київський політехнічний університет імені Ігоря Сікорського».

Наукові інтереси: теорія літератури, етимологія неологізмів, дослідження адекватності при перекладі.

УДК 821.111. – 3(73). 09

MAIN MOTIVES OF THE NOVEL "ANDREW'S BRAIN" BY E.L.DOCTOROW

Anna KRAVCHENKO (Kharkiv, Ukraine)

Вивчені головні мотиви роману «Мозок Ендрю» пізнього періоду творчості сучасного американського письменника Едгара Лоуренса Доктороу як зразка літератури постмодернізму. Виявлені такі риси поетики твору як анахронічність, постмодерністська чутливість, фрагментарність та мозаїчність структури тексту. Зроблено спробу визначити особливості стилю письменника як представника літератури постмодернізму. «Мозок Ендрю» є романом-щоденником пам'яті, ретроспективним поглядом головного героя на минуле, щоб зрозуміти причини свого теперішнього стану. Роман побудований у формі діалогу між протагоністом та його психотерапевтом.

Ключові слова: *сучасна американська література, лейтмотив, постмодернізм, Е.Л. Доктороу, ретроспекція, історіографічний роман.*

Изучены основные мотивы романа «Мозг Ендрю» позднего периода творчества современного американского писателя Эдгара Лоуренса Доктороу как образца литературы постмодернизма. Выявлены следующие черты поэтики произведения как анахроничность, постмодернистская чувствительность, фрагментарность и мозаичность структуры текста. Сделана попытка определить особенности стиля писателя как представителя литературы постмодернизма. «Мозг Эндрю» является романом-дневником памяти, ретроспективным взглядом главного героя на прошлое, чтобы понять причины своего нынешнего состояния. Роман построен в форме диалога между протагонистом и его психотерапевтом.

Ключевые слова*: современная американская литература, лейтмотив, постмодернизм, Э. Л. Доктороу, ретроспекция, историографический роман.*

The article deals with the study of the main motives in the novel 'Andrew's brain' by modern American writer E.L. Doctorow as the fiction of postmordernism in literature. Such principles of its poetics as anachronisms, postmodern sensibility, and fragmentation and mosaic structure were revealed. The author attempts to determine the main characteristics of the writer's style as representation of postmodernism. "Andrew's Brain" is novel-memory book, a retrospective, in which the protagonist looks back over his life to figure out how he came to be wherever he is. The book is constructed as a conversation, with someone doing most of the talking and someone doing most of the listening.

Key words: *modern American literature, motives, postmodernism, E.L. Doctorow, anachronisms, historiographical novel.*

Canadian researcher Linda Hutcheon admits that literature and history inpostmodernism are systems of the definition through which the past gets form and content [6, p. 93]. Narrative always turnes to the past, which helps to establish cause-effect relations, to determine the current state of affairs.

Reference to past events gives credibility to what happens in novel's present [1, p.114]. The twelfth novel by E.L. Doctorow (1932-2015) "Andrew's Brain" (2014) is considered to be the work of writer's late style. It takes reader's attention inwards, to the loops and pathways of a neurologist's mind.

The work by E. L. Doctorow was studied by such researchers as Richard Trenner, John Clayton, Joyce Carol Oates, etc., but not from the point of view of main problems detection in this historiographical novel. Thus, the topicality of the research deals with the importance of detecting and analyzing the social and philosophical problems in the novel viewed through postmodernistic paradigm.

John Clayton calls the writer "radical Jewish humanist" [3, p. 54]. Some researchers consider E.L. Doctorow's irony as the trend of deconstruction. Ihab Hassan shows the peculiarities of E. L. Doctorow's novels in his essay "The Expense of Spirit in Postmodern Times: between nihilism and belief" defining the postmodern spirit as a sense of mystery that stands behind "irony, kitsch, pastiche and ready to hope" [5, p. 18]. Writer Joyce Carol Oates calls E. L. Doctorow "a writer of dazzling gifts and boundless imaginative energy" [7, p. 80]. Richard Trenner states that the most important feature of E.L. Doctorow's creative work is his "sense of morality" [8, p. 5].

"Andrew's Brain," is short and relatively circumscribed – a miniature. The cast of characters is fairly small: Andrew and his wives (one ex, one dead); the taciturn Doc; an opera singer who, in his cups, likes to dress up like Boris Godunov; a pair of midgets; and, toward the end, a few well-known real-life figures from our recent political history, unnamed but brazenly undisguised. At first Andrew, whose time is the bewilderingly eventful opening decade of this century, doesn't sound like much of a witness. He seems far more interested in the workings of his own mind than those of the world outside, and for a long time speaks – to someone he calls Doc – only of his messy private life and his largely fruitless research into the mysteries of the human brain. He cracks cynical jokes, tells parts of his life story in the third person, indulges in a fair bit of glib self-analysis: "I am finally, terribly, unfeeling" [4, p. 18].

Andrew's scientific studies and puzzling life have together brought him to dim view of our neurological system's trustworthiness: "Pretending is the brain's work. It's what it does. The brain can even pretend not to be itself" [4, p. 72]. He's so adept at these impersonations that he's able to add extra layers of pretending to his pretending: treating made-up characters as if they were actual historical personages, and real historical figures.

His spiel to Doc, delivered in an undisclosed location, is his attempt to explain how he got that way, and his account, manic and overelaborate, betrays the effects of having rattled around in his pretending three-pound brain too long. He feels being trapped in his own consciousness: "We've got these mysterious three-pound brains and they jail us" [4, p. 79]. This is a prisoner's story, the cracked apologia of a lifer. At one point, near the end, he wonders wearily, "Perhaps I'm carrying in my brain matter the neuronal record of previous ages" [4, p. 144]. Andrew prefers to look inward and shun the wider view. He's baffled and lonely man pacing in his cage.

"The internal dialogue affects our personality," – says David Carr. – "We are not the authors of our stories, but we should not take life as absurd circumstances" [2, p. 97]. The way our stories are contextualized towards others is the key to the concept of "moral Self". Andrew is a casualty of his times, binding his wounds with thick wrappings of words, ideas, bits of story, whatever his spinning mind can unspool for him. His homemade therapy doesn't heal him. "Andrew's Brain" is cautionary novel about the perils of trying to think yourself out of pain. But the novel's tone is weirdly sprightly. E. L. Doctorow amuses himself here with abrupt, hairpin swerves of mood, from lyrical to tragic to satiric.

The main idea of the novel is the uselessness and the pleasure of the mind's operations. Andrew, because he has been confined to his brain unwillingly, condemned by the kangaroo court of history, can't take much joy in its hectic machinery. He's both maddeningly self-delusive and scarily self-aware.

The book is constructed as a conversation, with someone doing most of the talking and someone doing most of the listening. Troubled man is asked to recognize that he has been responsible for disasters all his life, without having deliberately meant to do harm.

Currently the neuroscientists who accept the materiality of the mind – who regard the soul as fiction – don't know yet how the brain becomes the mind, how it's responsible for all our thoughts and feelings, our subjective life. How this three-pound "knitting ball" [4, p. 134], as Andrew calls it, produces our subjective life. If we do ever figure it out, that could be a glorious intellectual achievement. At the same time, it carries grave dangers, because if we understand how the brain works in all its detail, then a computer could be built that emulates the brain and creates consciousness.

Andrew's Brain also includes well-known politicos in cameo roles. The final quarter of the novel is set in the White House after the September 11 attacks. Andrew spends time at the centre of political power in Washington during what seems to be the presidency of George W Bush. With its well-worn vision of George W. Bush as an inept frat boy surrounded by maniacal advisers, the story stalls in limp political satire passed off as bitter historical analysis. George W. Bush, for whom Andrew works as "the head of the Office of Neurological Research in the White House basement" [4, p. 104]. Chaingang and Rumbum – Dick Cheney and Donald Rumsfeld, respectively – roam in and out of scenes, and the author gets to throw in some political barbs as the president is examined through Andrew's proximity to him: "His war was not going well. He'd invaded the wrong country. You can't imagine the anxiety that produces" [4, p. 128]. E. L. Doctorow's portrayals of Bush, Cheney and Rumsfeld are biting and apt (when faced with the Prisoner's Dilemma problem, "Chaingang" and "Rumbum" choose to betray each other, guaranteeing the worst possible outcome). Andrew says that he blames President Bush for his wife's death because intelligence about the coming attack was widely available and he did nothing to stop it. The whole episode takes us a step away from the novel of ideas to the social realist novel [10, p. 2].

Soon the reader learns that Andrew and George W. had been college roommates at Yale and that Andrew had taken exams for Bush, which allowed him to pass his classes, get his degree, and eventually become President. Indirectly, then, Andrew is guilty of contributing to Briony's death and the deaths of almost 3,000 others, as well as the millions of deaths in the war. After September 11, through writerly coincidence, Andrew becomes the token neuroscientist at the White House, and this is how he gets himself in the predicament of being labeled an "enemy combatant" [4, p. 146] and shipped off to detention after he tells Bush, "Chaingang" and "Rumdum" what he really thinks of them and their warmongering.

Andrew flits around the events that led him here – wherever here is: Early in the book he says, "I don't know what I'm doing here," [4, p. 42] which makes two of us. He sometimes speaks of himself in the third person; he regularly mocks his unnamed interrogator; and he pays no attention to chronology. It's our job to put the tragic incidents of his life in order.

Andrew discloses in the first few pages that he unwittingly killed his infant daughter by administering a drug that had been wrongly dispensed by the pharmacist. He tells us that the brain makes decisions before we are conscious of making them and that free will is therefore an illusion. So did Andrew's brain know he was killing his baby daughter, even if he was not conscious of it? This trauma feels like the pathetic kernel of this novel, with Andrew's strange stories refractions of his own unexpressed grief. He describes a litany of personal failures and bizarre accidents: He drops glasses, breaks a friend's jaw, poisons a child, diverts a stranger's car into a pole, lets his dog get eaten alive – the list rolls on and on. A particularly frank acquaintance tells him, "Well-meaning, gentle, kindly disposed, charming ineptitude is the modus operandi of the deadliest of killers" [4, p. 18]. In fact, it's fear of what calamity he might cause next that inspires Andrew to drop off a baby with his ex-wife – a desperate plan to save the child. “I had reached the point,” he says, “where I felt anything I did would bring harm to anyone I loved” [4, p. 16].

Aside from the mixed-up chronology, we have to wade through Andrew’s pronouncements about the brain and the nature of mind. He claims: “Consciousness without world is impossible” [4, p. 26]. Andrew’s stories and reminiscences whisk us between bizarre set pieces, from the banks of a Norwegian fjord to a somersaulting prostitute in a Zagreb brothel, from a party of vaudeville midgets in California to George Dubya Bush’s Oval Office.

Andrew sounds much more conversant with American literature, particularly Mark Twain’s work, which is closer to E. L. Doctorow’s skill set as a longtime English professor. Indeed, thematically, this novel echoes the cynical solipsism of Twain’s last attempt at a novel “The Mysterious stranger”. Andrew also speaks movingly about Twain’s struggle with depression: “I see his frail grasp of life at those moments of his prose, his after-dinner guard left down and his upwardly mobile decency become vulnerable to his self-creation. And the woman he loved, gone, and a child he loved, gone, and he looks in the mirror and hates the pretense of his white hair and mustache and suit, all gathered in the rocking-chair wisdom that resides in his bleary eyes. He despairs of the likelihood that the world is his illusion, that he is but a vagrant mind in a futile drift through eternity” [4, p. 40].

Andrew describes himself as a “fake person” [4, p. 70], offering the reader something elliptical and vague as a simulacrum of intellectual provocation. Humans’ minds often have a way of convincing them they have a measure of control over events.

A question that has long plagued him is whether the brain – that mass of millions of neurons and synapses – can be said to be the source of the mind, or soul. If human consciousness and everything that goes with it, from existential angst to the ability to register emotions such as love, guilt and remorse, is conjured up merely by 1.4 kg of electrical impulses and neurotransmitters, then surely one day it may be possible to replicate it in vitro. Andrew also wonders about the nature of memory, and whether memories can be inherited via DNA. His own memories are at times unreliable and shifting.

E. L. Doctorow's main subject is the question of freewill and the origins consciousness, which would seem to offer a lot in terms of deep thinking. The author demonstrates his humanity and disproves the theory, held by Andrew, which thought can be described as a rational process, quantized and reproduced.

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ВІДОМОСТІ ПРО АВТОРА

Анна Кравченко – здобувач кафедри історії зарубіжної літератури та класичної філології Харківського національного університету ім. В.Н. Каразіна

Наукові інтереси: дискурсознавство, полікритика сучасної американської літератури, поетика та проблематика романної творчості Е.Л. Доктороу.

УДК 811.111:81'342.9

SPEECH-AND-MUSIC COMMUNICATION: PROSODIC PERSPECTIVE

Valentyna MARCHENKO (Kyiv, Ukraine)

Стаття присвячена виявленню особливостей інтегрованого функціонування інтонації мовлення і музики у мовленнєво-музичній комунікації. У роботі обґрунтовано поняття «мовленнєво-музична комунікація» та охарактеризовано її види. На основі даних, отриманих під час теоретичного та експериментально-фонетичного вивчення комунікативно-когнітивних особливостей інтонації англомовних мовленнєво-музичних творів, представлено інваріантні просодичні моделі актуалізації мовленнєво-музичних торів, що функціонують у офіційній, неофіційній та інтимній мовленнєво-музичній комунікації. Викладено методику експериментального дослідження, що передбачає проведення аудитивного й акустичного аналізів з подальшим зіставленням та лінгвістичною інтерпретацією отриманих результатів. Зазначено доцільність вивчення взаємодії інтонації мовлення й музики на прикладі мовленнєво-музичних творів різних жанрів, стилів і напрямів, що є перспективним і дозволить поглибити знання про взаємозв'язок мовлення й музики, зокрема про їхні диференційні ознаки.

Ключові слова: *акустичний аналіз, аудитивний аналіз, експериментально-фонетичне дослідження, інваріантна просодична модель, інтонація, мовленнєво-музична комунікація, мовленнєво-музичний твір.*

The article reveals the properties of the integrated functioning of speech intonation and music intonation in speech-and-music communication. The author substantiates the idea of speech-and-music communication and gives a brief outline on its types. The paper presents the methods of experimental phonetic research which included auditive and acoustic analyses with the subsequent contrasting and linguistic interpretation of the findings. Having analyzed the data obtained during theoretical and experimental phonetic research on communicative and cognitive properties of intonation in speech-and-music works, the author defined invariant prosodic models of formal, informal and intimate speech-and-music communication. The paper substantiates the expediency and feasibility of the further study of speech and music relations by analyzing speech-and-music works of different genres, sub-genres and styles, since it is sure to deepen the knowledge about speech and music relations, in particular their distinctive features.

Key words: *acoustic analysis, auditive analysis, experimental phonetic research, intonation, invariant prosodic model, speech-and-music communication, speech-and-music work.*

1. Introduction: Problem overview. Even a brief overview of speech-music relations can indicate that the problem has animated a great deal of thought and research. Outstanding philosophers (Aristotle, Plato), linguists (R. Jackendoff, R. Jacobson), musicologists (T. Adorno, L. Bernstein) argued a deep connection between speech and music giving a particular emphasis to commonalities in terms of their generation [1; 4], perception [2; 5; 7], ability to convey emotions [11; 12; 13], syntactic and stylistic properties [3; 8; 9; 14], neurological basis [10; 15] etc.

The alliance of all the above mentioned speech and music properties is perfectly manifested in speech-and-music works, i.e. specific complex means of communication created through speech and music synthesis [6, p. 8]. Such integration is only possible due to the so-called motive bases, i.e. verbal sources of musical motives that become the ground for the prosodic contour of a speech-and-music work [4, p. 93], and the role of these motive bases is believed to be played by intonation and its components. Hence, intonation plays a vital role in speech-and-music communication shaping its form according to its certain type and pragmatic purpose.

The theoretical and subsequent experimental phonetic research aimed at revealing communicative properties of intonation functioning in speech-and-music works helped substantiate the existence of three types of speech-music communication (formal, informal and intimate) and identify most typical intonation patterns for each of them.

Thus, the **objective** of the paper is to present the invariant intonation models of speech-and-music works functioning in formal, informal and intimate communication.

2. Speech-and-music communication: its definition and types. Speech-and-music work's rendering is commonly acknowledged as a communicative process, just the way speaking is. Within our research we define **speech-and-music communication** as a kind of oral communication between a singer and a listener intended to convey socio-historical or aesthetically valuable information or influence the listener's mood by performing a certain speech-and-music work. This kind of communication succeeds only if speech and music cultures of its participants overlap and they manage to correctly decipher other extralinguistic factors [6, p. 8].

In our research we differentiate speech-and-music communication into formal, informal and intimate. Talking about ***formal speech-and-music communication***, we mean the assembly of speech-and-music works which possess all-round social significance and ability to unite listeners and influence their thoughts and behavior, e.g. national anthems («The Star-Spangled Banner» (the USA) or religious ritual songs.

Informal speech-and-music communication has mostly narrative nature and is presented by songs about motherland («America the Beautiful»), revolution («Free America», «Poor Old Tory»), tourist songs («On Top of the World»), corporate anthems («Ever Onward IBM», «Ahhhhh Fujitsu!»), football fans songs («You'll Never Walk Alone»), jingles (You Deserve a Break Today (McDonald's), Double Your Pleasure, Double Your Fun (Wrigley's Doublemint Gum) etc.

As for ***intimate speech-and-music communication*** it is comprised by lyrical songs describing deep personal feelings and sincere emotions, e.g. songs about happy («And I love her» The Beatles) or unhappy («Back to Black» Amy Winehouse) love, friendship («I'll Stand By You» The Pretenders, «Lean On Me» Bill Withers), loss of a close person («Never without you» Ringo Starr) etc.

Aiming to identify the invariant intonation models for each of the mentioned types of speech-and-music communication we held the experimental phonetic research, the methods and results of which are presented below.

3. Methods of experimental phonetic research. The experimental phonetic research involved auditive (perceptive) and acoustic (instrumental) analyses followed up by linguistic and cognitive interpretation of the data obtained.

Auditive analysis was performed by three groups of auditors: 1) informants – native speakers – who determined (a) the type of communication; (b) the prevailing intonation model (speech or music); (c) type of verbal text and music relation; (d) the way emotional tone of the text correlates with either major or minor music mode; (e) the level of emotional-and-pragmatic potential of a speech-and-music work.

At the next stage of auditive analysis phoneticians listened to speech-and-music fragments and determined the kind of pre-head, head, terminal tone, tonal range, tonal interval, rhythmic structure, tempo, loudness, pause and timbre.

The nature of the intonation components, shared by both speech and music, was also determined by musicians from their perspective at the final stage of auditive analysis. Additionally musicians determined some exclusively music qualities such as mode, tonality, and harmony.

During the acoustic analysis certain speech-and-music fragments in *wav* format underwent acoustic processing by means of specific software such as *SpectraPLUS*, *WaveLab*, *CoolEditPro*, *PRAAT*. The software helped to detect and measure such acoustic qualities as fundamental frequency, intensity and duration.

The data obtained during both auditive and acoustic analyses were subjected to linguistic interpretation, i.e. comparison of the intonation qualities of speech and music. Such a contrasting helped to detect intonation qualities common for both domains as well as some discrepancies between them.

4. Results of experimental phonetic research.

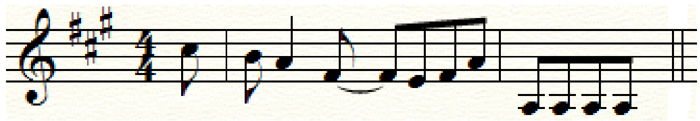
4.1. Invariant intonation models of speech-and-music communication. The results of linguistic interpretation were generalized in the form of invariant intonation models for formal, informal, and intimate speech-and-music communication. Thus, invariant model of speech-music works functioning in **formal** communication has the following features: checked and gradually ascending stepping scale; extended tonal range; mid-high falling nuclear tone; decelerated tempo; regular rhythm; moderate and increased loudness; short pause at the junction of intonation groups (*hereinafter – IG*); solemn, respectful tone.

Invariant model of speech-music works functioning in **informal** communication is distinguished by checked or gradually descending stepping scale; mid tonal range; low falling nuclear tone; moderate and accelerated tempo; regular and mixed rhythm; negative extended tonal interval at the junction of head and nucleus; boundary pause at the junction of IGs; localization of fundamental frequency and intensity maximums on nucleus; timbre varying from neutral to anxious.

Invariant model of speech-music works functioning in **intimate** communication has high pre-head; mid-high tonal level of IG beginning; extra low tonal level of IG ending; wide tonal range; mid-high falling terminal tone and mid-high leveled terminal tone; tempo varying from accelerated to slow; legato-like rhythm; decreased or low loudness; positive mid interval at the junction of head and nucleus; long pause between IGs; wide intensity range; increased pause duration; light soft melancholic contemplative timbre.

4.2. Case study: Linguistic interpretation of auditive and acoustic data. To illustrate the way linguistic interpretation was performed, let us consider the fragment which represents informal speech-and-music communication.

The ˈRum ˙Tum ˏTugger § is a ˋCurious ˌCat||



Prosodic arrangement of the fragment is typical of any introductory utterance, which main purpose is to get the listener interested in the further events. The listener gets excited about Rum-Tum-Tugger character mostly due to the modifications of tonal intervals at the junctions of IGs and between pre-head and nuclear tone.

As is seen from the intonogram, the rising-falling-rising melodic contour of the first IG (*The ˈRum ˙Tum ˏTugger*) actualises in the zone of the extended tonal range. Gradually descending stepping scale, low rising nuclear tone on *ˏTugger* performed at the low rate of its change of direction, accelarated tempo together with regular rhythm and increased loudness draws the listener's attention to Rum-Tum-Tugger.

The contour of the first IG finishes in the mid-low pitch zone while the rising-falling-leveled melodic contour of the second IG (*is a ˋCurious ˌCat*) begins in the mid-high pitch zone creating a mid positive tonal interval. Such correlation of tonal levels at the junction of IGs with negative extended interval between pre-head and nucleus in the second IG helps to describe Rum-Tum-Tugger and his choosy, capricious, restless, naughty nature, thus heightening the listener's interest both in the character itself and in the narration. The effect is intensified by the extended tonal range of the second IG, mid-low falling nuclear tone and polysyllabic tail, regular rhythm, moderate loudness and decelerated tempo.

From the music staff it is obvious that speech-and-music version virtually repeats the melodic contour of the poetic one: speech-and-music phrase begins with the major third and descending melody movement with the level contour upon its finale which is embodied by small note value on the lower octave. In particular, the beginning of the phrase coordinates with the gradually descending stepping scale of the first IG and teminal part of the second IG which is laid out by low fall and low leveled tail. In addition, wide interval with falling intonation in speech-and-music fragment correlates with mid positive tonal interval in the second IG of the poetic text.

The acoustic processing of poetic and speech-and-music fragments proved the agreement in the localization and variation of fundamental frequency maximum indexes. This is clearly illustrated in the graphic interpretation of fundamental frequency of the fragment *The Rum Tum Tugger is a Curious Cat* in its poetic (Fig. 1) and speech-music (Fig. 2) versions.

The ˈRum ˙Tum ˏTugger § is a ˋCurious ˌCat||

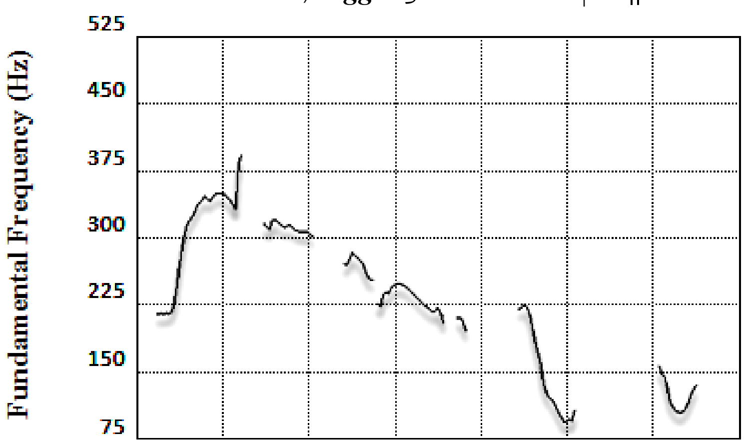


Fig. 1 Graphic interpretation of the fundamental frequency of the poetic fragment *The Rum Tum Tugger is a curious cat* (generated by the PRAAT computer program).

As is seen from Fig. 1 the fundamental frequency in the first IG is allocated on the first stressed syllable and the tonal maximum is realised in the high zone, which definitely indicates the speaker's intention to draw listener's attention to the event and its further development.

Graphic interpretation of fundamental frequency in speech-and-music variant (Fig. 2) shows the falling tone direction, identical to the one in the poetic fragment, and tone maximum allocation on the first stressed syllable in high zone.

The ˈRum ˙ Tum ˏTugger § is a ˈCurious ˌCat||

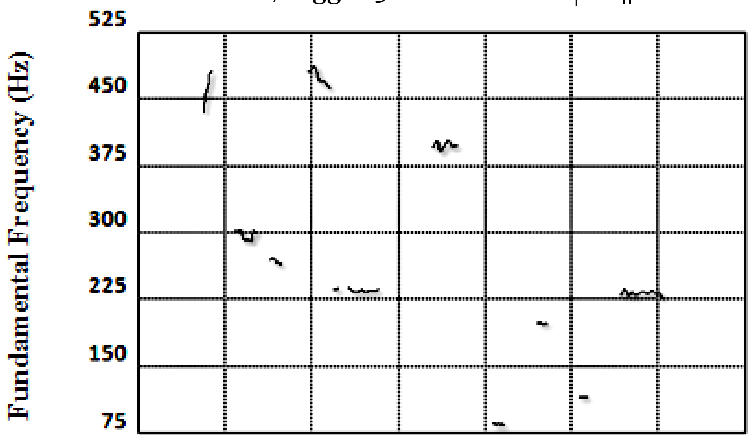


Fig. 2 Graphic interpretation of the fundamental frequency of the speech-and-music fragment *The Rum Tum Tugger is a curious cat* (generated by the PRAAT computer program).

The instrumental analysis proved the discrepancies between speech and music intonation revealed during the preceding auditive analysis. The main difference lies in the variation of fundamental frequency localization within one and the same IG. Let us consider the poetic fragment *O say, can you see, by the dawn's early light, What so proudly we hailed at the twilight's last gleaming?* (Fig. 3). Here the fundamental frequency maximum allocates in the first IG on the nuclear syllabic element in mid-low zone of tonal maximum.

ˈO ˏsay, § ˈcan you ˏsee, § by the ˎdawn's ˌearly ˌlight,|
What so ˈproudly we ˊhailed § at the ˈtwilight's ˈlast ˊgleaming?||

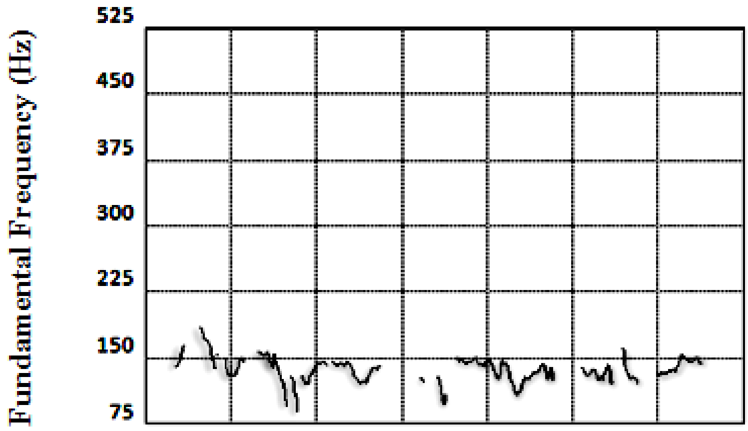


Fig. 3 Graphic interpretation of the fundamental frequency of the poetic fragment *O say, can you see, by the dawn's early light, what so proudly we hailed at the twilight's last gleaming?* (generated by the PRAAT computer program).

In the given example localization of fundamental frequency on the word *say* in combination with narrowed tonal range, increased loudness and accelerated tempo show the speaker's interest in the recipient's opinion and desire to get the answer to his question as soon as possible.

However in speech-and-music variant of this fragment (Fig. 4) fundamental frequency maximum is registered on the pre-head (*by the*) of the third IG, thus putting emphasis on the preposition *by* and article *the* which have no emotional meaning in the poetic variant. The mentioned lexical units are singled out by the rising tone movement in the previous syntagm (ˈ*can you* ˏ*see*) and high vocal potential of ɑ-glide of [ɑɪ] diphthong, which is actualized in high maximum zone and gives suggestive potential to the whole fragment.

ˈO ˏsay, § ˈcan you ˏsee, § by the ˎdawn's ˌearly ˌlight,|

What so ˈproudly we ˊhailed § at the ˈtwilight's ˈlast ˊgleaming?||

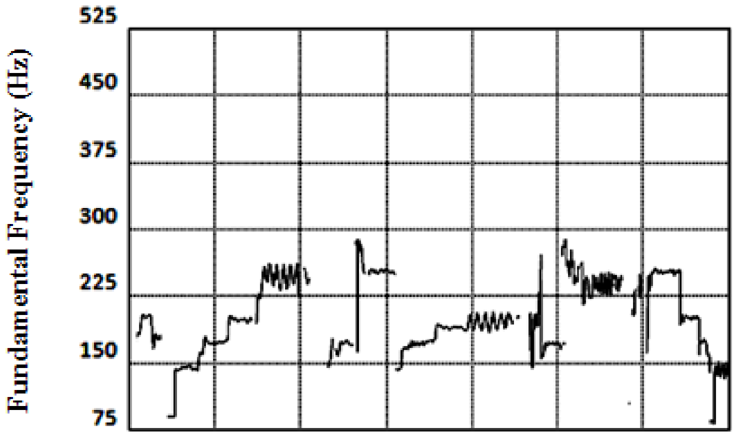


Fig. 4 Graphic interpretation of the fundamental frequency of the speech-and-music fragment *O say, can you see, by the dawn's early light, what so proudly we hailed at the twilight's last gleaming?* (generated by the PRAAT computer program).

5. Conclusions. The carried out theoretical and empirical research substantiated the idea of differentiating speech-and-music communication into formal, informal and intimate, since each of the mentioned types holds specific message and acquires distinct intonation pattern. We believe that the further research on speech and music relations should be focused on studying speech-and-music works of different genres, sub-genres and styles, for it is bound to deepen the knowledge about language and music connection, in particular their distinctive features.

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ВІДОМОСТІ ПРО АВТОРА

Валентина Марченко – викладач кафедри теорії, практики та перекладу англійської мови Національного технічного університету України «Київський політехнічний інститут імені Ігоря Сікорського».
Наукові інтереси: експериментальна фонетика, інтонологія, інтонація мовлення і музики, когнітивна фонетика.

УДК 811.161.2: 81'38

STYLISTIC FEATURES OF UKRAINIAN INTERNET-COMMENTS (ON THE MATERIALS OF PERSONAL PAGES OF UKRAINIAN POLITICIANS ON FACEBOOK)

Oksana OVERCHUK (Kropyvnytskyi, Ukraine)

У статті розглядаються стилістичні засоби у текстах інтернет-коментарів, які виражають негативну оцінку політичних персоналій та подій на особистих сторінках українських політиків у соціальній мережі Facebook. Визначено причини відхилень від мовленнєвої норми та використання просторіччя. Встановлено зв'язок змісту постів політиків та стилістичної конотації коментарів.
Ключові слова: *інтернет-коментар, стилістичні засоби, політичний тролінг,соціальна мережа.*
В статье рассматриваются стилистические средства в текстах интернет-комментриев, которые выражают негативную оценку политических личностей и событий на личных страницах украинских политиков в социальной сети Facebook. Определены причины отклонений от языковой нормы и использование просторечий. Установлена связь содержания постов политиков и стилистической коннотации комментариев.
Ключевые слова: *интернет-комментарий, стилистические средства, политический троллинг, социальная сеть.*
The article deals with stylistic means and devices in the texts of internet-comments that express negative evaluation of political personalities and events on the personal pages of Ukrainian politicians on Facebook. The reasons of deviations from lingual norms and the substandard language are defined. The correlation of the content of posts and comments' stylistic connotation is stated.
Key words: *internet-comment, stylistic devices, negative connotation, political trolling, social net.*

Commenting in social nets is a platform that gives the users opportunity to convey their ideas and evaluation of a particular issue and thus reflect public opinions.

In the article we analyze comments with negative semantics on the social net pages of famous Ukrainian politicians as the act of posting disruptive or inflammatory reviews online in order to provoke fellow readers. We define such internet activity as political trolling which has been the focus of much recent attention and defines *the rationale* of our research.

The subject of the research is stylistic peculiarities of the Ukrainian internet-comments, *the object* are internet-comments to the posts on the social net pages of Ukrainian politicians.

Internet-discourse research is a relatively new direction in modern linguistics. The notion appeared about 10-15 years ago alongside with growing role of modern technologies in people's everyday life. Internet-discourse as a separate type of communication was first defined by such foreign linguists as D. Crystal, N. Baron, S. Herring, K. Ferrara, S. Seld etc. In Ukraine this direction is studied by D. Tymchuk (political internet-discourse), N. Lukashenko (pragmatic aspects of internet-discourse), L. Kompantseva (cognitive-pragmatic and linguo-cultural aspect of communication on the Internet), O. Horoshko (gender peculiarities of internet-discourse), S. Chemerkin (Ukrainian language in the Internet).

The prevalence of social media in politics has made elected officials more accountable and accessible to voters. And the ability to publish content and broadcast it to millions of people instantaneously allows campaigns to carefully manage their candidates' images based on rich sets of analytics in real time and at almost no cost [4]. On the other hand, the opportunity to comment the posts made by politicians encourage a great deal of negative evaluation from publicity – political trolling. This kind of behavior is a factor of specific language on the Internet that negates etiquette norms and neglects codified norm [1, p.18].

Trolling – like other forms of computer-mediated communication – unleashes people's impulses by providing anonymity and temporary identity loss [2]. In social nets anonymity is doubted as a comment can link to the author's social net page, but it doesn't ensure the user's identification as the data can be fully and partially fake. Besides, leaving a comment doesn't require further communication or responsibility for your action. In addition, trolling is a status-enhancing activity: by attracting readers' attention, upsetting people, sparking heated debates, and even gaining approval from others, trolls can feel important, perhaps much more than they are in their real lives [2]. Political trolling in particular gives an opportunity to criticize politicians and their activity publically which is less possible in real life.

Internet-users involved in trolling also feel free to demonstrate their ideas as the rhythm of an Internet interaction is very much slower than that found in a speech situation, and disallows some of conversation's most salient properties [3, p.31].

Analyzing stylistic means of commenting we considered the posts with positive content describing certain achievements made by politicians or events that took place in the country's life. Among the stylistic means used in the comments we single out rhetorical questions, irony, metaphors and hyperbole which possess negative semantics (462 comments in total).

In the research we consider the questions as rhetorical because the characteristic feature of communication on the official Facebook pages is that politicians do not answer the questions put by citizens.

Rhetorical questions express no confidence in the authorities:

І скільки коштує ця " радість" Гройсмана?

А може, кошти, що пішли на інтерактивні столи, краще було б витратити на інтерактивні дошки для українських шкіл?

Another function of the questions is to show censure about the politicians' actions:

Чому радіти, що кожний день на війні хлопці гинуть ?

Ось подивись відео. Чому тут немає порядку? Чому волонтери охороняють тисячі мілліонів статків Януковича? Чому бюджет не отримує ні копійки?

і чому Тимошенко постійно шантажує – за те буду голосувати , за те – ні ?????

Besides interrogative sentences describe the moods of the society, highlight people's emotions: tire of war, concern about the future (*Навіщо ви вбиваєте українців? Хіба мало смертей від війни?*), striving for positive changes (*Перемога буде?; А що.. змін тоді не буде ніяких?).*

Rhetorical questions are characterized by intensive emotions, thus emotional –estimated lexicon is widely used: *Хіба можна нам українцям далі жити з такою ганьбою ?????*. Emotional-estimated word «ганьба» indicates keen perception of the negative changes in the society by the commentator. Also the graphics influences expression of emotions: the number of question marks, which does not represent the norm, serves as the means of showing despair, shame.

In the following example colloquialisms serve as the means to convey negative assessment or disapproval by the commentator the lack of prompt actions of a politician or a party:

- А куди це подівався "результат боротьби партії "Батьківщина""?

- Невже Президента України,країни яка також потерпає від агрессії Росії,як і Сирія,не обходить що відбувається цими днями в Алеппо?

Emotiveness of the questions is graphically presented by caps lock as well, which indicates shouting within internet-commenting: *ЧОМУ ДОТЕПЕР НІХТО НЕ ПРОГОЛОСУВАВ ЗА ЗНЯТТЯ НЕДОТОРКАННОСТІ ???* In the given example expressiveness of a rhetorical question is intensified graphically (printing type, abundance of question marks).

A characteristic feature of Ukrainian internet-comments refers to the precedent texts (quotes from the art works, anecdotes, common politicians' utterances), familiar to the general public and give rise to mutual memories. The aim of precedent texts is to give one's idea a more vivid and colorful expression, depict high pitch of emotions (approval or censure), search for support within commentators' community.

While analyzing, we've came across quoting of famous works of literature occurrences: *"Остапе", зупинись, бо потім буде пізно...* which makes reference to the novel by Ilf and Petrov "The Twelve Chairs" and underlines ironic attitude of the comment author to political speeches and promises. The main character of the novel, Ostap Bender, is an odious personality inclined to frauds. Thus, the commentator compares these traits to the personality of a particular politician and indicates his totally negative attitude.

Another comment *(«А хо-хо не хохо»)* refers to the text of "The Twelve Chairs" (primitive language of the character) and underlines the absurd of the situation, negative attitude of a commentator to the post and the intention to demean the politician.

The comment *"Всякому Городу – свій нрав і права...! Г. Сковорода вже в ті часи розумів в чому сенс незалежності України...* is a quote of the Ukrainian philosopher's poetry in the comments to a post on the occasion of anniversary of a notable man used with a positive connotation: firstly, the utterance shows respect to the Ukrainian cultural heritage and works by H. Skovoroda, secondly, the author draws a parallel between the past and the nowadays (the Ukraine's fighting for independence). In addition, the quoting denotes the speaker's literacy.

The following comment *«Боже, Королеву бережи!»* to the post by Yu. Tymoshenko quotes the British national anthem and is stylistically marked. Reference to the elevated and significant work of literature infers her as a candidate for the highest state position.

The quoting of anecdotes is used for negative evaluation – in order to express doubt, distrust, disrespect, for example:

«Навіяло»:

- Слухайте, а навіщо вам – голови?

- Як, «навіщо»? – МИ НИМИ ЇМО!..

The aim of the insolent comment is to demean the opponent, express doubts in intelligence and professionalism of Ukrainian politicians, dissatisfaction by their actions.

The anecdote phrase *«Пізно пити "Боржомі"»* of unknown origin is used with a comic effect. Different variations of the word combination denominate irrelevance, uselessness of actions, usage of preventive actions in the time when the situation can't be changed. Thus, the use of the phrase points at the commentator's idea that situation in Ukraine is getting worse because of President's unreasonable decisions.

The comment by *і FLO* doubts virtue and honesty of Ukrainian politicians: *«Поіменне голосування – екзамен на вшивість»*. The utterance means to uncover disguised negative and doubtful traits. Thus, its usage testifies the fact, on the author's opinion, that BYuT Party includes a lot of dishonorable and dodgy members.

The analysis of the comments also shows reference to historical events. In particular, the most numerous are the links to the recent past – the time of communism:

«Прикриваєтесь комуністичними гаслами земля крестьянам»;

«1917 розкуркулення. Історія повторюється. Вам що кримінального кодексу не достатньо? Там є стаття розкрадання у особливо великий розмірах». The allusions to the famous events and slogans presuppose the commentators consider politicians' actions as a return to the past and express distrust.

Among other stylistic devices irony is widely used in Ukrainian internet-comments. We presume that ironic attitude to life and to politics of the country in particular is an essential trait of modern Ukrainian citizens' mentality. In the analyzed internet-comments we spot the following examples of irony:

Але поки що ті проекти що я хотів би втілити щось ніхто не робить. Можу продати за гроші декілька ідей! – the irony points at distrustful attitude of citizens to the projects supported by political figures and also at ambiguous view to the new initiatives. The irony also underlines the contradiction between the scope of personality and a post of a politician and the content of the news on the page in the social net: the commentators point at the fact that advertising cafeteria or modern internet communication is inappropriate for the Prime-Minister of Ukraine:

*Хіба таким питанням опікується особисто прем*єр? А мер Києва? Ви йому роботу залишите?.*

Премєр країни має просувати 3G у метрополітені? то є такий жарт?

Прем'єр рекламує кав'ярню. Що це?

Ви хоть би фуру лісу зупинили:чи в пустелі краще лове 3G? – meaning the country has more significant problems (e.g. ecological – deforestation).

Більше нікому зайнятися такою важливою справою?

А навіщо 3G в метро? Півгодини можна і почекати. Чи не встигають закачати реферат, як завжди – в останню мить? – the comment shows ironic attitude not only in the respect of a politician, but his country fellows as well (in this case students).

Тільки це спитали?))))) дивно.... (referring to the questions asked during web-conference) – the irony shows commentator's doubts about the freedom of speech in political internet-discourse due to the content of the issues discussed at the internet-conference.

Hyperbole is used to express negative evaluation of personalities and events, for example: *Політика в Україні вся заснована на тотальній брехні та шахрайстві от і все;*

Кожна міміка, кожен звук її це БРЕХНЯ!

The following example (absolutely unrealistic action) shows negative attitude to politicians' actions, critics of indifference towards citizens: *А після розпродажу землі будуть продавать на органи українців.*

In order to criticize political processes metaphors are widely used:

таке враження, що "смерч" проходить по нашій державі;

На зміну шоколадним аферистам прийшли інші;

в країні кишать тіньові схеми.

Metaphors give explicit characteristics of the events taking place in the country, highlight the ruling of corruption, injustice, fraud. With the help of metaphors commentators show their emotional attitude to injustice actions.

Thus, the internet-comments on the social net pages of Ukrainian politicians are rich in stylistic devices like rhetoric questions, irony, metaphors and hyperbole. Despite positive content of the news in the posts that provoke comments, the messages carry negative connotation which indicates distrust, censure and disapproval of political processes in Ukraine. The comparative analysis of stylistic devices of American and Ukrainian comments is seen as perspective.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Оверчук – аспірантка Кіровоградського державного педагогічного університету імені Володимира Винниченка, вчитель англійської мови Кіровоградського медичного коледжу ім. Є.Й. Мухіна.

Наукові інтереси: інтеренет-дискурс, лінгвопрагматика.

УДК 378.016:811.111

DEVELOPING STUDENTS' SPEAKING SKILLS

Tatiana SAVENKO (Kropyvnytskyi, Ukraine)

У статті розглядається проблема формування комунікативної компетенції студентів та її складової частини – говоріння. З урахуванням програмних вимог, автор визначає практичні цілі навчання студентів говоріння, пропонує стратегії, наводить приклади мовленнєвих завдань для розвитку вмінь діалогічного та монологічного мовлення, розроблених з урахуванням принципів комунікативно-орієнтованої методики навчання іншомовного спілкування. Розглядається можливість навчання студентів говоріння з використанням текстів різних жанрів із спеціально розробленими до них комунікативними завданнями, мовленнєвими ситуаціями та вправами для розвитку навичок і вмінь говоріння.

***Ключові слова**: комунікативна компетенція, мовленнєві навички та вміння, діалогічне та монологічне мовлення.*

В статье рассматривается проблема формирования коммуникативной компетенции студентов и обучения говорению как составной части коммуникативной компетенции. Учитывая требования программы, автор предлагает определенные стратегии, приводит примеры речевых заданий для развития умений студентов в диалогической и монологической речи, которые разработаны на основе *коммуникативно-ориентированной методики обучения иноязычному общению. В статье рассматриваются возможности бучения студентов говорению с использованием текстов разных жанров со специально разработанными к ним коммуникативными заданиями, речевыми ситуациями и упражнениями для развития навыков и умений говорения.*

Ключевые слова: *коммуникативная компетенция, речевые навыки и умения, диалогическая и монологическая речь.*

The article is devoted to the problem of developing students' communicative competence and teaching them speaking. The strategies the author offers meet the syllabus requirements, which define the objectives – teaching students accurate and fluent dialogical and monological speech. The article involves examples of specially arranged activities for developing vocabulary and grammar skills, a number of communicative activities to teach students express definite meanings and situationally arranged tasks for developing speaking skills.

Key words*: communicative competence, linguistic and communicative skills, dialogical and monological speech.*

Studies in the field of developing students' communicative competence have always attracted researchers' attention and remain actual as the problem might hardly be considered solved. The problem has been studied by a lot of outstanding methodologists such as W. Littlewood [11], Austin S [9], Brown G [10], Passov E [2], Skalkin V [7,8], and there have been offered some approaches and strategies which are worth attention. We are going to consider the problem and offer some strategies for developing students' speaking skills, which are part of communicative competence along with listening, reading, and writing skills.

Communicative competence incorporates linguistic skills – grammar, vocabulary and phonetic, which provide the necessary basis for developing communicative skills in speaking, listening, reading and writing. We are focusing on developing speaking skills, so the strategies we are going to consider offer a variety of activities aimed at developing grammar and vocabulary skills first with further developing speaking skills.

Fluent spontaneous dialogical and monological speaking are methodologically defined as the main objective of teaching second year students speaking skills. If to consider the essence of monological and dialogical speech, the differences in their production can be clearly seen and these differences result in different approachesin teaching them.

Dialogical speech is the process of interaction of two or more communicants and is supposed to realize some communicative function:

- Asking for information and providing information.
- Offering something and accepting or refusing.
- Exchanging ideas or opinions.
- Persuading and grounding ideas or opinions etc [5].

Specific communicative functions of dialogical speech require that students have skills in its structuring keeping in mind peculiarities of producing dialogues. Characteristics of dialogical speech is that it combines two kinds of communication – listening and speaking which requires specific strategies for developing students' linguistic and communicative skills to develop their abilities in producing dialogues.

To produce a dialogue students are expected to acquire such listening skills:

- Identifying the communicative purpose of the utterance.
- Identifying functions in a conversation.
- Deducing the meaning of unknown vocabulary.
- Tracing the development of an argument.
- Understanding thematic shifts in a conversation.
- Distinguishing facts and opinions.
- Comparing information etc [5]

Speaking skills necessary for a good conversation are:

- Maintaining an extended conversation.
- Interacting with a sufficient degree of fluency and spontaneity.
- Providing relevant explanations and arguments.
- Taking initiatives in interviews.
- Expanding and developing ideas with little help or without it.

• Seeking and giving information, suggesting, originating ideas, supporting the conversation etc [5]

Considering the aims and objectives of the Year Two Syllabus [5] we have defined the communicative types of dialogues the students are to acquire – exchanging ideas and opinions and making agreements and arrangements. We have also defined the length of a students' conversation in the terms of time and the number of replies of each communicant. In our opinion, students are to produce a fluent conversation on a suggested situation lasting 3 minutes and involving 6-7 replies of each communicant. The reply may consist of two-three sentences and contain a respond and an initiation to keep the conversation going on.

We offer to consider a few techniques which can help students acquire and develop their skills in dialogical speech.

It has been already mentioned that linguistic skills make the basis for developing communicative skills. So, first we offer to focus on developing vocabulary and grammar skills. The activities may include:

• Making a glossary necessary to speak on the suggested situation.
• Giving synonyms to some key words and phrases.
• Interpreting words and phrases.
• Giving descriptive adjectives.
• Offering vocabulary to start, keep on and finish the conversation.

Considering the communicative type of the dialogue, which is to be produced on suggested situations, students are expected to demonstrate specific vocabulary skills. For instance, if the students are offered to produce a conversation exchanging opinions, they are supposed to describe the subject, express preferences and wishes, exemplify, make speculations, compare and contrast, agree or disagree, approve or disapprove, persuade etc.

It's also necessary that students acquire grammar skills to express their ideas. The Year Two Syllabus defines that students are expected to use modal verbs, understand and differentiate the shades of their meanings; use verbals and predicative constructions in different registers and communicative situations; know the system of moods and express attitudes to the content of utterances using appropriate mood forms [5, p. 69-70].

Considering the syllabus requirements students are to be able to express their ideas not only using topical vocabulary but using appropriate grammar structures either. Teaching students to use grammar structures accurately and appropriately may be provided by a set of specific activities.

Here we will focus on the activities to develop students' listening skills and the skills to produce appropriate responses. The students may be offered to listen to a range of recorded initiations and respond to them using topical vocabulary and an appropriate grammar structure. For example, students hear an offer – *Why not turn to a travel agency? (Expected responses: I wish we turned; We could really do it; Turning to the agency could make the choice easier etc.); wish – We could stay in London for a few days more (expected responses: I like the idea of staying here so much! I don't mind staying here and doing the sights; It's desirable that we visit some art museum etc.).*

Another grammar-focusing activity aims at developing students' skills in choosing the appropriate grammar structure. Students are given charts with a number of utterances expressing various ideas – suggestions, criticism, desire, reproach, supposition etc. They are offered to work in twos and take turns in responding to them by choosing an appropriate utterance from another chart. A more advanced level – students respond without using any prompts.

The next step in developing students' speaking skills is teaching them to produce properly structured dialogues. Here we can offer scheme-based activities when students are instructed what meanings to express speaking on the suggested situation. For example, the students are given a task to exchange their opinions of going on a vacation by train. They may be instructed to follow the scheme – *inform and express satisfaction → support the idea and give the reason → say what could be better arranged → disagree and give reasons → say what could be changed next time → agree and give your vision.*

The schemes may be useful in developing vocabulary and grammar skills as well as in enabling students to properly structure their conversation. Nevertheless, the schemes may be used as helping means mainly at the primary stage of teaching students speaking. With the students' skills developing there should be more rational instructions which will provide the choice to use grammar structures. In these terms, students may only be offered to convey ideas expressing definite meanings which are listed in the suggested situation.

Actually, we consider it desirable that students should be suggested a communicative situation with clearly specified tasks. Considering the time limit and the number of utterances of each communicant the suggested situation should include: the body (the general description of the situation) and three terms (the subject to speak about, discuss or exchange opinions on). The general description and the terms may involve prompts as for the meanings that are to be expressed – suggest some idea, doubt or hesitate, emphasize, warn etc. Depending on the terms of the situation students may choose the means to express the meaning – topical vocabulary and grammar structures (moods, modal verbs, verbals etc.).

There may be a wide variety of activities for developing students' linguistic and communicative skills which actually depends on the students' individual peculiarities, their level of skills acquisition and their communicability. Besides, it is up to the teacher to decide which of the activities might prove effective to improve students' performance in and out of the class.

One more important aspect of teaching students speaking is developing students' skills in monological speech. Monologue is an organized kind of oral performance directed straight to the listener/interlocutor or to the audience and supposes definite speaker's utterances. Monologue is characterized by certain communicative, linguistic and psychological peculiarities, which are to be considered in teaching this kind of communicative activity.

Here we will consider teaching such types of monological speech as description, narration and speculation. The activities aimed at developing students' skills in describing (people, objects, places, events etc.), narrating and speculating may be effective if they are composed according to the main principles of communicatively-oriented methodology of teaching foreign language communication – situational factor and communicative functions, such as:

- *Informative* – giving information about subjects, objects, places, events etc.
- *Influential* – encouraging to or discouraging from activities, persuading, preventing etc.
- *Emotionally expressive* – using communication for describing a state, condition or emotions.

Considering these characteristics of monological speech teaching is aimed at enabling students to:

- Use communication strategies to carry on describing, narrating and speculating.
- Use fillers as a means of giving an impression of fluency.
- Convey degrees of emotion and highlight personal significance of events and experiences.
- Account for and sustain views clearly providing explanations and arguments.
- Outline an issue or a problem clearly.
- Speculate about causes and consequences, possible advantages and disadvantages.
- Synthesize and report information and arguments from a number of resources.
- Expand and support ideas with examples.
- Take follow-up questions [5].

Teaching monological speech starts with students acquiring vocabulary and grammar skills basic for this kind of communicative activity. These do not differ sufficiently from the ones necessary for developing dialogical speaking so we will pass on to developing speaking skills.

The resources for both dialogical and monological performances may be rather varied. The activities we are going to consider in this research are mainly based on supporting texts that students read or listen. These are fiction, educational materials, informative, entertaining texts, stories, newspaper or internet articles etc. presented in the form of a dialogue or monologue.

First, we are going to consider developing students' speaking skills by means of using fiction as a resource. Pre-text activities are aimed at developing phonetic, vocabulary and grammar skills, which enables students to polish these skills and produce correct utterances. Reading itself is done out of class as an independent activity when students focus on understanding the text using dictionaries and reference literature and commentaries to the text. Here we are considering the textbook *Skillmaster Intermediate,* which is the basic learning and teaching resource in our case [3, 4].

Text-based communicative activities provide speaking practice on a few levels. The first level – monological utterances of over phrasal level, which prepares students for producing monological speech of the second and third levels – mini-monologues and extended monologues. Mini-monologues may be prepared out of class or in the class and extended monologues are usually prepared out of class and performed in the class and, which is important, students are instructed to strictly arrange their speaking according to the suggested communicative tasks.

These involve:

- Outlining the story.
- Listing events.
- Describing and narrating events.
- Describing characters.
- Expressing personal attitudes (directly and indirectly).
- Summarizing the story (depending on helping materials like questions or without any).
- Narrating the story (depending on the previously made outline).

Narrating the story may have a few forms – narrating from the third person and simulating that is reproducing the story as if being one of the story characters or an imaginary observer.

The activities for developing speaking skills by means of using educational texts (informative, entertaining, newspaper or internet articles) may somehow differ from the ones mentioned above. These may involve:

- Defining the subject of the text.
- Defining its main idea.
- Outlining the text.
- Listing the most important information.
- Summarizing the information.
- Evaluating the information.
- Narrating the text.

All these activities are aimed at developing skills in producing monological speaking when students demonstrate accuracy, fluency and ability to express their personal attitudes.

Listening is another resource to develop students' speaking skills. Here we will provide examples of speaking activities based on the texts the students listen. *Listening and Speaking* is a resource book for teaching students' listening and speaking skills and provides a variety of audio texts, selected from authentic language learning materials by *Express Publishing, Longman and others,* and specially organized activities aimed at developing students' linguistic and communicative skills. The activities to develop students' linguistic skills are as follows:

- Explaining the meanings of words/word combinations from the text.
- Matching words/word combinations with explanations.
- Interpreting the meanings of words/word combinations.
- Using words/word combinations in students' own sentences or abstracts.
- Providing derivatives to words.
- Selecting synonyms.
- Rephrasing sentences using a different grammar structure similar in meaning to the one used in the sentence [6].

These activities are done before or while listening to texts.

Listening skills, that is students' skills in understanding audio texts of different genres and forms, are individually tested and evaluated. These skills are controlled by means of a number of tests provided as while- or post-listening activities and include such:

- Matching.
- Defining *True* or *False* statements/utterances.
- Filling in the gaps with missing words/word combinations.
- Filling in the gaps with missing information.
- Multiple choice tasks.

As for speaking text-based activities they may be rather varied. First, we offer to consider the ones, which aim at developing skills in producing over phrasal utterances. Here the students are offered to answer questions, agree or disagree with statements expressing suppositions, list or enumerate important events. A more advanced level – producing mini-monologues, which may also be answering questions, agreeing or disagreeing but with explanations, proofs, suppositions, giving personal attitudes etc.

Answering questions may be used as an activity to make a summary of the text. Summarizing in many cases seems to cause more difficulties than producing an extended monologue, so purposefully arranged questions may help students develop their skills in summarizing texts.

Producing an extended monologue is supported with preparatory activities – listing or enumerating events, outlining the information acquired, characterizing speakers or narrators. In this case students are instructed to stick to suggested situations or to narrate the text (monologue or dialogue) from the third person, simulate as if being one of the speakers or a third observer. Here the students are instructed to perform their monologues using the vocabulary given in the glossary. Depending on the size of the text the students listen to, on its form – either monological or dialogical, students are expected to produce up to two minutes' speaking of 10-15 sentences which are simple extended, compound or complex sentences.

In many cases the plot of texts and stories may lead to discussions which seems to be an effective way to develop students' speaking skills when they may display fluency and spontaneity.

In conclusion, we should admit that all activities we offer meet the Year Two Syllabus requirements and may be effectively used in developing students' speaking skills. The range and kind of activities may be varied and may be changed depending on students' individual abilities, their skills acquisition level, the objectives of the learning and teaching process and any other factors, which influence the development of students' communicative skills.

In our opinion, the problem of developing students' speaking skills remains actual and requires further researching, providing both students and teachers with all possible and available authentic materials that may help work effectively.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Савенко – старший викладач кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: навчання говорінню студентів мовного факультету на початковому етапі; комунікативно орієнтоване навчання граматики.

УДК 14:316.75

PHENOMENON OF MULTICULTURALISM-*PRO AND CONTRA*

Nino TARTARASHVILI (Tbilisi, Georgia)

У статті йдеться про феномен мультикультуралізму та різні підходи до його тлумачення. Головним питанням аналізу є американський об'єктивізм, в якому мультикультуралізм визначається як форма колективізму, який протистоїть та руйнує індивідуалізм, що є основою американського суспільства. Також були проаналізовані причини, чому мультикультуралізм вважають анти-інтелектуальним рухом, що сприяє шаблонному мисленню щодо расизму, заперечує наявність правди для ухилення від реальних фактів, відкидає людські права в ім'я людства та має намір розділити країну.

***Ключові слова**: мультикультуралізм, об'єктивізм, колективізм, індивідуалізм, особистість.*

В статье говорится о феномене мультикультурализма и разных подходах к нему. Главным вопросом анализа является американский объективизм, в котором мультикультурализм определяется как форма коллективизма, который противостоит и разрушает индивидуализм, являющийся основой американского общества. Также проанализированы причины, почему мультикультурализм считают анти-интеллектуальным движением, которое способствует шаблонному мышлению касаемо расизма, отрицает правду для избежание реальных фактов, отвергает человеческие права во имя человечества и склоняется к разделению страны.

***Ключевые слова**: мультикультурализм, объективизм, коллективизм, индивидуализм, личность.*

Article discusses phenomenon of multiculturalism and different approaches to the phenomenon. The core issue of the analyses is American objectivism, where Multiculturalism is defined as a form of collectivism, which opposes and destructs individualism, which is the base of American society. There also be analyzed the reasons, why Multiculturalism is considered as an anti-intellectual movement that promotes group-think to cure racism, denies truth to avoid facing facts, and rejects human rights and morality in the name of humanity and tends to divide country.

***Key Words**: Multiculturalism, Objectivism, Collectivism, individualism, person.*

"There is no surer way to infect mankind with hatred--brute, blind, virulent hatred--than by splitting it into ethnic groups or tribes. If a man believes that his own character is determined at birth in some unknown, ineffable way, and that the characters of all strangers are determined in the same way--then no communication, no understanding, no persuasion is possible among them, only mutual fear, suspicion, and hatred,. Tribal or ethnic rule has existed, at some time...in every period of mankind's history. The record of hatred is always the same."

Ayn Rand[38]

Before analyzing Ayn Rand's and other objectivists' standpoint on multiculturalism, I will try to define the term itself, shortly: "Multiculturalism is a body of thought in political philosophy about the proper way to respond to cultural and religious diversity. Mere toleration of group differences is said to fall short of treating members of minority groups as equal citizens; recognition and positive accommodation of group differences are required through "group-differentiated rights," a term coined by Will Kymlicka [39].

While multiculturalism has been used as an umbrella term to characterize the moral and political claims of a wide range of disadvantaged groups, including African Americans, women, gays and lesbians, and the disabled, most theorists of multiculturalism tend to focus their arguments on immigrants who are ethnic and religious minorities (e.g. Latinos in the U.S., Muslims in Western Europe), minority nations (e.g. Catalans, Basque, Welsh, Québécois), and indigenous peoples (e.g. Native peoples in North America, Maori in New Zealand).

When talking about multiculturalism and criticizing it objectivists mainly focus on multiculturalism in US and the drawbacks of it. The main problem in US from this perspective has always been racism, and multiculturalism takes a responsibility to extinguish racism by embracing

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[38] Rand Ayn, Speech at Ford Hall Forum entitled, Global Balkanization, 1977

[39] Tomer Perry, Autonomy, Culture and Nationality in Will Kymlicka's Liberal Multiculturalism, March 4, 2014, p:2

diversity, objectivists and their leader Ayn Rand blame multiculturalism in revival a new form of racism by focusing on diversity .[Lanefelt, Lily Stroubouli , Multiculturalism, Liberalism and the Burden of Assimilation , Stocholm University press, 2012, p:3]

While, among objectivists this term is defined extremely negatively, according to objectivist Edward W. Younkins Multiculturalism implies that race, ethnicity, and sex (or sexual preference) have an unavoidable effect on the way people live, think, behave .There are many closed systems of perception, thought, and feeling each affiliated with some biologically defined group. Rational dialogue among individuals from different groups is almost impossible because each group has its own "truth" and standards for its attainment. Multiculturalists tends to maintain that each person is simply a representative of a particular biologically defined perspective who must agree with his own group's worldview, their way of life, he/she must obey this collective thought or he /she will be just removed, ostracized. So unders such pressure he or she is unable to rationally discuss and reasonably evaluate and critique ideas with the members of other groups.

Multiculturalism thus breaks an individual's confidence about his or her own mind and if in some group there is no discussions where individuals own thoughts works and have influence it becomes a tribe finally.[www.mediate.com , Peter Adler, Beyond Cultural Identity: Reflections on Multiculturalism, November 2002]

They think that Multiculturalism is anti-individualistic in the sense that it expects each person to agree with the perceptions, thoughts, and judgments of his group in order for his own perceptions, thoughts, and judgments to be legitimate. Multiculturalists assign each rational and autonomous individual into a group based on the group's specific, absolute, and no debatable dissemblance from other groups [rebirthofreason.com, Edward W. Younkins, Multiculturalism: A Tool of Collectivism,2014]

They severely criticize educational systems at schools. O bjectivists believe that multiculturalists attempt to make students believe the idea that Western classical liberal order is, in fact, the most oppressive order of all times. As a result, all different gropus of people are taught to view themselves as victims. This perspective is based on the relativistic assumption that because all cultures are inherently equal, differences in wealth, power, and accomplishments between cultures are, forth most part, due to oppression.

Elan Journo, in his article "Multiculturalism Against Education" criticizes curriculums at American schools and gives examples to show how hey exaggerate cultures of diverse groups and telling lies to children "it is a peculiar kind of "broadening." Multiculturalists would rather have students admire the primitive patterns of Navajo blankets, say, than learn why Islam's medieval golden age of scientific progress was replaced by fervent piety and centuries of stagnation.[ari.aynrand.org, Elan Journo, Multiculturalism's War on Education, Bucks County Courier Times, September 26, 2004, p:1]

Jurno asks us tho open and look through a school textbook and what we will find there is a definite pattern behind multiculturalism's reshaping of the curriculum.He believes that multiculturalists try to advertise not that all the cultures deserve to respect equally but something else entirely. One of the examples , which Jurno takes is the teaching of history, where one text acclaims the inhabitants of West Africa in pre-Columbian times for having very high and prosperous economies and they had established a university in Timbuktu; Jurno claims that multiculturalists intentionally ignore their brutal trade in slaves and the proliferation of far more consequential institutions of learning in Paris, Oxford and elsewhere in Europe. Some books routinely lionize the architecture of the Aztecs, but purposely avoid the fact that they practiced human sacrifices. A few textbooks seek to portray Islam as peaceful in part by distorting the concept of "jihad" ("sacred war") to mean an internal struggle to surmount temptation and evil. Islam's wars of religious conquest are played down.

Multiculturalism's goal definitely is not to teach about other cultures, but to promote by means of distortion of facts or writing half-truths – the concept that non cultures that are not european or non-western are as good as, if not better than, Western culture. The deeds of the members of primitive tribes and their encestors are hyperbolized in leraning curriculum. And it is not hard to see how multiculturalism attempts is to diminish the value of Western culture in the minds of students. Jurno concludes,that the objective superiority of Western culture is avident, so multiculturalists artificially elevate other cultures and depreciate the West." [ari.aynrand.org, Elan Journo,p:2]

In my opinion, objectivists are quite just to think, that multiculturalism's pluralism and relativism has engendered a reluctance to acknowledge anything positive about Western culture while concurrently maintaining a non reflective and approving position toward non-Western and minority ideas. Students are taught that no "properly educated" person would be willing to pass judgment on another culture. If a student should deny the equality of all cultures he would be told he was guilty of "ethnocentrism."

More, objectivists claim, that in spite of trying to eliminate racism, multiculturalism serves to revival it. In the article," Multiculturalism: An Assault on the Individual" Dr. Yaron Brook, executive director of ARI claims, that Multiculturalism holds that an individual's identity and personallity are determined by ethnic or racial membership and never by his own choices and actions. No one can make people believe that their identity is determined by skin color and expect them to become colorblind. He blames multiculturalists and thinks that it is the result of their actions that recently college students have become racial separatists, choosing their friends based on ethnicity, they tend to band together to form self-segregated dormitories. He criticizes the clamor for "slave reparations" and claims that it engenders racism. He also assumes, that it is not just, as Whites today, who never owned slaves and bear no personal responsibility for slavery, are asked to accept collective responsibility–simply because they belong to the same race as the slave-owners of the Old South. People are seen not as individuals, but as fragments of a tribal collective. Multiculturalism's ostensible goals is that the individual's life has no value or importance apart from the tribal group. He is unworthy of living–because, according to multiculturalism, he is incapable: at root multiculturalism is an assault on the human mind concludes Yaron Brook. [capitalismmagazine.com,Walter, Multiculturalism is a Failure The Islamists' War with th Western Culture, 16 sep, 2014]

After reading different articles on this issue I could clearly see that there is a great number of young people are even merciless toward multiculturalism. The University of Pennsylvania, in 1992, undergraduate student Gregory Pavlik writes an article critical of affirmative action programs, and is subsequently charged by certain members of U Penn's

Faculty, with racial harassment. Though the charges are eventually dropped, Mr. Pavlik is understandably shocked. Mr. Pavlik assumes that multiculturalism does not criticize racism, more they have much in common. First, he defines the term itself, that Multiculturalism's view of racism is actually very simple: Racism, it says, is the belief that one race is superior to another. I myself agree with Mr. Pavlik, when multiculturalists look for racism, then, they look for differences in treatment. Any difference in treatment--any discrimination--is seen as racist. And at the same moment they ask for different treatment for different minority groups, which is, I guess non-direct discrimination of majority.

There is another view of racism, however. Since Ayn Rand is far more eloquent than I, I will allow her to spell out the Objectivist view of what racism is, and it will be more visible to us why objectivist thinks that the modern understanding of multiculturalism is too close to Racism.

"Racism is the lowest, most crudely primitive form of collectivism. It is the notion of ascribing moral, social or political significance to a man's genetic lineage--the notion that a man's intellectual and character logical traits are produced and transmitted by his internal body chemistry

Racism claims that the content of a man's mind...is inherited; that a man's convictions, values and character are determined before he is born, by physical factors beyond his control. This is the caveman's version of the doctrine of innate ideas--or of inherited knowledge--which has been thoroughly refuted by philosophy and science. Racism is a doctrine of, by and for brutes. It is a barnyard or stock-farm version of collectivism, appropriate to a mentality that differentiates between various breeds of animals, but not between animals and men. Like every form of determinism, racism invalidates the specific attribute which distinguishes man from all other living species: his rational faculty. Racism negates two aspects of man's life: reason and choice, or mind and morality, replying them with chemical predestination.[partiallyexaminedlife.com, Linsenmayer Mark, Self and Selfishness , the Aesthetics of "The Fountainhead", June 2, 2013].

Rand wrote that in 1963, well before the emergence of the multiculturalists' movement. And yet, her treatment rings true today more than ever. Racism is not merely the belief that one race is superior to another. No doubt, such a belief would be racist, but it does not give us the essence of what it is to be racist. Briefly put, racism is genetic collectivism. A deeper, conceptual approach to the concept of racism reveals that the fundamental mistake it makes is to assert that one's identity is determined by one's race. It is only because of this mistake that one would be able to judge a member of one race as superior to another, without reference to their character." claims Patrick.[40] Multiculturalism is premised upon collectivism, which is in turn premised upon determinism. Is determinism true? No. Humans have free will. Finally, he considers, that that it is obvious that not only will multiculturalism never solve the problems associated with racism, but that it will perpetuate them. This is because multiculturalism is a form of racism, and perhaps one of the most dangerous forms we've ever seen-simply because so many people think it isn't [www2.lawrence.edu, Gregory Pavlik, Is Multiculturalism the Cure for Racism?, Presented on the 21. May, 1997 Meeting of the LU Students of Objectivism]

In conclusion I have to say, that in spite of the fact objectivists' views on multiculturalism is really exaggerated sometimes, and I myself severely criticize them, but in this case, I approve their ideas and I also consider multiculturalism tends to label individuals and forms victim mentality in them. Multiculturalism promotes a culture of victims who have a perpetual claim on society and the government. The result is the division of society into political interest groups with conflicting demands that cannot all be met. Multiculturalism attempts to replace individual rights with collectivism by assuming that a man's identity and value are derived solely from biology, and that what is important is not what a person does as an individual, but rather what some members of his biological group currently do or did years ago and it makes individuals take the responsibility for the guilt, that their ancestors has committed.

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ВІДОМОСТІ ПРО АВТОРА

Ніно Тартарашвілі – аспірантка факультету гуманітарних наук Тбіліського державного університету імені Іване Явакішвілі, Грузія.

Наукові інтереси: проблеми мультикультуралізму в освітньому процесі.

УДК 811.111'372

A COGNITIVE SEMANTIC ANALYSIS OF PARTICLE 'UP' IN ENGLISH PHRASAL VERB 'GO UP'

Iryna VYSLOBODSKA (Lviv, Ukraine)

Стаття досліджує семантичну структуру фразового дієслова "go up" в англійській мові. Наголошується на важливості застосування когнітивного аналізу у цьому процесі. Виявлено прямі та метафоричні значення частки "up" та продемонстровано механізм їхнього залучення до формування цілісного значення фразового дієслова.

***Ключові слова:** фразове дієслово, частка, лексико-семантичний аналіз, когнітивний підхід, метафоричне значення.*

В статье исследуется семантическая структура фразового глагола "go up"в английском языке. Делается акцент на важности использования когнитивного анализа в этом процессе. Исследованы прямые и метафоричные значения частицы "up", также проиллюстрирован механизм их вовлечения для формирования цедостного значения фразового глагола.

***Ключевые слова**: фразовый глагол, частица, лексико-семантический анализ, когнитивный подход, метафорическое значение.*

The article deals with the analysis of the semantics of the English phrasal verb 'go up'. The major emphasis is laid on the importance of the cognitive approach in this process. In the course of investigation the literal and metaphorical meanings of the particle 'up' were revealed and their contribution into the general meaning of the phrasal verb was defined.

***Key words:** phrasal verb, particle, lexico-semantic analysis, cognitive approach, metaphorical meaning.*

Phrasal verbs (PhVs) remain important but not thoroughly investigated linguistic objects in present-day English. It should be noted that their role has increased enormously in recent years. Not only these verbs are used more and more widely in colloquial English, but also there are many instances of formal occasions in which the use of PhVs is more appropriate and sounds more natural in expressing certain ideas [4, p.5]. Some of them are pushing more traditional one-word verbs into the second place. In order to appraise these combinations in a satisfactory manner, it is necessary to understand them and such understanding can result only from a careful and detailed examination of various aspects of their usage [3, p. 8].

The paper aims at conducting cognitive semantic analysis of the particle 'up' and defining its semantic contribution to the general meaning of the PhV 'go up'.

Generally, PhVs are defined as a combination of two lexical elements: a verb and a particle [4, p.28]. In A. Nikolenko's study PhVs are regarded as derived words of an analytical type. They are considered as products of functional re-orientation of primary units- a verb and a preposition / an adverb (in two-member phrasal verbs), and a verb and an adverb and a preposition /an adverb (in three-member phrasal verbs) [1, p.18]. By "phrasal verb'' we mean a combination of an "ordinary" (one-word) verb (e.g. come, play, put) and an adverbial or prepositional particle (e.g. in, off, up), or sometimes both, which constitutes a single semantic and syntactic unit.

A large number of linguists have centered their attention on the analysis of PhVs semantics [1; 2; 3; 5; 7]. The traditional lexico-semantic analysis, which appeared mainly in the 1970s and 1980s, didn't prove to be satisfactory to help learners understand how PhVs work. Traditional grammarians such as D. Bolinger [2], L. Lipka [8], etc. generally assume that PhVs are an arbitrary combination of a verb and one or more particles. They regard them simply as a matter of language and mainly characterise their syntactic properties. In contrast, one of the most important assumptions shared by all cognitive scholars is that the meanings of the PhVs also go easily from the concrete to the abstract. In fact, the meaning of many PhVs are metaphorical, and if you

understand the metaphors they use, it will be easier to understand and remember their meaning. Consider the examples taken from the British National Corpus:
e. g. *Dig out the extra soil needed for construction materials then proceed with installation.* [BNC]
e.g. I'm not pushy enough to dig out real controversies, and I can't get worked about red-hot issues [BNC]

In the first sentence the PhV has a literal meaning and refers to a physical action, while the meaning of the PhV in the second sentence is metaphorical and describes an action that is similar in some way to the first. For example, when someone "digs up controversies", they discover them and the process seems similar to the way in which the soil is taken out of the ground.

Understanding the meaning of the verb component in PhVs is important but not always sufficient. In many cases the major problem with PhVs is gaining insight into the meaning of their particles and understanding why one particle is used and another is not. Furthermore, when the verb part of a PhV is used in a metaphorical way this is usually obvious. But the particles can also be used metaphorically [5, p.147]. This is less easy to recognize, but in fact there is often a clear connection between the literal meanings of the particle and its metaphorical extention. Cognitive grammarians, such as S. Lindner [7], G. Lakoff [6], etc. showed that the meanings of particles in PhVs form a network of related senses, and thus they are systematic and analysable to some degree.

In the Particles Index of the Collins Cobuild Dictionary of Phrasal Verbs [CCDPhVs] we can find a detailed semantic analysis of the PhVs particles. Let us take particle 'up' which has the following 12 meanings in CCDPhVs: *1) movement and position; 2) increasing and improving; 3) preparing and beginning; 4) fastening and restricting; 5) approaching; 6) disrupting and damaging; 7) completing and finishing; 8) rejecting and surrending; 9) happening and creating; 10) collecting and togetherness; 11) revealing and discovering; 12) separating.*

The list is meant to demonstrate how complex 'up' is in its semantics. It occurs in 482 PhVs in CCDPhVs and is the commonest of the particles used in combinations. But not all this semantic diversity of meanings is involved into formation of the phrasal verbs meaning simultaneously. Some of these meanings are literal and indicate physical position or direction of movement while the others are metaphorical. Let us demonstrate what meanings of the particle 'up' are contributed to the PhV in the combination 'go up'.

The meaning '*movement and position*' of the particle 'up' is involved into formation of five meanings of the PhV 'go up', namely: go up $_{1}$ – when someone or something goes up, they move from a higher position to a higher one, *e.g. When I tried to go up the stairs he pushed me aside*; go up $_{2}$- if you go up in a building , you move upstairs, *e. g. We can go up in the elevator*; go up $_{4}$ – if you go up to a place, you visit it or travel there, *e.g. We all went up to the pub*; go up $_{5}$- something that goes up to a particular point or in a particular direction, *e.g. One road goes up north to Durness* [9, p.148-149]; go up $_{9}$ – if something such as a curtain goes up, it is raised, *e.g. There was a burst of applause as the curtain went up* [9, p.149].

The '*increasing and improving*' meaning of the particle 'up' we revealed in the semantic structure of go up $_{6}$, go up $_{7}$, and go up $_{13}$: go up $_{6}$- if the cost, level, standard or amount of something goes up, it becomes more expensive, higher, or greater than it was before, *e.g. The price of petrol and oil related products will go up steadily*; go up $_{7}$ – if you go up when you are making an offer or suggesting amount you increase the original offer or amount, *e.g. I'll go up as high as fifteen pounds*; go up $_{13}$ – in sport, if a person or team goes up, they move to a higher position in a list, or to a higher division in a league, *e.g. I think stroke will go up this season* [9, p. 149].

The '*preparing and beginning*' meaning of the particle 'up' was found only in one meaning of the PhV: go up $_{12}$ – when university students go up, they begin a degree course or return to university at the start of term, *e. g. Before going up to Oxford, I started a diary* [9, p.149].

The similar situation is with the '*approaching*' meaning: go up $_{3}$ – if you go up to someone or something, you move towards them until you are standing next to them: *e. g. Go up and introduce yourself, after the meeting is over* [9, p.148].

The '*disrupting and damaging*' meaning of the particle 'up' is contributed to the meaning of go up $_{10}$ – if something goes up, it explodes or suddenly starts to burn, *e.g. Another fuel-tank went up and the first fire-bells began sounding from the distance* [9, p.149]

The '*happening and creating*' meaning of 'up' was revealed in the semantic structure of go up $_8$ and go up $_{11}$: go up $_8$ – if a building, wall or other structure goes up, it is built or fixed in place: *e.g. Small blocks of flats are going up*; go up $_{11}$ – if a cheer, shout or other noise goes up, a lot of people cheer, shout, or make that sound at the same time: *e.g. A huge cheer went up*.[9, p.149]

Having thoroughly analysed the semantic structure of 'go up' we revealed that the particle 'up' contributes only its six out of twelve meanings registered in Particle Index to the formation of the meaning of this PhV. Among these six meanings one meaning is literal, that is '*movement and position*', the rest five meanings are metaphorical ones, that is '*increasing and improving*', '*preparing and beginning*', '*approaching'*, '*disrupting and damaging*', '*happening and creating'.*

The obtained results confirmed a hypothesis that particles in PhVs have particular meanings which they contribute to a variety of combinations.

The prospects of the research we see in applying the methodology of investigation to analysing the semantics of newly formed PhVs in English.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Вислободська – викладач кафедри іноземних мов національного університету «Львівська політехніка».
Наукові інтереси: семантика фразових дієслів, когнітивістика, корпусні дослідження.

УДК 811.521'373.613=111=581

ENGLISH-CHINESE LEXICAL CONTACTS VIA JAPANESE

Yongming WANG (Lviv, Ukraine)

Стаття присвячена міжкультурним та комунікативним обставинам процесу лексичного запозичення китайською мовою прямих та прихованих англіцизмів через посередництво японської мови. З'ясовано внутрішні та зовнішні чинники таких взаємин, референційно-тематичну належність одиниць, їхню парадигматизацію та адаптивність.

Ключові слова: *лексичні контакти, мова-посередник, вторинні англіцизми, цільова мова, японська мова, китайська мова.*

Статья посвящена междукультурным и коммуникативным обстоятальсвам процесса лексического заимствования китайским языком прямых и скрытых англицизмов через посредничество японского языка. Определены внутренние и внешние факторы таких взаимоотношений, референциально-тематическая принадлежность единиц, их парадигматизация и адаптивность.

Ключевые слова: *лексические контакты, язык-посредник, вторичные англицизмы, целевой язык, японский язык, китайский язык.*

The present paper tackles the cross-cultural settings for the borrowing process between English and Chinese with the involvement of the Japanese intermediary. Special attention is paid to the 'meaning over structure' classification of lexical items involved and the reasons for such borrowings as well as specific issues of their phonetic-graphical and semantic assimilation in the final lag of the two-stage contact. By way of their thematic affiliation the indirect borrowings studied denote enteties connected with modernization of life, improvements in the system of education, social-economic and political notions as well as terms from artistic life and a number of special terms. Some common words from the everyday vocabulary could be subjected to borrowability as well. We pay attention to the inner and outer types of lexical relations within secondary borrowings and well as to the extents of their phonetic and/or semantic adaptability in the ultimate *target language. Attested under the spell of temporary sociolinguistic conditions were some individual cases of back translation of 'interim' loans. The study of borrowings between the typologically distant languges appears a lesser known but quite promising area of contact linguistics and theory of intercultural communication.*

Key words: *language contacts, language mediation, English loans, secondary target language, Japanese, Chinese.*

English as a cosmopolitan language is apt to pass elements of its lexicon on to numerous contact languages. So does Japanese although more for the reasons of its unique forepost of the western expansion in the orient. In the past thousand years, Japanese never stopped borrowing words and it even borrowed the writing system from Chinese which quite curiously got combined with the syllabary writing characteristic of the Japanese language. In the past two hundred years, however, since the Meiji reform, Japanese also borrowed a number of foreign words from the west to enrich its own vocabulary. At the same time it stood ready to lend further, thus providing a source of lexical enrichment for Chinese.

A two-stage trip of the borrowed lexical item from the source language on to the target one via an intermediary is a well-known and well-trodden path for many European languages. Yet in the tradition of the study of this problem in terms of comparative-typological or, even more so, general linguistics the lending process between English and Chinese in a round-about way via Japanese, which for the respective situation typically pre-empted Chinese as to its contacts with English, can shed some light on the issues of the referential probability of contacts and indirect source borrowability in the inter-cultural and in some sense cross-civilization interaction as regards language and society.

The problem statement and a brief survey of recent studies. Penetration, also known as copying, of lexical items from one language to another is an important factor of inter-cultural communication enriching the lexicon of the target languages. In the sample existing literature on language contacts and borrowing published during the last ten years there is a noticeable scarcity of works on borrowing between the typologically distant languages and even more so when an Anglicism kind of lands twice in a culturally alien setting, each time modifying, or refracting, its signification as a cultural, rather than core (after Myers-Scotton [2; cf., also. 1]) borrowing.

Setting the task and delineating the fieldwork material of the current study. The language distance between Japanese and Chinese is closer than that between Chinese and English, and Japan has had a more frequent communication with western civilization in the modern period, so in Chinese there would be incorporated lexical items borrowed via Japanese as an intermediary language. In other words, as language distance between Chinese and Japanese is closer than English and Chinese, so our work will try to investigate the cross-linguistic influence between Chinese and English at the concluding shorter lag of the transcultural journey of these items.

Just as Japanese borrowed from ancient Chinese immensely, Chinese also has been taking in considerably from Japanese in modern times, especially after the Opium Wars in the middle of the 19th century.

Before the Opium Wars, the Chinese Qing Dynasty was too self-conceited and closed to the outside world. Those wars made China aware that the nation could be rejuvenated by learning from the west. While in Japan, the famous Meiji Restoration (1868-1912) made the country open and modernized prior to China. They implemented educational reform and introduced western culture by translating materials concerning modern science and technology. Since Japan is adjacent to China and the Japanese language has a special relationship with Chinese, the Qing Dynasty believed that learning from Japan was a shortcut to study the west. Therefore, many Chinese officials and students were sent to Japan for study, and hence a great number of Japanese books were translated into Chinese. This opened up an important ‘channel’ for the introduction of western culture to China and the location medium for the wanted words. The discretion of these constitute the **aim** of the present study.

Discussion of the collected evidence. Since the 1980s, China’s opening-up and reform policy allowed more Japanese loanwords to enter modern Chinese collected by Liu, & etc. [4]: 新干线 xīn gàn xiàn < Japanese 新幹線 Shin kan sen, lit. bullet train, high speed train; 料理 liào lǐ <

Japanese 料理 ryouri, Japanese cuisine; 写真 xiě zhēn < Japanese 写真 shashin, photo, to take photos, especially of people; 银座 yín zuò < Japanese 銀座 ginza, Shoping Mall [1]. The Chinese modern school system, including the higher education system, was totally copied from Japan in the nineteen hundreds. In this way, some words from Japan concerning education were introduced into China and absorbed by the Chinese language. E.g.: Chinese 小学 xiǎoxué < Japanese 小学 shogaku meaning "primary school"; Chinese 讲义 jiǎng yì < Japanese 講義 kogi meaning "a handout"; Chinese 论文 lùn wén < Japanese 論文 onbun meaning "a dissertation". Also, Chinese 大学 dà xué < Japanese 大学 Daigaku University; 教师 jiào shī < Japanese 教師 Kyōshi for "a teacher"; 学期 xué qī < Japanese 学期 gakki for 'a semester"; 博士 bó shì < Japanese 博士 Hakase standing for the PhD; 学位 xué wèi < Japanese 学位 Gakui meaning 'the academic degree'; 学历 xué lì < Japanese 学歴 Gakureki standing for 'the education background" of even " academic diplomas". These are instances of semantic cultural loans; cf. the story of the direct borrowing of the nouncunning (at an exam) from English into Japanese, or the opposite way journey of the Japanese cultural etiquette noun for the teacher as 'sinsei' into English. As a matter of fact, a large portion of Japanese textbooks were translated into Chinese. They were in use in Chinese schools, which carried a significant number of new words about education from Japanese. These loanwords later will have a great influence on the Chinese people's way of thinking about education as well as the development of China's education.

Social-political concepts tended to be implanted into the Chinese language bringing about changes in the world outlook and peoples mentality at large.

The introduction of a substantial number of loanwords from Japanese resulted in the great changes in the people's way of thinking generally and the basic values, providing Chinese people with lots of new concepts and ideas. The reforms movement and the revolution in the year 1911 (辛亥革命; pinyin: Xīnhài gémìng) and the May Movement (五四運動; pinyin: Wǔsì Yùndòng) were closely related with the borrowing of Japanese loanwords. Tremendous Japanese books were translated into Chinese and introduced into China, which had a great effect on China's social reform too. The concepts of freedom, equality, liberation, science and others were borrowed from Japanese. For instance: Chinese平等 píng děng < Japanese対等 たいとう taitō meaning "equality"; Chinese 资本 zī běn < Japanese 資本 shihon meaning "capital" were envolving semantinc borrowing, and Chinese 民主 mín zhǔ < Japanese 民主 (デモクラシー) demokurashī meaning "democracy" being a partial phonetic loan.

Together with the borrowing of the loanwords from Japanese, modern western culture definitely makes a tangible influence on Chinese social ideas and social customs. This influence can be found in various fields.

Some loanwords from Japanese were about music, art and literature. These loanwords brought more knowledge about movies, western music, modern dramas, and aesthetics to China, which developed rapidly in China later. This thematic group of loanword reveals hypo-hyperonymic relationships between the constituents. They are inversely demonstrable in Chinese in 作品 zuò pǐn < Japanese 作品 sakuhin meaning "a work of art"; Chinese 小夜曲 xiǎo yè qǔ < Japanese 小夜曲 sayo-kyoku meaning "a serenade", which is an importation from German, and Chinese 歌剧 gē jù < Chinese 歌劇 kageki meaning "an opera" brought in via English originating from Italian. They are samples of semantic loans. Some of the cultural loans from American English were replaced by Sino-Japanese (e.g. Japanese besuboru which was a modified phonetic borrowing from the American English baseball was replaced with the semantic loan compound " field ball" [3, p. 553]; cf., also the Chinese 棒球 [bàngqiú].

The transportation customs were closely related with the vehicles. In China's traditional society, the drawback of vehicles correspondingly led to the drawback of social development.

Later on, with the introduction of western vehicles such as trains, bikes, ships, and motorbikes in modern times led to a revolution in Chinese vehicles and Chinese people's social life. Some of them could be phonetic (e.g. Chinese 电车 diàn chē meaning "a tram" < Japanese電車 densha), whereas others in the same sphere were semantic loans, e.g. Chinese 火车 huǒ chē standing for "a train" < Japanese 列車 Ressha; cf. also, Chinese 铁道 tiě dào maning "a railway" < Japanese 鉄道Tetsudō. An overlap of these strategies is also possible: e.g. Chinese 航空母舰 hang kōng mǔ jiàn < Japanese 航空母艦 Kōkū bo kan, both meaning "an aircraft carrier".

Some Japanese loanwords concerning the accessories and life necessities, were indicating that a large sum of factors was introduced into the Chinese lifestyle from the western way of life. It is the language, or more specifically, it is the loanwords from Japanese that made the western life style popular in China. Some examples collected by Shi [4]: Chinese 俱乐部 jù lè bù < Japanese 倶樂部 kurabu standing for "a club"; Chinese 咖啡 kā fēi < Japanese 加非 kohi meaning "coffee or café". Some loanwords from Japanese made a contribution to the perfection of China's political system; some symbolized the development of China's democratic politics, some loanwords were frequently used in China's political life and some proved that China's international policies were becoming more mature than before. Typically, such entries were semantic borrowings: the Chinese 综合zōng hé, "synthesis", 自由zì yóu, "freedom", 自制领 zì zhì ling, "self-government", 总理 zǒng lǐ, "Prime Minister", 总领事zǒng lǐng shì, "Consul General" were all phonetic importations from the Japanese, respectively, 綜合 sougou, 自由 jiyuu, 自治領 jichiryou, 総理souri, 総領事 souryouji according to a modified phonetic principle. This would not be said about the Chinese 左翼 zuǒ yì from the Japanese 左翼 sai kei ko ku standing for the "most favoured nation".

The role of Japanese as an intermediary for lexical borrowings into Chinese could have several cultural and social-historical reasons. They were different as to chronology with the earliest belonging to the English metric system giving loans with decreasing phonological precision in the target language: Chinese 吨 dūn < Japanese噸 ton < English "ton"; Chinese寸 cùn < Japanese 寸 cùn < English "inch"; Chinese 尺 chǐ < Japanese 呎 futo < English "foot". (cf. an example in the opposite direction from Japanese into English in the metric lexeme **sun** [sum] *n. a* unit of length equivalent to 1.1 inches; cf., also "zaitech" (Japanese for 'large-scale company financial speculation') that find their ways both to Chinese and English.

Since the middle of the 19th century, a large number of Chinese students studied medicine in Japan, thus there were numerous loanwords from Japanese concerning medical science generally (e.g. Chinese 淋巴 lín bā < Japanese 淋巴 linpa, "lymph". They also included some terms for diseases, human medicine, medical pathology and medical treatment. Also through the Japanese intermediary some names of European or American sports were entering the Chinese lexicon: cf. 金牌jīn pá, "gold medal" < Japanese 金メダル Kinmedaru; 竞技 jìng jì "athletics" < Japanese 競技 kyōgi; 相扑xiàng pū "sumo" < Japanese 相撲 Sumou.

The process of the Chinese language borrowing and adoption of loanwords from Japanese was actually one of the channels for the process of Sino-Japanese and Sino-Western cultural exchange in the modern time. The referents for most of such mediated terms were of consequence for the social progress of the largest single language community in the world, although some of them affected common everyday general (e.g. Chinese 瓦斯 wǎ sī < Japanese 瓦斯 gasu < English gas; Chinese 苏打 sū dá < Japanese 曹达 soda, English Soda) as well as quite specialized (e.g. Chinese 金钢石 jīngāngshí < Japanese 金剛石 kongo-sek, < English diamond) vocabulary.

Concluding remarks and prospects for further study. Linguistically, English-Japanese-Sino relationships are an example of the complexity of contrastive lecixology in the situations of intercultural interactions between typologically distant languages. They do constitute an understudied field generally, quite little about which is known in Ukraine. The entities of the scientific-technical progress make up the largest and most diverse group of Japanese mediated neologisms in Chinese under the initial influence of English, in part responsible for the life and industry advances in China. They are to be given more attention still in the future.

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ВІДОМОСТІ ПРО АВТОРА

Юнгмінг Ванг – аспірант кафедри англійської філології Львівського національного університету імені Івана Франка.

Наукові інтереси: англійсько-китайські лексичні паралелі.

ЛІНГВОКУЛЬТУРНІ, СОЦІОКУЛЬТУРНІ ТА МІЖКУЛЬТУРНІ ПРОБЛЕМИ ПЕРЕКЛАДУ

УДК 82.03:82.08=81'25 821.161.2-1

ГАНС КОХ – НІМЕЦЬКИЙ ПЕРЕКЛАДАЧ УКРАЇНСЬКОЇ ЛІТЕРАТУРИ

Марія ІВАНИЦЬКА (Київ, Україна)

Стаття присвячена особистості Ганса Коха – перекладача української поезії. Проаналізовано витоки його зацікавлення Україною, охарактеризовано укладену ним збірку "Die ukrainische Lyrik, 1840 bis 1940", виокремлено частотні перекладацькі рішення та головні стратегії перекладу. Визначено місце цієї збірки у презентації України в німецькомовному повоєнному просторі.

***Ключові слова:** переклад, українська література, особистість перекладача, адекватність, семантичний зсув, стратегії перекладу.*

Статья посвящена личности Ганса Коха – переводчика украинской поэзии. Проанализировано источники его интереса к Украине, охарактеризировано составленную ним антологию "Die ukrainische Lyrik, 1840 bis 1940", выделено частотные переводческие решения и главные стратегии перевода. Определено место сборника в презентации Украины в немецкоязычных странах после Второй мировой войны.

***Ключевые слова:** перевод, украинская литература, личность переводчика, адекватность, семантичний сдвиг, стратегии перевода.*

The article is dedicated to the personality of Hans Koch, a translator of Ukrainian poetry. It analyzes the origins of his interest in Ukraine, characterizes the comprised by him collection "Die ukrainische Lyrik, 1840 bis 1940", highlights frequent translator`s solutions and main translation strategies. The article also specifies the role of this collection in the presentation of Ukraine in the post-war German-speaking cultural space.

***Key words**: translation, Ukrainian literature, translator's personality, adequacy, semantic shift, translation strategies.*

Рецепція української літератури за кордоном наштовхується на певні стереотипи, які досить наполегливо поширювалися у повоєнний час і сприяли створенню біполярного світу. Йдеться про те, що популяризація письменників, котрі не належали до "революціонерів-демократів" чи представників соцреалізму, визнавалася націоналістичною та критикувалася як у Радянському Союзі, так і в країнах соцтабору, зокрема й у Німецькій Демократичній Республіці. Оскільки Західна Німеччина аж до 70-их років не підтримувала культурних контактів із Радянським Союзом, то літературознавчі праці та переклади, здійснювані та поширювані великими накладами у НДР, з часом з'явилися і у ФРН та вплинули на західнонімецьку рецепцію української літератури. Тому закордонні публікації щодо українського красного писемства, котрі побачили світ у західних країнах і замовчувалися або ж критикувалися в радянський час, потребують ретельного вивчення та висвітлення. В цьому й полягає актуальність нашої розвідки. Адже праці літературознавців та перекладачів кінця 40-их – початку 70-их рр., які поширювали інформацію про українську літературу в Західній Німеччині, практично не проаналізовані.

Визначні дослідники історії перекладу української літератури німецькою мовою, як от Я. Погребенник, М. Зимомря, Б. Гавришків, В. Гладкий, досить ґрунтовно висвітлили переклади, здійснені у НДР та практично оминули своєю увагою перекладачів, що популяризували українську культуру у перші десятиліття після Другої Світової війни у Західній Німеччині. Серед таких перекладачів – В. Державин, Г. Кох, Е. Коттмаєр, А. -Г. Горбач. Про деяких із них коротку інформацію можна знайти в Енциклопедії сучасної України, Українській літературній енциклопедії, Енциклопедії українознавства, але лише діяльність В. Державина як теоретика, критика та практика перекладу ширше охарактеризована у працях Л. Коломієць, Т. Шмігера, О. Кальниченка, І. Качуровського, а також перекладацька діяльність А.-Г. Горбач – у працях М. Зимомрі, М. Іваницької, П. Рихла, О. Шум. Переклади Ганса Коха, що видав одну з найкращих збірок української поезії німецькою мовою, залишаються досі майже невідомими українській спільноті, як і його особистість. Лише нещодавно вийшла збірка автобіографічних есеїв Г. Коха у перекладі українською (Цеклер 2016).

Метою розвідки є дослідження перекладів Г. Коха як інструменту поширення знань про Україну у повоєнній Західній Німеччині. Для цього потрібно вирішити такі завдання: 1) визначити основні риси мовної особистості Коха-перекладача та чинники, що сприяли її розвитку; 2) охарактеризувати укладену ним збірку поезії **"Die ukrainische Lyrik, 1840 bis 1940"** (1955 р.); 3) висвітлити перекладацькі стратегії та тактики; 4) з'ясувати роль цієї збірки у презентації української літератури у Німеччині.

Ганс Кох (Hans Koch, 1894-1959) побачив світ у німецькій родині, що мешкала у Львові. Виростаючи в мультикультурному середовищі Галичини, він зблизився з українцями, після закінчення Львівської гімназії навчався теології та філософії у Відні, служив у австро-угорській, а після Першої світової війни − в Українській Галицькій армії ЗУНР. Тому його можна віднести до останнього покоління галицьких інтелектуалів, що були полікультурними багатомовними особистостями та прагнули популяризувати Україну в німецькомовному світі. "Ця батьківщина з її німецькою своєрідністю, з розмаїтістю народів, релігій, конфесій і культур сформувала особистість Г. Коха, надала його мисленню універсальності та проклала йому дорогу дослідника й вченого. Завдяки його дитячим і юнацьким рокам він пізнав східні народи, їхню мову й духовний світ, і це дозволило йому перекласти німецькою навіть найвитонченішу поезію; його антологія української лірики посіла чільне місце в літературній історії" [Wagner 1960/1961, 5-6].

Воюючи проти російської армії, Г. Кох побував у полоні, після звільнення повернувся до Відня і здобув там ступінь доктора філософії та теології, займався дослідженням православної церкви Росії та впливів на неї католицизму й протестантства. Окрім теологічної діяльності, публікував релігієзнавчо-політичні студії, що стосувалися Росії й України, наприклад − "Більшовизм і релігія", "Православна автокефальна церква в Україні" тощо.

Він не поривав з Галичиною і приїжджав туди в міжвоєнний час. Так, у кінці 20-их рр. перебував у Станіславі серед лютеранських місіонерів, сприяв перекладу "Короткого Катехізису" Мартіна Лютера українською мовою (1929). Серед його публікацій цього часу − стаття "Die Ukraine" в літературному часописі "Zeitwende", в якій проаналізовано історичну долю України, її національний рух, становлення української літератури, проведено паралелі між українцями та німцями: "Увесь народ в одній державі! Таке бажання відчуваємо і ми, німці, з часу Версальського договору, можливо, в цьому полягає стимул, щоби два народи, які не перемогли у Світовій війні, познайомилися й стали ближчими" [Koch 1929, 162].

У 1930-их рр. Г. Кох працював професором історії Східної Європи, керував Інститутом Східної Європи в Кьоніґсберзі, Вроцлаві та Відні, завідував Німецьким науковим інститутом у Софії. Документи його архіву свідчать про те, що в цей час він продовжує займатися долею Галичини, Карпатської України, пише про українське питання в німецькій політиці, українсько-польські та німецько-російські відносини. Активна антибільшовицька позиція привела Г. Коха в лави націонал-соціалістів: під час Другої світової війни він був радником командування вермахту з українських справ. Його політична діяльність в період Першої та Другої світової війни оцінюється досить неоднозначно [Косик].

Після Другої Світової війни Г. Кох присвятив себе літературній та літературно-критичній праці, підтримував контакти з українськими літературознавцями й громадськими діячами, керував Інститутом Східної Європи в Мюнхені. Серед його літературознавчих праць назвемо розвідку про українських неокласиків, опубліковану в журналі "Osteuropa" (1952) та статтю про Т. Шевченка, у яку включені переклади деяких творів Кобзаря [Koch 1953].

Укладена Г. Кохом антологія "**Українська лірика від 1840 до 1940**" стала знаковою подією в українсько-німецькому літературному трансфері після Другої Світової війни; серед антологій української лірики, що вийшли німецькою мовою, вона вирізняється ґрунтовним літературознавчим підходом, широтою представлених літературних течій, сильною позицією укладача й перекладача, який взяв на себе нелегке завдання показати німецькомовному читачеві барвисту палітру українських ліриків та пояснити українську поетичну душу. Збірка вийшла друком за підтримки мюнхенського "Фонду української культури" та "Німецько-українського товариства ім. Гердера"; сам укладач вказує на допомогу проф. С. Смаль-Стоцького та кола його друзів.

Антологія розпочинається короткою фразою: "Українська література у значній мірі визначається ліричністю" [Koch 1955, XI], Ця ліричність тлумачиться Г. Кохом з філософсько-світоглядних позицій, і така інтерпретація української літератури звучить оглушливою антитезою до тлумачення української літератури антологією "Aus dem Buch des Lebens. Ukrainische und estnische Novellen", яка вийшла 1951 р. в НДР і підійшла до усіх без винятку творів українських авторів (а також і естонських, оскільки в одній збірці поєднано українські та естонські новели) з позицій войовничого соцреалізму. Г. Кох же підходить до українських поетів з мірками літературознавця та історика і поділяє презентовану лірику на два розділи. До першого розділу "Оновлена літературна мова 1798-1917" увійшли: І. Котляревський з віршем "Zwischen den Völkern" ("Гомін, гомін по діброві"), романтики (І. Шашкевич, Л. Гребінка та Т. Шевченко, П. Куліш, Л. Глібов, С. Руданський, Я. Щоголів, Ю. Федькович, С. Воробкевич), реалісти (О. Кониський, П. Чубинський, І. Франко, П. Грабовський, Т. Галіп, Ф. Левицький, Ф. Шелудько) та модерністи (А. Кримський, М. Чернявський, О. Маковей, Леся Українка, Б. Лепкий, В. Щурат, М. Вороний, О. Олесь). Другий розділ "Розвинута літературна мова (від першого проголошення національної держави до початку Другої світової війни)" Г. Кох поділяє на підрозділи: 1) "Символізм" (М. Філянський, В. Свідзинський, П. Тичина, М. Терещенко, Т. Осьмачка); 2) "Неокласики" (М. Зеров, М. Драй-Хмара, П. Филипович-Зорев, М. Рильський, Ю. Клен); 3) "Між футуризмом та неоромантикою", куди входять поети а) Радянської України (В. Поліщук, М. Бажан, Є. Плужник, М. Йогансен, В. Еллан, В. Сосюра, О. Влизко, Л. Дмитерко); б) Західної України (І. Крушельницький, Р. Купчинський, Б.І. Антонич, С. Гординський); в) еміграції (Є. Маланюк, Я. Дригинич, І. Ковалів, М. Чирський). Завершується збірка віршем О. Стефановича "Страшний суд". Вражає широта вибору імен та творів, чітка система, хоча й, можливо, дещо дискусійна із погляду сучасного літературознавця. Але Г. Кох подав у 1955 р. такий місткий зріз української поезії, який літературознавці України змогли оприлюднити аж у кінці 90-их років. Переклади творів кожного поета супроводжуються біографічними довідками, коментарями, посиланнями на джерела. У примітках до перекладів Г. Кох докладно подає бібліографічні дані оригіналів та вказує на інші німецькі переклади тих чи інших творів, що додає його антології наукової ваги.

У передмові укладач і перекладач подає історію розвитку української лірики та її головних мотивів, ґрунтуючись на історії українства, формуванні його самоідентифікації та етапах розвитку української мови. Г. Кох характеризує головні постаті українського письменства відповідно до дихотомії "між гнівом та меланхолією", якою він окреслює побутування літератури українців. Автор звертає увагу також на українських "перекладачів-європейців": П. Куліша, Лесю Українку, І. Франка, М. Рильського, М. Йогансена та О. Бурґгардта, які завдяки своїм перекладам вплітали світову літературу в українську, відкриваючи останній "ворота у світ" [там само, XIV]. Передмова засвідчує широку обізнаність укладача з українською поезію та його глибоке проникнення в її душу: "Як мало котра зі слов'янських літератур, українська лірика володіє особливими скарбами мовного багатства, релігійної поезії та гумору" [там само, XV]. До речі, в архіві Г. Коха знаходяться матеріали до семінарів з історії слов'ян, зі слов'янських мов, різноманітні матеріали про слов'янські країни, в тому числі книги й публікації в пресі, його манускрипти "Історії слов'ян", "Історії політичного й економічного становища Карпатської України", карткова бібліографія стосовно України, його спогади про генерала Галицької армії Мирона Тарнавського тощо. Це свідчить про глибокі знання всіх контекстів культурного життя українства і про довгорічні студії української літератури.

М. Мірчук, авторка рецензії на антологію, коротко підсумовуючи передмову Г. Коха, підкреслює, що тематика збірки "відображає дві духовні сфери, характерні для української поезії: праслов'янське сприйняття природи у взаємозв'язку із власними душевними переживаннями та стан душевної напруги між гнівом та зажурою, спричинений політичною долею українців. Цей стан, викликаний російським поневоленням, іноді розростається до спротиву, а іноді веде до смутку й зневіри, а також відображається в духовній структурі українця, почуття якого переходять від ентузіазму до розпуки" [Mirtschuk 1955, 386]. "Російське поневолення" М. Мірчук додала від себе – про це в передмові Г. Коха не йдеться, він обмежується лише згадкою про царські укази та "успішний Московський уряд з його тиском у напрямку офіційного соціалістичного реалізму" [Koch, 1955, XIII]. Передмова Г. Коха містить дуже мало політичного підтексту, перекладачеві йдеться про сутнісні якості українців, української літератури загалом та поезії зокрема. Безперечно, суспільно-політична нота в антології оприявнюється, але у світоглядно-естетичному контексті: "Поети 20-го століття розширюють межі дещо звуженої картини світу, включаються в суспільні процеси, визнають свою належність до нації та бачать перспективи її розвитку" [там само].

Не можна вважати упередженим вибір авторів: серед представлених поетів є як радянські, так і "нерадянські" літератори. Навіть у коротких біографічних відомостях до кожного поета наведено дуже мало оцінок; так, про М. Рильського читаємо «[…] десяток збірочок з найніжнішими піснями та ліроепічними поемами. Прекрасні переклади […] Після ув'язнення (1933) він пише поезію в радянському дусі» [там само, 65], а про П. Тичину – «Вважається найвизначнішим ліриком революційного часу […] Пантеїстичне сприйняття природи, музикальність мови. У мотивах та мелодиці віршів звучать давні народні мелодії. З 1931 р. – радянський поет-пропагандист» [там само, 57]. Правда, у вибірці домінують поезії, написані в 20-і роки, але це не применшує її вартості.

Впадає у вічі, що згадувана антологія, видана в НДР за чотири роки до Кохової, відрізняється від аналізованої збірки створенням чіткої картини внутрішнього та зовнішнього класового ворога, і вся риторика вступних статей до розділів спрямовує своє гостре жало на формування непримиренності в боротьбі [Aus dem Buch 1951]. У збірці Г. Коха поети різних систем співіснують поряд, без усякого тавра, промовляють лише їхні твори, і хоча в передмові він підкреслює національні ознаки, але не вибудовує агресивну парадигму, навпаки, укладач легітимізує свій вибір та звернення до німецького читача такими словами:

"So empfang denn diese Lieder
aus der Ukraine:
Sing sie und mit ihnen wieder
Andern Völkern diene! " [там само, XVI]

Говорячи про Г. Коха як перекладача, М. Мірчук порівнює його переклади з іншими (К.Г. Меєра, П. Орлика, Ґ. Шпехта, Ю. Вірґінії, А.-Ш. Вуцькі, Й. Обріста, О. Грицая) та надає йому однозначну перевагу, оскільки Кохова здатність до емпатії "дозволяє йому майстерно відтворити зміст, форму, динаміку та атмосферу українського вірша […] Він не чіпляється за слова оригіналу, але його влучні вислови створюють єдність строгої простоти та транспарентної ясності" [Mirtschuk 1955, 386]. Ю. Бойко(-Блохин) також відзначає, що переклади Г. Коха досить вдалі, але й досить вільні [Bojko 1961, 72], про що, власне, пише сам перекладач у передмові: "Переспіви здійснені вільно з оригіналу" [Koch 1955, XVI].

Проведений аналіз перекладів Г. Коха засвідчує їхню музичність та плинність, близькість до оригінальної метрики та ритмічного малюнку, вдале римування: вірші, які в Україні покладені на музику, можна вільно співати з німецьким текстом Г. Коха, що свідчить про поетичний хист перекладача та наполегливу працю над мовою. Щоб досягнути такої близькості, він мусив пожертвувати деякими інваріантами на семантичному рівні, але загальний зміст та дух оригіналу залишається недоторканним у кожній поезії. Серед частотних тактичних рішень перекладача назвемо розгортання образу завдяки розумінню історичного підґрунтя поезій та знайомству з усією творчістю більшості авторів. Так, Шевченкове "кайдани порвіте / і вражою злою кров'ю / **волю окропіте**" Г. Кох передає "Sprengt die Sklavenbande / und im Blute der **Despoten** / **Tilgt** des Landes **Schande!** [там само, 15], заміняючи образ ворога на образ деспота, а образ "окропити волю" – на "змити ганьбу". Звичайно, якщо брати до уваги лише мікрорівень одного вірша, то можна констатувати семантичний зсув. Але, беручи до уваги творчість Т. Шевченка загалом та його вірші спорідненої тематики, де образи деспота та сорому / стиду / срамотної години наявні й тематизуються автором оригіналу саме так, як їх подає перекладач, вважаємо, що відбувся адекватний переклад саме в широкому значенні слова. Тому для Г. Коха характерна інтерпретативна методологія перекладу, для якої "важливі не самі мовні знаки, а їх смислова наповненість, нерідко актуалізована не лише найближчим семантичним оточенням (чи котекстом, за Дж. Кетфордом), а й позатекстовою реальністю (чи контекстом, за Дж. Кетфордом)" [Коломієць 2004, 199].

Цю методологію можна продемонструвати рядками, у яких спостерігаємо інтерпретативну заміну образу в перекладі вірша Є. Маланюка "Ukrainisches Kapitol":

Бо вороги не згинуть, як роса, Раби не можуть **взріти сонця волі**. Хай згине скитсько-еллінська краса На тучнім припонтійськім суходолі, Щоб власний Рим кордоном вперезав І – **поруч** Лаври – станув Капітолій. [Маланюк 1992, 161]	Denn unsre Feinde schwinden nicht wie Tau; Nie **baut sich** Knechten **die Akropolis** – Hinweg hellenisch-skytisch Schnönheitsblau! Von unsres Pontus' **schweißumflügter Scholle**: Fürs eigne Rom entwerft den großen Riß! Und wachse Lavra – uns **zum Kapitole**! [Koch 1955, 91].

Тут **акрополь** виступає як символ волі, що не може будуватися рабами; "тучний суходіл" отримує атрибут "**зораний потом**", а в останньому рядку відбувається зсув: Капітолій має постати не біля Лаври, а "**Лавра стане** Капітолієм", що, безперечно, посилює картину. На жаль, другий рядок випадає з метричного малюнку, що трапляється в Г. Коха нечасто, у цьому випадку форма (ритм та рима) повністю поступилася пріоритетом змісту.

Щодо відтворення чужості Г. Кох зберігає помірність:

Різдво Народився бог на санях в **лемківськім** містечку **Дуклі**. Прийшли **лемки** у **крисанях** і принесли місяць круглий. [Антонич 1934]	Weihnacht Gott **ward Fleisch** auf einem Schlitten Wo das **Lemken-Völkchen** wohnt; Kamen **Lemken** aus den Hütten, **schenkten** ihm den runden Mond. [Koch 1955, 88]

Бачимо, що невідомий німецькомовним читачам етнонім "лемки" перекладач уводить комбіновано, пояснюючи гіперонімом (Völkchen), містечко Дукля – центр Лемківщини – випускає, як і "крисані" – типовий елемент одягу лемків. Тобто, переклад Антоничевого вірша, зберігаючи яскраві образи, меншою мірою заглиблений у лемківський колорит, ніж в оригіналі. Зменшувально-пестлива форма "Völkchen", не типова для німецького узусу, але вживана в казках, створює колорит казковості, чарівності, "дивної ночі", який імплікує оригінал. Релігійно-містичне звучання посилюється завдяки вживанню біблійного виразу "ward Fleisch" – "став плоттю" ("und das Wort ward Fleisch": Johannes 1:14) із застарілою формою минулого часу „ward" та експлікацією дарунку лемківських "царів" (принесли – schenkten).

Такі стратегії Г. Коха свідчать про його обізнаність з мовою релігійних текстів, зі світоглядом автора, з віруваннями та звичаями лемків / українців. Це проявляється в адекватному майстерному перекладі.

Половина поезій, вибрана Г. Кохом для антології, чітко вказує на його ідеологічні та світоглядні позиції, навіть якщо останні не проявилися в передмові. До таких поезій належить "Слов'янська ода" П. Куліша. До перекладацьких стратегій, що проявили себе в перекладі цієї поезії, віднесемо експлікацію імплікованого П. Кулішем образу Москви в заголовку («Slavische Ode an Moskau»), експресивні зсуви в бік посилення емоційності: "**Обняти** світ залізними **руками**" − "Die Welt mit Eisen**krallen** zu **erraffen**", розширення / модифікацію образу завдяки введенню додаткового перелічування: "Кому **м'яких** ти не слала **перин**" − "Wem nicht versprochen **Seide, Samt und Pfühl**"; "біда" − "Hunger, Seuch' und der Rebell"; зміну перспективи (суб'єктно-об'єктних відношень): "Хилітеся під присуди мої" − "Ich richte über euer Wohl und Weh".

На нашу думку, проаналізована антологія − одна з кращих німецькомовних збірок української поезії, де поетичне слово говорить саме за себе та широко представляє українську культуру та український народ. Вона познайомила західнонімецького читача не лише з українською лірикою цілого століття, але й з українською ментальністю, виокремивши українців зі східних слов'ян і створивши у такий спосіб противагу до однобокої презентації українскої культури як частини радянської. Мовна особистість Г. Коха, що сформувалася на Галичині завдяки довголітньому спілкуванню з українцями, проявляє усі риси полікультурності, які маніфестуються як на вербальному, так і на когнітивному та мотиваційному рівнях. Його перекладацька праця, замовчувана в СРСР, заслуговує на вивчення та поцінування. Тому перспективи досліження полягають у глибокому та всебічному вивченні творчого спадку Коха-перекладача.

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ВІДОМОСТІ ПРО АВТОРА

Марія Іваницька – доктор філологічних наук, доцент, завідувач кафедри германської філології та перекладу Київського національного університету імені Тараса Шевченка.

Наукові інтереси: художній переклад, історія перекладу української літератури німецькою мовою, стилістика, викладання перекладу.

УДК 861.111

СОВРЕМЕННЫЙ КРАТКИЙ ПОЭТИЧЕСКИЙ ТЕКСТ В ОРИГИНАЛЕ И ПЕРЕВОДЕ

Елена ПАНЧЕНКО (Днипро, Украина)

У статті розглядаються проблеми побудовиособливогостислого поетичного тексту – «перашка», зокрема засоби його стиснення. Дослідження виконано на матеріалі російської та англійської мов. Проаналізовано приклади вдалих та невдалих перекладіввіршів – «перашків» з використанням різних рівнів стиснення тексту.

***Ключові слова**: текст, стислий текст, поетичний текст, рівні досягнення стислості, переклад, компресія.*

The article deals with the problem of constructing a special brief poetic text – "perashki", in particular means of its compression. The research was conducted on the material of the Russian and English languages. The examples of successful and unsuccessful translation of rhymes – "perashki" with different levels of text compression are analyzed. Study of the rhymes-perashki construction in the original and in translation into the English language allows us to conclude that a variety of ways to create a compressed text are applicable in all styles, including belles-lettre one. Translations into English demonstrate opportunities of finding correspondences to achieve compression at various levels of the text.

***Key words:** text, brief text, poetic text, the level of brevity achievement, translation, compression.*

В данной статье в общем виде ставится проблема построения сжатого текста в поэтическом стиле. Данная проблема находится в русле актуальных исследований в силу таких причин: во-первых, сжатый текст можно без преувеличения назвать текстом современности, поскольку современный темп жизни и широкий спектр конкурентов текста (видео, комикс, мем и т. п.) препятствуют целесообразности построения объемного произведения, поэтому сжатый текст имеет больше шансов быть прочитанным и понятым, чем более длинное построение; во-вторых, поиски инноваций в современной поэзии заставляют авторов создавать новые специфические жанры, которые еще не получили всестороннего теоретического освещения.

В нашем исследовании мы опираемся на теоретические работы, которые касаются проблем сжатого текста (работы М. А. Васильевой и Е. И. Закгейм, В. П. Кобкова, Т. И. Ковальчук, В. Ю. Мироновой, И. П. Севбо, Э. Ф. Скороходько, В. И. Соловьева и ряда других авторов), поэтической жанрологии (С. С. Аверинцев, Р. Уэллек, О.Т. Уоррен, Ю. В. Стенник), перевода поэтического текста (Н. А. Кузьмина, Максим Рыльский, Октавио Пас и другие).Лингвистические особенности современной поэзии изучают многие авторы, в том числе Е. И. Зейферт, Е. Б. Кузнецова, Д. А. Суховей и ряд других исследователей.

Практическим материалом нашего исследования является такой популярный жанр современной поэзии, который имеет название «стишки – перашки». Кроме стихов – перашков, к жанру современных сжатых стихотворений можно отнести хокку, короткие философские стихотворения, дзен и т. п. Насколько нам известно, проблема перевода стишков-перашков еще не становилась предметом специального исследования.

Целью данной статьи является определение способов построения стишка-перашка как сжатого текста в оригинале на русском языке и в переводе на английский язык. Жанр этот появился в 2003 году. Прародителями пирожков согласно этим жанровым особенностям считаетсяподжанр бытовых хокку – сенрю, стихи Олега Григорьева и миниатюры Хармса. Наиболее известные сайты, где можно прочитать перашки, – «перашковая» (perashki.ru), pikabu.ru и другие. В «перашковой» представлено более 30 тысяч текстов. В 2009 г. была опубликована первая книга «перашков». В книгу «непоэзия. избранные пирожки» вошло около 500 пирожков Владислава Кунгурова, Сергея Белякова, Веры Барковской, Евгении Тен и Вадима Саханенко. На сегодняшний день известны четыре бумажных сборника коротких стихов: «Непоэзия. Избранные пирожки», «Пирожки с буквами», «Cookies-poem (стихи-пирожки)» с переводом на английский и альманах «Пирожки». Все книги составлены из стихотворений разных поэтов. Количество авторов варьируется от четырёх человек до нескольких десятков.

Существуют строго определенные правила написания перашка. Перашки – это четырёхстрочные стихи без рифмы, без заглавных букв, без знаков препинания, строго определённого ритма и размера (четырёхстопный ямб, 9-8-9-8 слогов). Есть также вариант «порошок», где в последнем ряду два слога. Все буквы в пирожке должны быть написаны одинаковым шрифтом, цветом, величиной. Дефисы, хотя не являются знаками препинания, тоже запрещены. В пирожках не используются цифры. Числа прописываются словами. Персонажей обычно называют только по именам. Большинство пирожков содержит иронию и нередко чёрный юмор. Приведем типичный пример перашка:

в селенье конь воспламенился
на фоне скачущей избы
стоит кучкуясь группа женщин
с айфона гуглят мануал.

Относя перашки к сжатым текстам, мы руководствовались таким определением: «сжатый текст» – это сообщение, объективированное подобно любому иному тексту в письменной форме, построенное путем сокращения полного текста либо созданное как изначально краткое, предназначенное при необходимости для дальнейшего развертывания в более объемный текст. Сжатый текст имеет повышенную информативную насыщенность по сравнению с первичным полным вариантом, что достигается благодаря разнообразным обязательным и факультативным средствам всех уровней языка [2]. Текст перашка отвечает перечисленным критериям, его смысл концентрирован в ограниченном количестве слов, и он может получить при необходимости более полное толкование, развернувшись в анекдот, историю, шуточный рассказ и т. п.

Сжатие текста перашка, по нашим наблюдениям, осуществляется на таких уровнях:

- графемном: упрощается правописание, становясь ненормативным, опускаются непроизносимые буквы:

*и **шо** теперь спросил валера*
на просьбу денег одолжить
*и не сказать **шоб** согласился*
но вроде и не отказал;

- морфологическом: наблюдается значительное количество разнообразных сокращений:

зачем ты ставишь лайки бабам
*зачем им пишешь **эсэмэс***
зачем потом кричишь родная
не виноват бросай топор;
олег целует штангенциркуль
*таблицы **госты** и **тэу***
и складывает аккуратно
и пишет заявление;

- лексическом, где использование многозначных слов дает возможность сконцентрировать смысл в одном слове:

*мне нужен опытный **верстальщик***
*чтобы скорее **наверстать***
все то что в жизни было мною
упущено за много лет;

- синтаксическом, что выражается в пропуске ряда слов, в частности подлежащих:

просила вас на день рожденья
не дом для куклы а планшет
какие куклы мне четыре
ваще т

Однако наиболее важным способом создания сжатого поэтического текста является компрессия на семантическом уровне, которая, как все сжатое, стремится к развертыванию. Семантическая компрессия проявляется в переносе информации на имплицитный уровень высказывания, в результате чего оно содержит ряд элементов подразумевания, и передаваемая им информация превышает его прямое значение, выраженное языковыми средствами [1]. Приведем несколько примеров стишков с семантической компрессией.

кормил стабильно обещаньем
и завтраком всегда кормил
лапша с ушей длиной до пола
*еще бы жирной здесь не быть (*подразумевается, что персонаж обманывает героиню)*;*
скажите доктор жить я буду
конечно что за пессимизм
ещё меня переживете
а кстати рост у вас какой (рост важен для измерения будущего гроба, т. е. персонаж не выживет).

Значительное количество стишков-перашков в разной мере удачно переведено на английский язык (переводы Антона Василевского). Приведем один из примеров:

Глеб переехал в Подмосковье,
Не в то, которое вокруг,
А в настоящее, под землю,
И скоро тоже стал землёй.
Gleb one day moved to downtown.
Not that, which is in city's heart.

Exactly down underground.
And soon became himself a glebe.

В данном случае удачно переведен текст с использованием морфологического уровня, так как в двух языках совпала многозначность морфемы *down* и *под-*, которые могут быть поняты как «вокруг» и «внизу» и как «центр города». В данном случае уровень сжатия в оригинале и переводе совпадает.

В примере
Щас вместо сыра в мышеловки
Кладут краситель консервант,
Стабилизатор эмульгатор
И ароматизатор сыр.
In mouse traps instead of cheese now.
They put some dye preservative,
Emulsifier, stabilizer,
And cheesy flavored substitute

сжатие на фонемно-графемном уровне *щас* не нашло отражения в переводе, так же как и пропуск подлежащего в оригинале.

В примере
Писал про битвы и закаты.
Писал про юношей и дев.
Издали, выплатили деньги.
Купил коньяк, нажрался, сплю.
I wrote about dawns and battles.
About maidens and young men.
I publicated book, got payment.
Bought cognac. Drunk .Knocked out .Sleep

в первом и втором предложении перевода не эллиптировано подлежащее, однако сегментированный характер оригинального текста удачно отражен в последней строке.

Интересный пример компенсации наблюдаем в следующем переводе:
Моя фамилия Есенин.
Я здесь повеситься хочу.
Как номеров свободных нету?
Я максимум на полчаса.
My name is Ernst. Surname is Toller.
I wanna here hang myself.
What do you mean all rooms are busy?
I need half-hour. No more.

Немецкий поэт Эрнст Толлер является одной из самых ярких фигур экспрессионизма. В 1939 году в Мадриде в отеле «Мэйфлауэр» Толлера обнаружили повешенным. Это трагическое событие напоминает о смерти Сергея Есенина, что дало основание переводчику компенсировать эти имена в своем черном юморе.

Изучение особенностей построения стишков-перашков в оригинале и в переводе на английский язык позволяет сделать вывод о том, что разнообразные способы создания сжатого текста применимы во всех стилях, включая художественный. Переводы на английский язык демонстрируют широкие возможности нахождения соответствий достижения компрессии на различных уровнях построения текста. Перспективы дальнейшего исследования мы видим в анализе семантического и стилистического своеобразия современных кратких поэтических жанров.

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ВІДОМОСТІ ПРО АВТОРА

Олена Панченко – доктор філологічних наук, професор, завідувач кафедри перекладу і лінгвістичної підготовки іноземців, заступник декана факультету української й іноземної філології Дніпропетровського національного університету імені Олеся Гончара.

Наукові інтереси: проблеми перекладу гумору, навчання перекладачів фаховим дисциплінам.

УДК 811.111’255.4=161.2=161.1:82–1(73)

МЕТАОБРАЗ АЛЛЕНА ҐІНЗБЕРГА У РІЗНОМОВНІЙ ПЕРЕКЛАДАЦЬКІЙ РЕЦЕПЦІЇ

Алла ПЕРМІНОВА(Київ, Україна)

У статті висвітлюються особливості конструювання метаобразу Аллена Ґінзберга українськими та російськими перекладачами. Дослідження виконано у руслі сучасних рецептивних студій. У статті стверджується, що одним із принципів конструювання метаобразу автора виступає аксіологічна суголосність поета і перекладача. Наслідком реалізації принципу аксіологічної суголосності є увиразнення у метаобразі автора рис, які віддзеркалюють психо-соціокультурну особистість перекладача.

Ключові слова: *метаобраз, рецептивні студії, перекладацька рецепція, аксіологічна суголосність, психо-соціокультурна особистість перекладача.*

В статье изучаются особенности конструирования метаобраза Аллена Гинзберга украинскими и российскими переводчиками. Исследование выполнено в русле современных рецептивных студий. В статье утверждается, что одним из принципов конструирования метаобраза автора является аксиологическая созвучность поэта и переводчика. Следствием реализации принципа аксиологической созвучности становится проявление в метаобразе автора черт, отражающихпсихо-социокультурную личность переводчика.

Ключевые слова: *метаобраз, рецептивные студии, переводческая рецепция, аксиологическая созвучность, психо-социокультурная личность переводчика.*

The article highlights the ways the meta-image of Allen Ginsberg is constructed by Ukrainian and Russian translators. The research is conducted in line with modern reception studies. The article argues that one of the principles for constructingthe meta-image of an author is axiological consonance of a poet and a translator. Realization of the principle of axiological consonance leads to intensification of the features reflecting the psycho-sociocultural personality of a translator in the meta-image of an author.

Keywords: *meta-image, reception studies, translator’s reception, axiological consonance, psycho-sociocultural personality of a translator.*

Статтю присвячено **проблемі** висвітлення метаобразу Аллена Ґінзберга як результату рецепціїйого творчості українськими та російськими перекладачами. У попередніх студіях ми стверджували, що іншомовний автор постає в уяві цільової аудиторії у вигляді метаобразу, змодельованого перекладачем як антропоцентром міжкультурної діяльності [4, с. 1]. Термін «метаобраз» уведений до наукового обігу Ю. Степановим на позначення невербалізованих образів художнього твору, образів-узагальнень, що сприймаються читачами підсвідомо [5, с. 291].

Пропоноване дослідження виконане у руслі сучасних рецептивнихстудій (Т. Анікеєва, О. Боднар, М. Лановик Я. Лопушанський, Н. Кошіль, А. Нестеров, А. Кенесеі, С. Павличко, О. Первушина, О. Рихло та ін.),які охоплюють широке коло питань, зокрема визначення місця перекладацької рецепції серед інших форм міжкультурної взаємодії; вивчення ролі соціополітичних фільтрів у міжкультурній комунікації; відстеження динаміки засвоєння творчості того чи іншого автора приймаючою літературною полісистемою; встановлення метажанрового потенціалу джерельних творів; з’ясування причин виникнення нових форм міжкультурного резонансу та переосмислення існуючих рецептивних моделей; аналіз впливу іншомовних рецептивних моделей на рецепцію перекладачів – представників різних соціокультурних часопросторів тощо. Попри виразну інтердисциплінарність праць, у яких порушуються названі питання, простежується асиметрія у галузевих пріоритетах науковців, серед досліджень яких домінують літературознавчі. Таке спостереження підкреслює необхідність увиразнити перекладознавчий аспект у вивченні процесу та результату міжкультурного осмислення художніх (зокрема поетичних) творів крізь призму «психо-соціокультурної» [9] особистості перекладача, що і виступає першочерговим **завданням** цієї розвідки, виконаної на **матеріалі** українськомовних та російськомовних перекладів творів Аллена Ґінзберга.

Творчість Аллена Ґінзберга представлена у численних проектах українських та російських перекладачів, що дозволяє різномовній читацькій аудиторії побачити американського бітника у різних іпостасях. Так, відмінним від традиційного змалювання образу Ґінзберга як бунтаря-експериментатора, розторощувача канонів форми та змісту художнього мовлення є метапоетичне бачення його творчості молодою українською перекладачкою Ганною Скалевською. У її рецепції Ґінзберг постає перед читачами насамперед філософом-ліриком. У вступному слові Г. Скалевська зауважує, що у пропонованій збірці перекладів «сам Аллен Ґінзберг не зовсім такий, яким ми звикли його уявляти після прочитання поезії «Плач»" [3, с. 3], а радше такий, який віддзеркалює світоглядні настрої самої перекладачки. Можливо тому у метапоетичній реконструкції аксіології автора на авансцену виводяться мотиви любові, самотності та примирення, про що свідчать рядки із вірша «Song» – «Пісня»: «*The weight of the world // is love. // Under the burden // of solitude, // under the burden // of dissatisfaction // the weight, // the weight we carry // is love…//*» [1, с.124] – «*Вага цього світу – // любов.// Під тягарем самітності, // під тягарем // невдоволеності // вага, // вага, яку ми несемо – // любов…*» [3, с. 82].

Щоправда, Г. Скалевська звертається до пізніших творів американського поета, написаних після «Великого бітницького вибуху», що зачепив як соціокультурний простір, у якому він виник, примусив читацькі кола розширити своє бачення прийнятного; так і самих підривників, які, усвідомивши, що їхній крик почуто, дозволили собі перейти на шепіт про Вічне. Одначе навіть у такому шепотінні вловлюється гучність голосу автора, незамкненого на особистих переживаннях, небайдужого до того, що відбувається у світі. Виразні ноти «бунтівного» Ґінзберга, який продовжує повставати проти Молоху, породженого суспільством, вчуваються у вірші «CosmopolitanGreetings» – «Привітання космополіта», представленого у метапоетичному проекті української перекладачки: *«Stand up against governments, against God. // Stay irresponsible. // Say only what we know & imagine. // Absolutes are coercion. // Change is absolute. // Ordinary mind includes eternal perceptions»* [8] – *«Повстати проти урядів, проти Бога. // Бути безвідповідальним // Казати лише те, що знаємо, чи уявляємо. // Абсолютні цінності – насильство. // Лише зміни є абсолютними. // Звичайний розум містить вічні знання»* [3, с. 86].

Більшу еклектичність репрезентації метаобразу Аллена Ґінзберга спостерігаємо у перекладацькому проекті Юрія Андруховича [2]. Визнаючи у творчості американського поета квінтесенцією усього бітницького руху, український перекладач конструює свій доробок таким чином, щоб автор сам якомога більше розказав про себета соціокультурний простір, проти обмежень якого він повставав; про спотворені цінності, які прагнув реанімувати словом. Саме тому ключовими мотивами зазначеного метапоетичного проекту є бунт проти суспільного зла, смерть, ностальгія за втраченим, біль через засилля «нелюбові».

Невипадковим видається не тільки вибір творів для перекладу, але і послідовність, у якій вони подаються у метапоетичному проекті. На відміну від російської «Антології поезії бітників» [1], антологія, створена та укладена Ю. Андруховичем, поступово готує українського читача до зустрічі із А. Ґінзбергом у його найвідвертішому образі. Тому добірка перекладів творів Ґінзберга не розпочинається із поеми «Плач». Вона стає його кульмінацією тоді, коли цільова аудиторія достатньо розширила власний горизонт читацьких сподівань, дізналася про біографію автора у її нерозривній єдності з загальноісторичним контекстом, відчула особливості авторської стилістики в інтертекстуальному плетиві інших визначних поетів, що вплинули на творчість Аллена Ґінзберга (Уолт Уітмен, Гійом Аполлінер, колеги-бітники: Джек Керуак, Ґреґорі Корсо та багато інших). Натомість російській путівник у світ бітників розпочинається саме з «Плачу» («Вопля»), одразу виплескуючи на читача окріп зі сліз американського бітника, чи, радше, оглушуючи його нестримним криком.

Аналіз перекладацької рецепції зазначеного твору американського бітника дозволяє простежити особливості психо-соціокультурної адаптації, що виявляється як у наскрізності певних прийомів, так і в окремих рішеннях тлумачів. Інтерпретативним камертоном слугують обрані варіанти відтворення назви першоджерела. Так, у російських версіях авторства Іллі Кормільцева та Дениса Борисова натрапляємо на один із прямих відповідників до англійського слова «*howl*» – «*вопль*», у семантичній парадигмі якого центральне місце посідають семи [різкий], [пронизливий] + [крик], [стогін]. Такий варіант суголосний задуму першотвору, адже поема А. Ґінзберга – це крик зболеної душі за кращими людьми його покоління – мандрівними романтиками, поетами-пацифістами; це лють, спрямована на гамівну сорочку злого божества Молоха – уряд та розпалювану ним війну, запроваджувані ним норми, пропаговані ним цінності; це розпач через запроторення близького друга до божевільні, це очманіле єднання з ним та іншими, «хто пізнав вічність» в унісонному співі «Інтернаціоналу». У всьому цьому виразно вчувається «дикий крик» Уолта Уітмена, яким Аллен Ґінзберг захоплювався, чиї ідеї сповідував, а творчу манеру не раз наслідував. Так, у структурі аналізованого твору (усі 112 рядків трьох частин поеми) оприявлюється Уітменівське поетичне письмо, що передбачає читання на одному диханні довгих словесних вервечок.

Натомість автор українського перекладу поеми обирає інший відповідник до назви першотвору – «*Плач*». Такий крок переводить увесь твір у дещо іншу значеннєво-смислову тональність, що, з одного боку, через редукцію інших семантичних компонентів та соціокультурне смислоприрощення посилює асоціативні зв'язки із приймаючою літературною полісистемою, де акустичний образ-гештальт «плач» є одним із наскрізних як у фольклорі, так і у доробку її видатних розбудовувачів; з іншого – пом'якшує його перлокутивну силу. Оскільки назва твору – згусток енергії, що поширюється на усі сегменти текстового простору, видається можливим передбачити ракурс рецепції твору американського бітника різними цільовими аудиторії. Якщо на горизонті сподівань читачів російських версій – «дикий крик» Ґінзберга-бунтаря, що різатиме вухо як змістом, так і формою, то український читач готовий почути плач Ґінзберга-романтика, в якому буде трохи менше бунту і трохи більше лірики.

Численні підтвердження нашому припущенню знаходимо при зіставленні варіантів перекладу ненормативної лексики І. Кормільцевим та Ю. Андруховичем. Якщо російський перекладач послуговується надзвичайно багатим ресурсом приймаючої мови у доборі слів на позначення дітородних органів, статевих актів та їхніх учасників, то Ю. Андрухович нерідко вдається до евфімізуючої словотворчості («*pubic beards*» – «*волохаті міжніжжя*»), добору власне українських відповідників («*sexy*» – «*звабливі*»), амеліоративної контекстуальної словозаміни («*cocks man*» – «*курваль*») та вилучення джерельних одиниць («*sweetened the snatches of girls*» – «*всолодили дівчат*»). Прикметним є те, що перекладачі по-різному використовують синтетичні можливості слов'янських мов. Так, при відтворенні джерельної одиниці «*girls*» російський перекладач виказує власне зневажливе ставлення до осіб, про які йдеться у першотворі, через суфікс *-к-* «*девок*», тоді як у Ю. Андруховича це значно ніжніше – «*дівчата*».

«Плач» у перекладацькому доробку Ю. Андруховича перетворюється на акустичний образ-ґештальт, що іррадіюється на різні ділянки створеного ним метапоетичного простору. І тільки після знайомства із самою поемою читач починає вбачати інтертекстуальні зв'язки між різними віршами Ґінзберга. Стає зрозуміло, про який «американський Плач» йшлося у творі «На могилі Аполлінера»: «*and lay my temporary <u>American Howl</u>on to pofhissilent Calligramme*» [1, с. 48] – «*і покласти мій дочасний <u>американський Плач</u> на вершині його мовчазних Калліграм*» [2, с. 89]; і чому чужинець «плаче» у «Варшавській кав'ярні»: «*or lean together laughing to notice this wild haired madman who <u>is weeping</u> among you a stranger*» [7, с. 485] – «*або зі сміхом перешіптуєтеся між собою звернувши увагу на того // патлатого психа що <u>плаче</u> тут серед вас чужинець*» [2, с. 106].

Плач Аллена Ґінзберга, вже не як назва однойменної поеми, а як різнопланове, нестримне поетичне дійство – вияв екзальтованої надпричетності автора до світу. Це призводить до різновекторної самопроекції Ґінзберга на усе, про що він пише. Тому він – це і Соняшник («*we are no tour skin of grime, we're no tour dread bleak dusty imageless locomotive, we're all beautiful golden <u>sunflower</u> inside»* [1, с. 39] – «*ми не є шкірою нашого бруду, не є незугарними млявими запиленими безкрилими паротягами, ми прекрасні золоті <u>соняшники</u> всередині*» [2, с. 85]; «*мы не грязная наша кожа, мы не страшные, пыльные, безобразные паровозы, мы все прекрасные золотые <u>подсолнухи</u>*» [1, с. 39]; він – це Аполлінер: «*<u>I</u> am* *buried here and sit by* <u>*my*</u> *grave beneath a tree*» [1, с. 55] – «*це* <u>*я*</u> *тут похований я сиджу коло* <u>*своєї*</u> *могили під деревом*» [1, с. 93], «*погребен здесь*<u>*я*</u> *и сижу под деревом у* <u>*своей*</u> *могилы*» [1, с. 55]; він – це Америка: «*It occurs to me that* <u>*I am America*</u> *// I am talking to myself again»* [1, с. 43] – «*спадає на думку, що* <u>*я – це Америка*</u> *// знову говорю сам до себе*» (переклад наш – А.П.), «*До меня доходит,* <u>*что я Америка*</u> *// Опять болтаю с самим собой*» [1, с. 43]. Така всеохоплююча самопроекціярозмиває межі між компонентами поетичного світу Ґінзберга, а на текстуальному рівні призводить до семантичного взаємозараження слів, що перебувають у спільному синтагматичному просторі. Тому кімнати, в яких мешкають неголені «кращі люди мого покоління», самі стають неголеними («*unshaven rooms*» – «*неголені нори*»), а таксівки, в яких вони несуться до Абсолютної дійсності – п'яними («*п'яні таксівки*» – «*drunken taxicabs*»).

Самопроекція як один із основних атрибутів поетичного світу Аллена Ґінзберга спонукає перекладачів до інтерактивної репрезентації авторського задуму на площині цільових текстів, де вбачаємо проекції самих інтерпретаторів як творчих особистостей, приймаючої літературної полісистеми та цільового соціокультурного простору. Так, наприклад, не порушуючи значеннєво-смислової єдності компонентів рядка із вірша «Sunflower Sutra» – «Соняшникова Сутра» («*Jack Kerouac sat beside me on a busted rusty iron pole, companion, weth ought the same thoughts of the soul*» [1, с. 35]) Ю. Андрухович вдається до транспозиції вихідної лексичної одиниці «*companion*», добираючи розмовний еквівалент «*дружбак*», що римується із ім'ям іншої визначної постаті бітницького руху – другом Аллена Ґінзберга – Джеком Керуаком: «*Джек-Керуак, мій дружбак, сидів поруч зі мною на гнутій іржавій балці, ми думали однакові думки душею…*» [2, с. 83]. Влучна перекладацька знахідка також є виявом інтерлінеарної компенсації формальної фрактальності джерельного рядка, в якому римуються слова «*pole*» та «*soul*». Зауважимо, що вірш «Sunflower Sutra» – «Соняшникова Сутра» є комплексною метафорою, де образ-гештальт «соняшник» уособлює душу автора та його однодумців, персоніфікує об'єкти матеріального світу («*dead babycarriages*» [1, с. 35] – «*мертві дитячі візочки*» [2, с. 84]; «*трупики детских колясок*» [1, с. 35]). Метафоризація як спосіб реалізації ілокутивної сили першотвору спонукає перекладачів, зосібна Ю. Андруховича, до оригінальної модуляції джерельних смислових єдностей, наприклад *«passing in to the past»* [1, с. 35] – *«прямують у непам'ять»* [2, с. 84]; *«seeds fallen out of its face»* [1, с. 35] – *«зерна виклювані з обличчя»* [2, с. 84].

У інших фрагментах метапоетичної версії українського перекладача помічаємо вияв проекції приймаючої літературної полісистеми на площину джерельного тексту, про що свідчить інтертекстуальне вкраплення при відтворенні рядка «*poor dead flower? When did you forget you were a flower*?» [1, с.38] – «<u>*Бідний мертвий квіте*</u>*? Коли ти забув себе квітом?*» [2, с. 85]. У підкресленому виразі вчуваємо оприсутнення образів Лесі Українки, що на них натрапляємо у листі української поетеси до Сергія Мержинського: «*Твої листи завжди пахнуть зів'ялими трояндами, ти,* <u>*мій бідний, зів'ялий квіте*</u>*!...*» [6].

Численні проекції приймаючого соціокультурного простору зустрічаємо як в українському, так і в російському метапоетичних проектах. Яскравою ілюстрацією цьому слугують фрагменти перекладів Ю. Андруховича та Д. Борисова рядка із вірша «At Apollinaire's Grave» – «На могилі Аполлінера»: «*You can't drive* <u>*autos*</u> *into* <u>*a sixfoot grave*</u> *// to the universe is mausoleum big enough for anything*» [1, с. 49] – «*Ви ж не заїдете* <u>*лімузином*</u> *у* <u>*двометровий гріб*</u> *хоч космос є мавзолеєм де вистачить місця на всіх*» [2, с. 90]; «*Невозможно въехать на* <u>*тачке*</u> *в* <u>*могилу длиною шесть футов*</u> *// впрочем вселенная мавзолей в который войдет что угодно*» [1, с. 49]. Ідею надмірного споживацтва, неможливості взяти із собою до іншого світу нічого матеріального, хибно-цінного Аллен Ґінзберг омовлює у фразі «*can't drive autos into a sixfoot grave*». Подібність рішень українського та російського перекладачів полягає у заміні загального нейтрального «*autos*» (автівки) на соціокультурно-марковані відповідники. У версії Д. Борисова це стилістично асиметричний розмовний еквівалент «*тачки*», що асоціюється із концептами матеріального статку та «крутості». За Ю. Андруховичем, це спеціалізований відповідник «*лімузини*», що, попри свою стилістичну нейтральність, набув статусу аксіологеми (чи«хибно-аксіологеми») у приймаючому середовищі. Український перекладач вдається до соціокультурної адаптації і при відтворенні одиниць вимірювання «*sixfoot grave*», добираючи приблизний відповідник «*двометровий гріб*».

Наскрізною відмінністю аналізованих українського та російського метапоетичних проектів є те, що російські перекладачі переважно залишаються у межах вихідного соціокультурного часопростору. Натомість Ю. Андрухович занурює першотвір у контекст цільового читача, розмовляючи його мовою, відлунюючи його цінності. Ілюстрацією цьому слугує переклад таких рядків із вірша «KralMajales» – «Травневий король»: «*And the Communists have nothing to offer but fat cheeks and eye glasses and // lying policemen // and the Capitalists offer Napalm and money in green suitcases to the Naked, // and the Communists create heavy industry but the heartisal so heavy // and the beautiful engineers are all dead, the secret technicians conspire for the irowng lamour // in the Future, in the Future, but now drink vodka and lament the Security Forces*» [7, с. 602] – «*І Комуністи не мають нічого крім товстих пик окулярів // брехливих ментів // і Капіталісти мають лише Напалм або гроші в зелених валізах для Голих, // і Комуністи підносять важку промисловість але серце так само важке // і чудотворні інженери всі мертві, а таємничі технологи конспірують в ім'я власного зачарування // Світлим Майбутнім, тим часом горілку п'ють і волають на поміч ГеБе*» [2, с. 81]. Підкреслені приклади соціокультурної адаптації джерельних значеннєво-смислових єдностей виправдані посиланням Аллена Ґінзберга до реалій недавнього минулого читачів українського перекладу. Тому стилістично-нейтральне словосполучення оригіналу «*lyingpolicemen*» замінюється відповідником із нижчого регістру «*брехливі менти*»; вираз «*intheFuture, intheFuture*» конвертується у «*Світле Майбутнє*» – популярне кліше радянського комуністичного дискурсу, а назва «*Security Forces*» у «*ГеБе*» – транскрибований український акронім російського «Госбезопасность».

Натомість у російських перекладах нерідко зустрічаємо приклади очуження цільових текстів, коли замість російських відповідників вживаються транскодовані варіанти англійських назв, як от у перекладі таких рядків із вірша «Америка» у виконанні Д. Борисова: «*The Russia wants to eat us alive. The Russia's power is mad. She wants to take our cars fromout our garages*» [1, с. 45] – «*Раша хочет сожрать нас живьем. Шишки Раши все психи. Раша хочет угнать у нас тачки прямо из гаражей*» [1, с. 45].

Імітуючи англійську вимову слова «*Russia*», Д. Борисов створює ефект формального збігу з оригіналом, у якому редукується подібність смислова, і у метадискурсний спосіб відмежовує «*Рашу*» у світосприйнятті Аллена Ґінзберга від власне Росії, соціокультурний простір якої представляє сам перекладач. Такий прийом соціокультурної диференціації може свідчити про самоцензуру перекладача, його патріотизм та бажання хоча б на деяких фрагментах текстового простору захистити власні цінності. Та Аллен Ґінзберг однаково безжальний у своєму ставленні як до Росії, так і до Америки, як до комуністів, так і до капіталістів, якщо вони зазіхають на цінності «Просто людини». Читаємо у першотворі та перекладі Ю. Андруховича: «*…and when Communist and Capitalist assholes tangle the Just man is arrested // or robbed or has his head cut off, // but not like Kabir, and the cigarette cough of the Just man above the clouds // in the bright sunshine is a salute to the health of the blue sky…*» [7, с. 604] – «*…і там де перші та другі суються Просто людину заарештовують // обкрадають або стинають їй голову, // але не так як Кабірові і прокурений кашель Просто людини понад хмарами…*» [2, с. 81]. Саме такою «Просто людиною» і вважав себе Аллен Ґінзберг усе своє життя, навіть не зважаючи на канонізацію його творів, виведення їх на щабель своєрідного «істеблішменту». Таким, власне, і вимальовується метаобраз автора у голограмі перекладацького доробку Ю. Андруховича.

З огляду на описані спостереження, можемо зробити **висновок** про виважено-еклективний спосіб конструювання метаобразу Аллена Ґінзберга українським перекладачем, чию духовну спорідненість з американським поетом зчитуємо з автентичних творів Ю. Андруховича як «патріарха сучасної української літератури».

Проведене дослідження також дозволило нам виснувати про те, що одним із принципів конструювання метаобразу автора на полотні цільової літератури виступає аксіологічна суголосність авторів першотворів та друготворів. Наслідком реалізації принципу аксіологічної суголосності є увиразнення у метаобразі автора рис, які віддзеркалюють психо-соціокультурну особистість перекладача. Так, у Г. Скалевської – філософські мотиви; у Ю. Андруховича – возвеличування «свободи» особистості як основної людської цінності, у авторів російських перекладів творів Аллена Ґінзберга – ревалоризація образу Росії.

У **подальших дослідженнях** перспективним видається розбудова рецептивної моделі перекладу в руслі когнітивного підходу шляхом експериментального занурення у проблему сприйняття метапоетичного дискурсу читачами.

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ВІДОМОСТІ ПРО АВТОРА

Алла Пермінова – доктор філологічних наук, доцент кафедри теорії та практики перекладу з англійської мови Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: моделі перекладу, поетичний переклад, медичний переклад.

УДК: 811.161.1'255.4

ПЕРЕКЛАД ПОЕЗІЙ ІГОРЯ ГУБЕРМАНА: ПРОБЛЕМИ ТАКТИКИ

Олег СЕМЕНЮК (Кропивницький, Україна)

У статті розглянуто деякі особливості сучасних перекладів поетичних текстів, які зумовлені змінами в соціально-культурній парадигмі життя суспільства. Прикладом обрано поетичні твори Ігоря Губермана, які нещодавно було перекладено з російської українською мовою. Особливу увагу акцентовано на тактиках перекладу, відтворенні семантичної, комунікативної та націокультурної компоненти поетичних текстів.

Ключові слова: *Ігор Губерман, близькоспоріднені мови, тактики перекладу, сучасна поезія, українська лінгвокультура.*

В статье рассматриваются некоторые особенности современных переводов поэтических текстов, обусловленные изменениями в социально-культурной парадигме жизни общества. Примером послужили поэтические произведения Игоря Губермана, которые недавно были переведены с русского на украинский язык. Особое внимание уделено тактикам перевода, воссозданию семантической, коммуникативной и национальной составляющих поэтических текстов.

Ключевые слова: *Игорь Губерман, близкородственные языки, тактики перевода, современная поэзия, украинская лингвокультура.*

The paper deals with some peculiarities of the contemporary translations of poetic texts preconditioned by changes in social and cultural paradigm of life in the society. Poetic works by Igor Guberman recently translated from Russian into Ukrainian have been chosen as the case study. Special attention has been paid to highlights of the translator's tactics, rendering semantic, communicative, national and cultural components of the poetic texts.

Key words*: Igor Guberman, closely related languages, translation tactics, contemporary poetry, Ukrainian lingual culture.*

Проблема перекладу тексту, вибору тактики завжди складна, незалежно від ступеня спорідненості мови. Навіть переклад у межах близькоспоріднених мов вимагає немалих зусиль, зокрема й тому, що «неспівпадіння «картин світу», відтворених у зіставлюваних мовах, виявляється і в лексиці, і в граматиці, і в принципах категоризації. Воно створює багато відмінностей у номінаціях одних і тих же об'єктів дійсності…» [1, с.13]. Окрім врахування мовних особливостей, перекладач має виважено обрати тактику перекладу – комунікативну або семантичну (змістову). Відомо, що «можливість успішно реалізовувати комунікативну функцію перекладу тривалий час заперечувалася» [4, с.162], але комунікативна спрямованість різних сфер життя сучасного суспільства сприяє її актуалізації.

Цікавим прикладом сучасного перекладу в межах близькоспоріднених мов та вибору тактик перекладу поетичних творів близьких, але не тотожних лінгвокультур стала нова книга Ігоря Губермана «По жизни вдоль и поперек». У цьому виданні вірші подано двома мовами – російською (авторською) та українською (переклад).

Користуючись нагодою, на прикладі зазначених текстів розглянемо можливі підходи до обрання тактик перекладу та проаналізуємо деякі особливості перекладних текстів з огляду на відмінності в національних лінгвокультурах.

Перекладач Володимир Каденко у передмові до книги зазначив, що «…поезія завжди так чи інакше опирається перекладу», особливо наголосивши, що незвична поетична творчість Губермана «втягує нас до своєрідної гри, алгоритм якої вкрай необхідно зрозуміти» [2, с.8].

Ми провели певний аналіз поетичних перекладів, обрали групи текстів за ступенем, якщо можна так сказати, змістової тотожності (лексичної, семантичної, стилістичної), виокремивши: практично тотожні тексти, частково тотожні, нетотожні.

Практично ***тотожних*** текстів досить небагато (із загальної кількості перекладених поезій близько 7%). У цьому факті нема нічого дивного. Свого часу в одній із праць, присвячених тонкощам перекладу творів Тараса Шевченка, Корній Чуковський зазначав, що помилкові вимоги редакторів щодо «наближення до букви першоджерела» в перекладах Шевченка російською мовою призвели до втрати і шевченківської милозвучності, і композиційної стрункості [5, с.623]. Саме тому у проаналізованих перекладах Губермана стратегія абсолютної тотожності перекладу не є домінантною, хоча іноді трапляється:

Певцов коронует могила: Россия их душит и губит, И чем их быстрее убила, Тем больше в последствии любит [2, с.88].	Співців коронує могила, Росія їх душить і губить, і що її скоріше убила, тим більше їх згодом полюбить [2, с.89].
Глупо жгли мы дух и тело раньше времени дотла; если б молодость умела, то и старость бы могла [2, с.64].	О, даремно дух і тіло, скрізь палили ми дотла, коли б молодість уміла, то і старість би могла [2, с.65].

Зрозуміло, що такий варіант перекладу можливий не тільки завдяки присутності у споріднених мовах спільних лексичних одиниць, граматичних форм та стилістичних традицій. Це, перш за все, реалізація тактики семантичного перекладу, яка може успішно реалізовуватися у межах як споріднених, так і неспоріднених мов.

Більшість перекладів поезій належить до групи ***частково тотожних***. Зазвичай у них збігається певна кількість елементів. Той же Чуковський наголошував, що «якщо ти, намагаючись досягти точності, візьмеш теж саме слово, що є в першоджерелі, твій переклад, як це не парадоксально звучить, буде набагато менш точним, ніж коли б ти поставив інше, несхоже слово, яке не має співзвучності з українським, але більше відповідає стилю тексту, що перекладається. При перекладі з української російською або з російської українською ця складність найбільш очевидна» [5, с.591].

Наприклад, зважаючи на те, що у віршах Губермана чотири рядки, за лексичним складом зазвичай збігаються 1-2 рядки.

Смотрясь весьма солидно и серьезно под сенью философского фасада, мы вертим полушариями мозга, *а мыслим полушариями зада* [2, с.62].	Скрутивши, як-то кажуть, папіроску на тлі філософічного фасаду, ми вдаємо, що думаємо мозком, *а думаємо найчастіше задом* [2, с.63].
В соблазнах очень щедро зло: богатство, власть, салют из пушек,	*В своїх спокусах щедре зло:* гримить салют над головами,

а если очень повезло,
еще натравит потаскушек [2, с.64].

й багатих нелюдів кубло,
розбещує народ курвами [2 с.65].

Не славой, не скандалом, не грехом,
тем более не устной канителью –
поэты проверяются стихом,
как бабы проверяются постелью
[2, с. 64].

Ні жестом, не гріхом, не баришем,
не плескотом слів, що підступають тишком –
поет перевіряється віршем,
як наших баб перевіряє ліжко [2, с.65].

На точність перекладу у такому разі впливає не тільки намагання зберегти поетичний розмір, ритм і риму, але й неможливість дослівного перекладу фразеологізмів та сталих виразів, семантичні лакуни тощо. (Наприклад, немає доречного абсолютного відповідника в українській при перекладі словосполучення (рос.) *устной канителью*).

Група ***нетотожних*** перекладів кількісно дещо більша від тотожних (складає приблизно 10 %), це приклади реалізації комунікативної тактики, коли важливим є передавання враження від оригіналу.

Ця нетотожність може бути за конотативним змістом перекладного тексту, наприклад:

Когда плодами просвещенья
любуюсь я без восхищенья,
то вспоминаю как пример,
что был неграмотен Гомер [2, с.70].

Милуючись в родюче літо
плодами світла і освіти,
я не торкаюсь вищих сфер,
бо неписьменним був Гомер [2, с.71].

За лексичним (формальним) наповненням тексту, наприклад:

Пусть время, как поезд с обрыва,
летит к неминуемым бедам,
но вечером счастлива *Рива*,
что *Сема* доволен обедом [2, с.108].

В часи будь-яких філософій
зійдуться коріння й вершки,
і жениться *Льова* на *Софі,*
і *Софа* пере пелюшки [2, с.109].

Дядя *Лейб* и тетя *Лея*
не читали *Апулея*
сил и Лейба не жалея,
наслаждалась Лейбом *Лея* [2, с.102].

Дядько *Лейб* і тітка *Сара*
не читали *Кортасара*.
От яка чудова пара!
І втішалась Лейбом *Сара* [2, с.103].

У першому наведеному прикладі не збігаються ані власні імена, ані формальна складова перекладного тексту. У другому ж імена *Лея* та *Апулей* заміняли на *Сара* і *Кортасар* для рими та у зв'язку із неможливістю граматично правильно передати в українському варіанті речення із дієприслівниковим зворотом.

Подібні зразки є яскравою ілюстрацією твердження, що «суб'єктивно-об'єктивна діяльність перекладача як посередника у двомовній комунікації є фактором множинності перекладів, ступінь якої залежить від жанру тексту, його часових та просторових характеристик, розвиненості перекладацької традиції та рецептивних можливостей цільової мови і культури» [4, с.162]. Відомо, що у своїй творчості Губерман не дотримується етичних пуристських тенденцій і досить активно використовує жаргонну та ***інвективну*** лексику. Зазвичай ці лексичні та фразеологічні одиниці - не тільки емоційно-експресивні засоби, але й одиниці, котрі додають тексту чи контексту особливих семантичних відтінків. Їх переклад або добір відповідників також непросте завдання. Разом з тим натрапляємо й на досить прості випадки, коли інвективи зі схожими семантично-стилістичними характеристиками є в обох мовах, наприклад:

Век увлекается наукой,
наука жару поддает,
но *сука* остается *сукой*
и идиотом – идиот [2, с. 64].

Століття в ногу йде з наукою,
ученість – краща із чеснот,
та завжди буде *сука сукою*,
а ідіотом – ідіот [2, с. 65].

Іноді перекладач використовує росіянізми або жаргонні варіанти українських інвективів, які в розмовному мовленні набули особливих конотацій. У наведеному нижче випадку слово *жопа* присутня і в оригіналі, і в українському перекладі, що зумовлено як «зросійщенням» українського жаргону, так і актуалізацією у сполученні (рос.) *«беречь жопу»* особливого сленгового значення: «берегти себе, оберігати когось/щось від неприємностей, небезпеки».

Живи, покуда жив. Среди потопа,
котрому вот-вот наступит срок,
поверь – наверняка мелькнет и *жопа*,
которую напрасно ты берег [2, с.30].

Живи, поки живий. Серед потопу,
що в мить останню збити може з ніг,
повір, у хвилях промайне і *жопа,*
котру як скарб, даремно ти беріг [2, с.31].

Важливим тактичним чинником аналізованих перекладів, на думку самого перекладача, є актуалізація національної специфіки. Це своєрідний маркер притаманних останньому часу соціокультурних тенденцій. «Ми ніби дивимось на загальновідомі речі під різним кутом, з іншої точки. Тому іноді, коли Губерман вдається до російської народної форми частівки, в українському варіанті доречною є коломийка» [2, с.9]. При перекладі це може бути, наприклад, заміна назв елементів побуту, тварин, рослин на притаманні певному етнокультурному середовищу назви, або навіть уживання в перекладному варіанті національно-специфічного субстандарту. Див.:

Сломав *березу* иль *осину.*
подумай – что оставишь сыну?
………………………[2, с.70].

Як вломиш *дуб, вербу*, *кленину,*
подумай, що залишиш сину?
………………………[2, с.71].

Я к дамам, одряхлев, не охладел,
я просто их оставил на потом:
кого на этом свете не успел,
надеюсь я *познать* уже на том
[2, с.140].

Я став старим, та жар мій не остиг,
кидавсь на баб, *як вуйко на солому*.
Кого з жінок на світі цім не встиг,
я сподіваюсь *потовкти* на тому
[2, с.141].

Перекладач натрапляє і на доволі складні варіанти національної, етнічної, діалектної лексики і фразеології, яку адекватно відтворити у перекладі практично неможливо. У Губермана це, наприклад, «одесизми».

Когда черпается счастье полной миской,
когда каждый радостен и весел,
тетя Песя остается пессимисткой,
потому что *есть ума* у тети Песи
[2, с.98].

Коли щастя нам на повну блискає
і лише про добре пишуть в пресі,
тьотя Песя буде песимісткою,
просто *розум є* у тьоті Песі [2, с.99].

Своєрідну граматичну форму «одесизму» *«есть ума»* перекладено унормованою фразою *розум є* , яка нівелює конотативний колорит оригіналу.

Переклади українською засвідчують також актуальний процес розмежування культурно-ідеологічної компоненти двох хоч близькоспоріднених мов, але різних лінгвокультур. Наприклад, у наведеному нижче тексті натрапляємо концептуальні для російської культури і навіть ідеології фрази *«что делать»* и *«кто виноват»*:

Душа отпылала, погасла,
состарилась, влезла в халат,
но ей, как и прежде, не ясно,
что делать и *кто виноват* [2, с. 194].

Як відомо, це назви романів Миколи Чернишевського («Что делать?») і Олександра Герцена («Кто виноват?»), які швидко стали прецедентними текстами радянської і російської культур й активно використовувалися в публіцистиці, політичній риториці. Особливого соціально-ідеологічного значення вони знову набули в період перебудови, навіть увійшли до текстів рок-поезії (наприклад, «Кто виноват?» – назва пісні групи «Воскресенье»). Але в українському перекладі це вже не довічні філософські питання російського буття, а просто назви художніх творів. Перекладач лапками ніби відмежовує їх від сфери української ідеології та культури. Див.:

Душа відпалала, загасла,
постаріла, влізла в халат,
та ж бідній і досі не ясно,
«Что делать?» і *«Кто виноват?»* [2, с.195].

Розглянуті нами зразки перекладів сучасної поезії з російської українською мовою, засвідчують наступні тенденції:

1. Незважаючи на процес культурної глобалізації, навіть при перекладі в межах споріднених мов, текстові надається національно-культурний колорит, що робить його цікавим для свого читача – носія іншої мови і культури.

2. Переклад як поєднання мистецтва й науки, віддзеркалює соціокультурні тенденції, притаманні часу. Для сучасної України – це активізація мовного пуризму як реакція на зовнішні політичні тиски.

3. Переклад творів Ігоря Губермана дає можливість засвідчити притаманну сучасному мовленню тенденцію переходу деяких раніше просторічних чи жаргонних елементів у розряд розмовних або навіть нейтральних. Поділяючи думку українських учених Юрія Шевельова, Лесі Ставицької та багатьох інших про роль субстандартної лексики та етичність її вживання, зокрема й у перекладах [див.: 3, с.18], вважаємо, що це надає ще одну можливість утворювати, збільшувати шар українського субстандарту, без якого неможлива конкуренція української мови, зокрема в урбаністичному середовищі.

4. Аналізовані зразки перекладу підтверджують можливість продуктивної реалізації тактики сучасного комунікативного перекладу. Оскільки новітнє мистецтво, зокрема й поезія, стають усе більше емоційно-образними, то ідейною домінантою багатьох творів є загальний вплив на особистість і суспільство без акценту на дрібних «семантичних» деталях.

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ВІДОМОСТІ ПРО АВТОРА

Олег Семенюк – доктор філологічних наук, професор, ректор Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: вплив екстралінгвальних факторів на мову, контактування мов, комунікативна лінгвістика.

УДК 81'373.7. 811.111

ФРАЗЕОЛОГІЯ РОСІЙСЬКОЇ ТА УКРАЇНСЬКОЇ МОВИ У ЗІСТАВНО-ТИПОЛОГІЧНОМУ АСПЕКТІ ПРИ ПЕРЕКЛАДІ

Юрій ШЕПЕЛЬ (Дніпро, Україна)

У статті досліджується фразеологія, виявлено її багатство, визначені джерела та шляхи її формування. На базі фактичного матеріалу (понад 300 фразеологізмів) здійснено порівняльний аналіз зафіксованих фразеологізмів із аналогічними та ідентичними фразеологічними одиницями інших слов'янських мов, особливо з російською, визначено системні зв'язки на фразеологічному рівні.

Ключові слова: *фразеологізм, системні зв'язки, фразеосемантична група, семантичний ряд, структурна модель, опорний компонент, історичний розвиток, етимологія, порівняльна характеристика, стиль.*

The article investigates the phraseology, it revealed its wealth, defined sources and ways of its formation. On the basis of factual data (more than 300 of phraseology) the comparative analysis of phraseology recorded *with the same and identical phraseological units of other Slavic languages, especially Russian, identified systemic links on phraseological level.*

***Keywords**: idiom, system communication, frazeosemantichna group semantic series, structural model, the support component, the historical development, etymology, comparative characteristic style.*

Постановка проблеми та актуальність дослідження. Упродовж усієї історії людства мова об'єктивно відображає його виробничу діяльність. Вона є свідком і чудодійним дзеркалом, що відбиває багатогранне життя людей. «У який бік життя не поглянемо, усюди побачимо, як оригінально народ складав свою мову». Ця оригінальність виявляється, насамперед, у фразеології – надійній скарбниці здобутків культури та звичаїв. Завдяки емоційно-експресивній силі та самобутності фразеологізми є довговічними виразово-комунікативними засобами мови.

Незважаючи на те, що фразеологічні одиниці широко застосовуються в усному і писемному мовленні (художній літературі, публіцистиці, тощо), їхні структурно-семантичні особливості є недостатньо вивченими. Багато невирішених питань залишається і в теорії та практиці перекладу цих одиниць з української мови російською. У вітчизняній фразеології ще не існує комплексного дослідження й остаточного вирішення багатьох проблем, що й зумовило вибір даної теми та пояснює **актуальність** дослідження.

Об'єктом дослідження у статті є фразеологічні одиниці порівняння в російській та українській мові.

Предмет дослідження складають структурні моделі українських фразеологізмів та методи їх перекладу російською мовою.

Виклад основного матеріалу. Типологічне дослідження фразеологічних систем близькоспорідненнх мов у зіставному аспекті ускладнюється в зв'язку з особливостями фразеології як рівня мови, що характеризується суперечливим переплетінням діахронічних і синхронічних процесів, прямого значення компонентів і їх цілісного сприймання, поєднанням змістовних і асоціативних, образних і безобразних, оцінних і безоцінних характеристик. У такому описі фразеологічного складу беруться до уваги фактори відносної нестійкості, варіативної змінності звороту в цілому, його компонентів, семантичних ознак, зумовлені розбіжностями кодифікованого, літературного і діалектного, просторічного, загальновживаного та індивідуального, оказіонального тощо. У зіставно-типологічному плані, очевидно, мають досліджуватися не стільки окремі звороти й їхні компоненти, скільки ряди фразем, об'єднані парадигматичними зв'язками, фразеосхеми, семантичні моделі, що відображають процеси фразеотворення в східнослов'янських мовах [1, с. 186].

Типологічний аналіз спирається на комплексний підхід до визначення семантико-структурних одиниць зіставлення, що характеризуються загальним категоріальним і фраземним значенням, співвідносністю формально-граматичної організації. У результаті зіставного вивчення встановлюється типологія семантичних структур фразем, змістотвірна роль компонентів, ступінь мотивованості значення, наявність образності, експресії, еволюція внутрішньої форми та інші чинники. Розгляду підлягають категоріальні, номінативні (первинні й вторинні) і конотативні (модально-оцінні, підсилювальні) значення у межах співвідносних рядів фразем. Для кожної семантичної моделі може бути виділений інваріант і його модифікації; співвідношення між інваріантом і варіантами можуть по-різному виявлятися в кожній мові, у зв'язку з цим визначаються парадигми можливих змін фраземи в зіставному плані.

Зіставлення структурно-типологічних характеристик фразеологічного складу двох мов відбувається шляхом структурно-семантичного моделювання групи фразем, об'єднаних інваріантним значенням. Розуміння фраземи як одиниці, побудованої за певною фразеосхемою, виходить із визнання внутрішньої формальної упорядкованості фразем, співвідносності їх структури з тим чи іншим типом синтаксичної конструкції. В умовах варіювання складу фраземи структурно-семантична модель зазнає впливу формоутворюючих компонентів; при цьому формально-граматичні зрушення можуть відбуватися в межах тієї самої фразеосхеми, а можуть вести до її зміни. Відносна стійкість фраземи, особливості фраземного значення по-різному виявляються у зіставлюваних мовах, однак не руйнують єдності структурно-семантичних інваріантів.

За загальною фразеосхемою можуть будуватися неоднотипні за категоріальним значенням і семантичними ознаками фраземи, що утворюють у кожній з мов співвідносні ряди; в межах узагальнюючої моделі можуть виділятися більш часткові структурно-семантичні типи, що характеризуються певними формально-граматичними показниками і семантичною спільністю. Показові в цьому плані фразеосхеми, що включають повторювані елементи негації *ни ... ни – ні...ні (ані...ані...).* Загальна семантична ознака фразем, об'єднаних даною фразеосхемою, – невизначеність, проміжність якихось властивостей, негативна характеристика. Побудовані за такою схемою фраземи виконують як основну функцію характеризації і вживаються переважно в особових, рідко – в безособових конструкціях. За категоріальною приналежністю стрижневого компонента серед фразем, що відповідають даній схемі, визначаються такі структурні типи: субстантивний (ни богу свечка ни черту кочерга – ні грач ні помагач), ад'єктивний (ни жив ни мертв – ні живий ні мертвий), прислівниковий (ни взад ни вперед – ні назад ні вперед), дієслівний (ни стать ни сесть – ні стати ні сісти), займенниковий (ни с того ни с сего – ні з того ні з цього), нумеральний (ни два ни полтора – ні в п ять ні в десять) [2, с. 59].

Виділення окремих семантичних інваріантів у межах однієї фразеосхеми відбувається на основі продуктивних мотиваційних ознак, із урахуванням того, що в таку групу можуть входити фраземи з різною категоріальною приналежністю стрижневого компонента. До того ж, у межах кожного інваріанта виділяється кількість варіантів, що характеризуються тими чи іншими диференційними ознаками. Значною довжиною відзначається, наприклад, інваріант із значенням «щось, когось не можна віднести ні до одного, ні до другого, людина без певних рис характеру». Порівняймо:

ни богу свечка ни черту кочерга – ні богові свічка ні чортові шпичка,
ни пава ни ворона – ні пава ні гава,
ни рыба ни мясо – ні риба ні м'ясо, ні рак ні риба,
ни швец ни жнец ни в дуду игрец – ані грач ані помагач,
ни в городе Иван ни в селе Селифан – ні сич ні сова,
ни то ни се – ні те ні се,
ни пришей ни пристегни – ні з губи мови ні з носа вітру,
ни два ни полтора – ані до ради ані до звади.

Як свідчить досліджений матеріал, наведені фразеологічні звороти не мають лексичних відповідників, а тому перекладаються іншим фразеологізмом з наближеним значенням.

Можна назвати інваріант із значенням «щось, хтось не змінює свого стану, невизначеність стану, байдужість щодо чого-небудь. Порівняймо:

ни взад ни вперед – ні назад ні вперед,
ни туда ни сюда – ні туди ні сюди,
ни жарко ни холодно – ні холодно ні жарко ,
ни тпру ни ну – ні тпру ні ну, ні в кут ні в двері.

Наведені приклади фразеологічних словосполучень мають еквівалентні відповідники в обох мовах.

Іншим прикладом може служити фразеосхема, що включає співвідносні елементи *хоть – хоч.* Загальною семантичною ознакою фразем, що входять у співвідносні ряди, є вираження надзвичайного ступеня вияву певних якостей, емоцій. Таким фраземам властива функція характеризації, причому вони можуть паралельно вживатися в особових і безособових конструкціях; *А он – хоть бы хны; А ему – хоть бы хны.*

Основна частина фразем із елементом *хоть – хоч* побудована в східнослов'янських мовах за участю форм імператива. Ступінь семантичної невмотивованості таких фразем досить високий, особливо при відсутності поширювачів. Порівняймо такі структурні моделі (сполучник + дієслово):

хоть завались – хоч завались,
хоть отбавляй – хоч відбавляй

Однак і наявність поширювачів, особливо якщо вони утворюють тавтологічні звороти, в ряді випадків не підсилює семантичної вмотивованості фразем, наприклад модель сполучник + іменник(з прийменником або без нього) + дієслово:

хоть пруд пруди – хоч греблю гати, хоч гать гати;

хоть трава не расти – хоч трава не рости

«Просвічування» первинної образності, внутрішньої форми спостерігається рідко, порівняймо структурну модель сполучник + іменник + прийменник + іменник + дієслово:

хоть головой об стенку бейся – хоч головою в стіну (мур) бийся

Фраземи із *хоть – хоч* утворюють семантичні інваріанти, співвідносні в обох мовах; більша чи менша довжина рядів пояснюється, як правило, пошуками додаткової експресії. Основними інваріантними значеннями є такі: «багато, в достатку, у великій кількості»:

(спол. + імен. + дієс.)	(спол. + імен. + дієс.)
«вираження відчаю, безсилля,	неможливості щось зробити»:
рос.	укр.
хоть головой об стенку бейся	*хоч головою в стінку бийся*
хоть волком вой	*хоч вовком вий*
хоть караул кричи	*хоч гвалт (караул) кричи*
хоть криком кричи	*хоч криком кричи*
хоть в петлю лезь	*хоч у петлю лізь*
хоть плачь	*хоч сядь та плач*
хоть вешайся	*хоч вішайся*

Деякі російські звороти із *хоть* не одержують в українській мові співвідносних фразем такої самої структури; порівняймо: *хоть святых (вон) выноси (неси, уноси), хоть шерсти клок* тощо; звичайно не мають фраземних відповідників із *хоть* у російській літературній мові такі українські звороти, як *хоч водою розливай, хоч голки вибирай, хоч конем грай, хоч мак сій, хоч коти гармати, хоч собак гони* тощо. Можна вважати, що образна основа українських фразем із елементом *хоч* дещо ширша, ніж у російській мові із *хоть.*

Розгляд співвідносності фразем на рівні фразеосхем і семантичних варіантів доповнюється, уточнюється вивченням парадигматичних рядів, що виявляють нашарування, викликані відмінностями в категоріальному, фраземному значенні, модально-оцінних характеристиках, ступені інтенсивності, стилістичному забарвленні.

Категоріальне значення зіставлюваних фразем близькоспоріднених мов – російської й української – звичайно збігається, більше того, виступає одним із показників міжмовної еквівалентності; розбіжності в категоріальному значенні фразем ведуть до повного чи часткового руйнування їх семантико-граматичного співвідношення. Втрата відповідності особливо помітна при виході на рівень парадигматичних рядів, із урахуванням можливого семантичного інваріанта і його модифікацій, що мають додаткові семи, викликані зміною категоріальності. Наприклад, російська фразема *не по карману,* частково зберігаючи категорійне значення предметності, розвиває функцію характеризації; в одній із співвідносних українських фразем *купив би, та купила немає* помітний вплив процесуальної семантики, що не викликає зрушення категоріального значення (інший український еквівалент – *не з моєї (твоєї) кишені* за категоріальною ознакою співвідносний із російською фраземою *не по карману)* [1, с. 76].

Вплив категорійного значення на міжмовну відповідність простежується в межах функціонально-співвідносного ряду, що включає фраземи різного функціонально-семантичного навантаження. Так, російська фразема *важная особа* може виступати в суб'єктній функції, зберігаючи значення предметності; її відповідники *важная птица, шишка на ровном месте* виявляють власне характеризуючі властивості. Українські аналоги *велике цабе, велика цяця* і подібні вживаються, як правило, тільки в функції характеризації.

Фраземи з категоріально синкретичним значенням в одній мові можуть одержувати співвідносні фраземи з більш або менш виразною дифузністю в іншій мові; чим сильніше різняться такі фраземи за набором компонентів, тим більше передумов для відмінностей у їх категоріальних ознаках. Так, співвідносні фраземи *от ворот поворот – завертай голоблі* будуються на близькій образній і метафоричній основі, але відрізняються складом компонентів, категоріальною приналежністю стрижневої одиниці; їх категоріальні властивості збігаються не у повному обсязі, зближуючись передусім у характеризуючій, оцінно-модальній функції (російський зворот *поворачивай оглобли* категоріально співвідноситься з українським відповідником).

Категоріальні особливості зіставлюваних фразем двох мов нерідко зумовлені спільними й відмінними рисами в їх семантичній вмотивованості, внутрішній формі, образній основі. Відомо, що значна частина співвідносних фразем східнослов'янських мов суттєво розходиться за мотиваційними ознаками, метафоричністю; в той же час первинне семантичне наповнення звороту і його компонентів накладає опосередкований вплив на семантичну структуру фраземи, властиві їй категоріальні, модально-оцінні, підсилювальні значення, стилістичну кваліфікацію. Порівняймо: *туда (ему) и дорога, и поделом ему, по заслугам вора жалуют, поделом вору и мука – катюзі по заслузі, своїм шляхом пішов* «того й заслуговує хто-небудь, нема чого жаліти» (фраземи мають помітну негативну оцінність, однак ступінь її неоднаковий, порівняймо: *катюзі по заслузі* і *своїм шляхом пішов).*

В основі мотивації можуть лежати близькі уявлення, образи, однак у своєму формуванні вони можуть по-різному трансформуватися, що й впливає на фраземне значення. Російська фразема *несолоно хлебавши* «зневірившись у своїх сподіваннях, не досягнувши бажаного» бере початок від назви процесу прийняття їжі без солі (із *ушел несолоно хлебавши*); співвідносні українські фраземи *піймавши (спіймавши) облизня, шилом патоки вхопивши, облизавши макогона* також називають дії, опосередковано пов'язані з смаковими відчуттями, однак на іншій змістовій основі (показово, що в категоріальному плані стрижневі компоненти зворотів збігаються). Частина фразем набуває додаткових змістових конотацій; викликаних семантичними нарощеннями, еволюцією внутрішньої форми, що веде до семантичного варіювання в межах одного інваріанта. Порівняймо у значенні «дуже далеко» фраземи з опорним компонентом *черт – чорт*, які мають однакову структурну модель прийменник + іменник + прийменник + іменник:

у черта на куличках	*у чорта на болоті,*
у черта на рогах	*у чорта (у дідька) в зубах.*

На узагальнюючe категоріальне значення фраземи накладається її індивідуальне значення, що утворюється шляхом переосмислення семантичних ознак властивих їй компонентів; звідси випливає доцільність урахування семемних ознак основних складових фраземи, зокрема її стрижневого компонента, що визначає, з одного боку, категоріальне значення, з другого – конкретно-поняттєвий зміст, оцінні, підсилювальні, стилістичні й інші нашарування [2, с. 6].

Фраземи двох мов можуть характеризуватися за відносною семантичною самостійністю одного з компонентів, передусім того, що становить змісто-твірний центр звороту. При цьому актуалізація і деактуалізація такого компонента або відбувається паралельно в обох мовах, або знаходить специфічне вираження в кожній із них. Наприклад, у фраземах (прикметник + іменник) *свежая струя – свіжий струмінь* «нове віяння, новий підхід до чого-небудь» компоненти *свежий – свіжий* частково зберігають своє значення, в той час як компоненти *струя – струмінь* деактуалізуються; але вже у зворотах *свежая копейка свіжа копійка* «готівка, щойно зароблене» обидва компоненти зазнали впливу деактуалізації. У фраземах (прикметник + іменник) *родное попелище – рідна домівка (оселя, хата, дім)* «рідні місця, рідний дім» актуалізуються компоненти *родное – рідна:* в той же час другі компоненти за своєю участю у творенні фраземного значення розходяться, виявляючи відмінності внутрішньої форми: у російській фраземі міститься метафора, в українському звороті актуалізований іменник, в зв'язку з чим зворот зближується з вільним сполученням.

У співвідносних фраземах (дієслово + іменник) *тянуть душу (из кого), тянуть за душу (кого) – душу виймати (з кого)* «мучити, мордувати, нищити кого-небудь» компоненти *тянуть – виймати* семантично актуалізовані, але не збігаються за змістовою роллю (у компоненті *тянуть* присутня вказівка на те, що йде поступовий і нелегкий процес, у компоненті *виймати* цієї семантичної ознаки немає). У таких співвідносних фраземах (прикметник + іменник), як *птичье молоко – пташине молоко* «повний достаток», обидва компоненти деактуалізовані, метафора будується на основі складного переосмислення (є не тільки *молоко,* але й навіть *пташине молоко)* [1, с. 106].

Змістотвірна роль іменних компонентів особливо помітна, коли, частково зберігаючи свої категоріальні й семемні ознаки, іменники відображають загальні й національно-специфічні риси фраземного значення, з урахуванням можливого осмислення внутрішньої форми, метафоричної основи фраземи, різних семантичних трансформацій як звороту в цілому, так і його складових. Зокрема український національно-мовний колорит зберігає група фразем із компонентом – назвою поширених на Україні рослин. Порівняймо: *гарбуза давати (підсунути, з'їсти, піднести, дістати, потягти),* рос. «отказать сватающемуся»; *в гречку плигати (стрибати),* рос. «изменять, прелюбодействовать»: *в голові мак росте,* рос. *молодо-зелено; як Пилип з конопель,* рос. *с бухты-барахты; втерти маку, втерти часника,* рос. *всыпать по первое число* тощо. Порівняймо національно-специфічні фраземи, що включають компоненти – назви продуктів харчування, напоїв, предметів традиційного побуту тощо:

рос.	укр.
лаптем щи хлебать,	*передавати куті меду,*
печь как блины,	*як дурень з писанкою,*
(не) всяко лыко в строку,	*на руку ковінька,*
лыка не вяжет,	*на рушнику стати,*

Значне поширення, зокрема, одержало в зіставлюваних мовах варіювання дієслівного компонента в фраземах метафоричного значення причому лексична заміна не веде до змін у характері й змісті переносу. Варіювання дієслова частіше відбувається паралельно в обох мовах хоч самі дієслівні лексеми можуть не співвідноситись, необов'язково збігається і кількість варіантів. Порівняймо: *подрубить (подкосить, подрезать, подсечь) под корень – підтяти (підрубати, підкосити, підрізати) під корінь* «нанести кому-небудь непоправної шкоди», *погружаться (окунаться, уходить, уйти) с головой во что - поринати (пірнути, заглиблюватись) з головою в що* «цілком, повністю віддаватися чому-небудь». Варіювання іменних компонентів може позначатися або не позначатися на семантичній структурі звороту це певною мірою пов’язано з характером змінного слова, що може вступати із своїми варіантами в синонімічні, асоціативні, родо-видові та інші відношення. Порівняймо структурні моделі (дієслово + іменник + прийменник + іменник): *стоять костью (колом) в горле (поперек горла) - стояти кісткою (кілком) у горлі;* або (дієслово + іменник) *радовать (тешить) взор (глаз) - тішити (радувати) зір (око,. погляд)* тощо.

Різні фраземи однієї мови можуть об'єднуватися в парадигму, що включає одноплановo вартовані компоненти; такі парадигми можуть зближуватися в зіставлюваних мовах через історичну спільність і в результаті паралельного розвитку, можливого калькування.

(прийменник + іменник + дієслово)

из ума (из головы, из памяти) (вон) выскочило з голови (з паняті) (геть) вискочимо;

(прийменник + іменник + частка + іменник)

из головы (из ума) не выходит (не идет) *з думки не йде(з голови не выходит)*

в голову (на ум) не идет, *в голову (до голови) не йде,*

(дієслово + прийменник + іменник)

висеть над головой (над душой) *висіти над головою (над душею)*

(дієслово + іменник)

положить голову (жизнь, живот, душу)

Складна семантична структура багатьох фразем зумовлює їхню здатність актуалізувати одне із значень, що веде до розвитку багатозначності, сприяє розвитку омонімії. Незважаючи на ряд обмежень, що випливають із образно-метафоричної природи фраземи, її звужених валентних властивостей тощо, частина фразем різними шляхами набуває двох і більше значень. Порівняймо, зокрема, розвиток на ґрунті первинного образного вторинного образного значення, паралельного для російських і українських фразем: *пальчики (пальцы) оближешь – пальчики оближеш* «1. дуже смачний, апетитний; про їжу, напої тощо; 2. дуже красивий, привабливий; про кого-небудь чи що-небудь» [1, с. 117].

Важливим показником полісемії фраземи стає зміна її валентних властивостей, можливості сполучатися із словами певних лексико-семантичних груп; сполучуваність полісемічних співвідносних фразем двох мов може зближуватися або розходитись залежно від близькості набору компонентів, збігу значень та інших факторів. Порівняймо, наприклад, співвідносні фраземи двох мов: *на побегушках – на побігеньках (на побігаликах); у* значенні «для дрібних послуг, нескладних доручень» ці фраземи вживаються без поширювачів, у значенні «у залежному становищі, виконуючи чиїсь доручення, вказівки» вони вимагають родового відмінка з прийменником *у.* Російські синонімічні фраземи *держать ухо востро, держать ушки на макушке* мають значення: *(с кем)* «не довірятися кому-небудь, бути дуже обережним»; «бути насторожі, напоготові». Український еквівалент *оглядайся (дивись, поглядай, позирай) на задні колеса* може набувати тих самих значень, але сполучуваність фраземи з орудним прийменниковим обмежується; у відповідному звороті *будь обережний (обережним)* поширювач *з ким* можливий; лексеми *пильнуй, стережись, бережись* вимагають родового безприйменникового.

Висновки. Отак, загальні риси і специфічні особливості фраземного складу російської та української мов виявляються у співвідношеннях семантичних структур, характерних семантичних процесах, змінах модально-оцінних, підсилювальних значень, стилістичній експресії, що визначаються на рівні фразеосхем, моделей і рядів із урахуванням можливого семантичного й лексико-граматичного варіювання.

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ВІДОМОСТІ ПРО АВТОРА

Юрій Шепель – доктор філологічних наук, професор, академік Академії наук вищої освіти України, професор кафедри перекладу та лінгвістичної підготовки іноземців Дніпровського національного університету імені Олеся Гончара.

Наукові інтереси: структурна лінгвістика, лінгвістична типологія, дериватологія, компаративістика, когнітивна лінгвістика, семантика, лінгвокультурологія, перекладознавство, зарубіжна література.

УДК 811.111'25:37.02.

УСНИЙ ПЕРЕКЛАД: СОЦІОЛОГІЧНИЙ ПОГЛЯД

Олександр БІЛОУС (Кропивницький, Україна)

*Поруч з лінгвістичним та семантичним напрямками в перекладацьких дослідженнях слід назвати ще й соціологічний, це коли переклад досліджується із соціологічного погляду, тобто не з позиції взаємовідносин різномовних текстів чи мовних систем, а з погляду взаємовідношення людей у процесі перекладу (**актуальність**). У нашій розвідці вихідними ідеями для розгляду соціологічного напрямку слугують чотирнадцять правил, які виробилися з перекладацького досвіду автора та багатьох інших усних перекладачів і на які, на нашу думку, слід постійно наголошувати при навчанні усному перекладу.*

*Слід відмітити, що «правила для усного перекладача» (**об'єкт**), як і вся теорія перекладознавства, створилися у відповідь на потреби практики: професія усного перекладача, як бачимо, стала наразі масовою, і тому цьому видові перекладу, як і іншим, потрібно навчати.*

При викладанні навчальної дисципліни Усний двосторонній переклад ви, очевидно, помітили що під час роботи в кабінах при послідовному перекладі, при перекладі з листа, якісні усні переклади роблять студенти, які мають середні і навіть слабкі знання іноземних мов, і навпаки, студенти, які на високому рівні володіють мовами, виявлялися нездатними до такого роду перекладацької діяльності. З *цього випливає, що тут недостатньо вміння більш- менш повної та точної передачі смислу іншою мовою, потрібно ще й засвоїти основні правила усного перекладу.*

Усний переклад *та основні його «**правила**» ми відносимо до **професійного перекладу (предмет)**, під яким розуміємо переклад, спрямований на підтримку комунікації між учасниками ситуації мовлення; а переклад, який спрямований виключно на створення тексту, що максимально передавав би семантику всіх слів, які складають зміст цього тексту, ми будемо називати **навчальним перекладом**.*

Ключові слова: *усний переклад, соціологічний погляд, правила перекладацького досвіду, послідовний переклад, переклад з листа, професійний переклад, навчальний переклад.*

*Наряду с лингвистическими и семантическими направлениями в переводческих исследованиях следует назвать и социологические, когда перевод рассматривается с точки зрения социологического аспекта, то есть не с позиций взаимоотношения разноязычных текстов или языковых систем, а с позиции взаимоотношения людей в процессе перевода (**актуальность**). В нашем исследовании исходными идеями для рассмотрения социологического направления являются четырнадцать правил, которые выработаны исходя из переводческого опыта автора и многих других устных переводчиков и которые, как мы полагаем, следует постоянно отмечать при обучении устному переводу.*

*Следует отметить, что «правила для устного переводчика» (**объект**), как и вся теория переводоведения, были созданы в ответ на необходимость практики: профессия устного переводчика, как видим, стала теперь массовой, и этому виду перевода, как и другим, необходимо обучать.*

В процессе обучения учебной дисциплины Устный двусторонний перевод вы, очевидно, заметили, что во время работы в кабинах при последовательном переводе, при переводе с листа, качественный устный перевод делают студенты, которые имеют средние и даже слабые знания иностранных языков, и наоборот, студенты, которые владеют языками на высоком уровне, оказываются неспособными к такому роду переводческой деятельности. Из этого следует то, что здесь недостаточно умения более-менее точной передачи смысла другим языком, необходимо также освоить основные правила устного перевода.

Устный перевод *и его основные «**правила**» мы относим к **профессиональному переводу (предмет)**, под которым подразумеваем перевод, направленный на поддержание коммуникации между участниками языковой ситуации; а перевод, направленный исключительно на составление текста, который максимально передавал бы семантику всех слов, составляющих содержание этого текста, мы будем называть **учебным переводом**.*

***Ключевые слова**: устный перевод, социологический аспект, правила переводческого опыта, последовательный перевод, перевод с листа, профессиональный перевод, учебный перевод.*

*Apart from linguistic and semantic approaches in translation studies there is also a sociological aspect which presupposes translation research from the point of view of sociology which is based on interrelations of people (**topicality**) in the process of translation, but not on texts or language systems. Our survey takes its ground on the fourteen rules formed by interpreting experience of the numerous interpreters as well as of the author of this article. In our opinions these rules should be constantly in the highlight of the interpreters training.*

*One cannot fail but mention that "rules for interpreters" (**subject matter**) as well as the whole theory of translation studies have been created to meet the demands of practical activity. The profession of the interpreter has become widespread, so this kind of translation, as all others, needs to be professionally trained.*

While teaching two-way interpreting I have noticed that good translations in interpreter's booths or unprepared ones are done by students with average and below-average knowledge of foreign languages. On the contrary, students who can boast of advanced knowledge turn out incapable for this particular kind of translator's activities. Thus, one may claim that skills of precise rendering of sense in translation / interpreting are not enough and other rules of interpreting have to be taken in consideration.

Interpreting *and its main **"rules"** make the component of **professional translation (scope of the study)** which I define as translation aimed at communication support between speech situation participants. At the same time translation which is aimed exclusively at the creation of the text rendering the semantics of all sentences which make up the content of this text to full extent will be called **training translation**.*

***Keywords**: interpreting, sociological view, interpreter's experience rules, consecutive interpreting, unprepared translation, professional translation, training translation.*

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Таким чином, «правила» усного перекладу лежать у площині **професійного перекладу** і вказують на необхідні дії перекладача для підтримки комунікації. Засоби ж досягнення інваріантності смислу відносять до компетенції лінгвістичної та, головним чином, семантичної теорії перекладу [1, с.141–142; 2, с.140–143].

До основних «правил»усного перекладу належать, на наш погляд, такі:

1) найгірший переклад кращий за його відсутність;
2) голос перекладача завжди має бути гучним та впевненим з чіткою дикцією. Явні самовиправлення не бажані;
3) розпочатий переклад має обов'язково бути логічно завершеним;
4) недоречні паузи при перекладі, звуки-паразити (*е-е-е, м-м…*), сопіння, зітхання тощо **недопустимі**;
5) усний тлумач перекладає лише те, у чому він повністю впевнений (тобто лише те, що він абсолютно зрозумів та може, відповідно, повноцінно перекласти іншою мовою). Усе інше він або опускає, або ж замінює;
6) заміною може слугувати повторення інформації з іншої (уже висловленої) частини тексту або ж проголошення достовірно відомих та загальноприйнятих у культурі мови перекладу (енциклопедичних) відомостей з проблематики перекладу;
7) про що б не говорив учасник мовної комунікації, у перекладі неодмінно має відчуватися логічний зв'язок (початок думки, її продовження та завершення). Тобто необхідне чітке **структурне** оформлення перекладу;
8) за тривалістю звучання переклад має (майже) збігатися з оригіналом;
9) яку б лексику не вживав співрозмовник, перекладач має перекладати **нормативно** як з позиції граматики – правильний порядок слів, так і з точки зору лексики – сталі (загальновживані) словосполучення, умілий добір еквівалентів/аналогів одиниць перекладу;
10) при перекладі слід уникати метафор або замінювати їх сталими виразами;
11) у німецькій мові чим довше за звучанням повідомлення, тим більше підрядних речень, а тому аби уникнути перевантаження підрядними реченнями, українською потрібно промовлене розбивати за смислом на короткі речення (переклад з української німецькою бажано теж розбивати на прості поширенні речення з прямим порядком слів, уникаючи тим самим, перш за все, помилок на порядок слів у підрядних реченнях німецькою мовою);
12) українське речення слід починати з обставини, а німецьке/англійське з підмета;
13) при перекладі з німецької/англійської українською слід уникати **тавтології**, при перекладі німецькою/англійською тавтологія не викликає негативного сприйняття;
14) у разі, коли Ви не зрозуміли скорочення, імена, прізвища, титули, цифри чи у Вас відсутня попередня інформація [див.:1,с.112–113; 4, с. 46–53; 6, с. 8–9], при усному перекладі їх або опускають або ж замінюють на нейтральні, наприклад *минулого місяця, минулого/цього року, наш гість/ пан/пані з Німеччини/Англії тощо.*

Як бачимо, перші вісім правил мають **яскраво виражену соціально-психологічну компоненту**. Вони по суті наголошують на тому, що головним для перекладача є не лише володіння двома мовами, а **володіння саме ситуацією перекладу.** Перекладач в соціологічному смислі має вміти грати свою роль (***завдання***). Якщо він правильно її грає, то між ним та **адресатом** його перекладу виникає **довіра** в соціологічному сенсі. Причому довіра саме до перекладача та перекладу, а не до самого оригіналу, який підлягає перекладу. Тобто, під **довірою** слід розуміти не той факт, що адресат перекладу вважає, що все сказане в процесі перекладу є істиною, а в тому, що він має вірити, що перекладач здійснює переклад правильно і робить все, що потрібно відповідно до своїх професійних умінь та навичок.

Задумайтесь, який усний перекладач викликає довіру аудиторії? Звичайно ж той, що демонструє легкість та невимушеність при перекладі. Тож перші чотири правила саме і ставлять за мету – забезпечити відчуття **легкості.**

Правило № 5 виражає досить важливий принцип перекладу: текст перекладу має бути зрозумілим самому перекладачеві, адже тлумач, який перекладає незрозуміле для себе, досить швидко видасть себе. А це, зазвичай, підриває довіру до перекладача. **Правило № 6** указує на те, як технічно досягти повного розуміння адресатом тексту перекладу, навіть у разі, коли перекладач розуміє далеко не все. **Правило № 7 (про логічність**) витікає із стереотипної оцінки самої ситуації усного перекладу, яка існує в суспільній свідомості. Прийнято вважати, що перекладаються важливі тексти, які проголошуються компетентними та авторитетними людьми. Від цих людей та, відповідно, від їхніх текстів, адресат чекає кваліфікованої організації комунікації, а це перш за все логічність, адже саме вона (а не, скажімо, емоційність, виразність тощо) вважається показником якісного мислення. Якщо навіть авторитетний учасник ситуації перекладу говорить нелогічно, «перескакуючи» з одного на інше, то слухачі на основі описаного вище стереотипу все ж уважатимуть, що нелогічним є саме переклад, а не оригінал.

Правило № 9 про мовну нормативність перекладу, на наш погляд, стосується перш за все усного перекладу. Перекладаючи усно ненормативну лексику, **слід зазначити для адресата**, що доповідач використовує ненормативну лексику.

У процесі усного перекладу **незалежно від якості оригінального тексту** слід дотримуватися нормативної мови **з двох причин**. *Першою* є необхідність вибудовувати текст **логічно,** адже в суспільній свідомості, безсумнівно, існують стереотипи, що *авторитетні* учасники міжмовної комунікації говорять нормативно. Ненормативність перекладу буде сприйнята аудиторією як власна помилка перекладача. *Другою причиною* є власне технічна: виникає неможливість відтворення іншою мовою ненормативного мовлення оригінального тексту. Таким чином, усному перекладачеві не слід навіть ставити за мету виконати це завдання, адже навіть при його успішному розв’язанні, це не буде високо оцінене аудиторією.

Правило № 10 стосується перекладу сталих сполучень слів. Це називається «**правилами функціональної відповідності**» [див.: 2, с. 152–155], що притаманне всім видам перекладу. Суть цього прийому полягає в тому, що при перекладі повідомленню слід надавати таку мовну форму, до якої звик адресат в текстах відповідного жанру, змісту або функціонального призначення. Зрозуміло, що повною мірою реалізувати це правило при усному перекладі (а тим паче при синхронному) неможливо, адже в процесі усного перекладу перекладач працює не з цілісним текстом (як при писемному), а з досить обмеженою його частиною. Тому, напевне, єдиним способом надати текстові мовою перекладу більш-менш звичної форми – це дотримуватися правил словосполук, притаманних мові перекладу.

Правило № 10 щодо опускання образних виразів стосується саме усного перекладу. При писемному перекладі образність має бути при можливості передана повноцінно. При усному ж намагання передати образність першоджерела зводиться до смішного. Згадаймо хоча б історію з перекладом промови М. С. Хрущова на 15-ій асамблеї ООН 12-го жовтня 1960 року, а саме вжитої ним російською мовою ідіоми *«я вам покажу кузькину мать…»*, яку синхроніст переклав як *«он вам покажет мать Кузьмы…»*. Річ у тім, що образність має подвійну природу: з одного боку, це функція мови, її структури та норми, а з іншого – це характерна особливість індивідуального стилю автора (ідіолект). Тому механічне перенесення образності з однієї мови в іншу просто **неможливе.** Це відомо всім перекладачам творів словесного мистецтва. Адже досить зрозумілим є той факт, що при обмеженні в часі, яке «тисне» на усного перекладача, коли той не може «розміркувати», розраховувати на переклад образних мовних одиниць, маючи лише короткий відрізок загального тексту, нічого і сподіватися, а тому не слід відволікатися та шукати образні еквіваленти.

Друга частина правил (з 11 по 14) носить вузько лінгвістичний характер та послуговується при усному перекладі такими основними **професійними перекладацькими прийомами** [див.: 6, с. 5–6]: 1) генералізацією (узагальненням) або ж описовим перекладом; 2) конкретизацією; 3) антонімічним перекладом; 4) опущенням зайвої інформації; 5) обґрунтованим (доречним) перепитуванням; 6) редагуванням (покращення першоджерела); 7) членуванням речення; 8) об'єднанням речень; 9) логічним коригуванням при перекладі значного за часом звучання мовленнєвого пасажу; 10) умінням розрядити напружену ситуацію, не нагнітаючи та не загострюючи її, але і не знижуючи емоційно-оцінного (переважно негативно-агресивного плану) вектора, який є складником процесу усного перекладу; 11) умінням варіювати темп мовлення та не допускати значного відставання віл промовця: **а)** чітка дикція, дотримання правил орфоепії; **б)** направленість мовлення безпосередньо на слухача; **в)** обмеження в жестикуляції, рівна, спокійна поведінка в будь-якій ситуації; **г)** необхідність стежити за собою та усувати психомоторні реакції (почервоніння обличчя, посилену рухливість рук тощо); **д)** уміння зберігати правильну осанку; **е)** презентабельний та відповідний ситуації зовнішній вигляд (одяг, взуття, аксесуари).

Для більш детального унаочнення проілюструємо застосування деяких із цих прийомів. **Генералізація (узагальнення) або ж описовий переклад** застосовується у випадках, коли: **а)** інший переклад практично неможливий через відсутності аналога або ж і самого еквівалента в мові (гра слів, каламбури, характерні реалії, прислів'я, приказки, крилаті слова, специфічні вирази, сленг, жаргон тощо) або з інших причин; **б)** аналог/еквівалент наявний, але ви його забули або не знаєте; **в)** наявність складних термінів із різних галузей знань, які вам маловідомі або невідомі (наприклад, медицина, банківська справа, фінанси, техніка, право тощо). У такому разі використовують метод **„корективної транслітерації"**, тобто відтворення оригінального терміна з поправкою на морфологію та фонетику мови перекладу. Це допускається, оскільки більшість термінів мають в основі латину, грецьку, французьку, а зараз все частіше англійську мови (особливо в галузі економіки, фінансів та інформатики), де часто вживаються українізовані англійські терміни (провайдер, сайт, монітор, вінчестер тощо), а іноді англійські слова разом з українськими, наприклад: ***Jobber – джоббер*** *(спекулянт на біржі, професійний біржовик);* ***futures ф'ючерси*** *(угода щодо майбутніх контрактів);* ***factoring – факторінг*** *(купівля боргів)* тощо.

Слід зазначити, що така ситуація виникає при спілкуванні професіоналів, коли інтернаціоналізми полегшують спілкування та розуміння. Тому не слід боятися, що вони виявляться „фальшивими друзями перекладача".

Антонімічний переклад (АП) у ряді випадків є вельми бажаним з позиції стилістики (словосполучення) та нерідко стає єдино можливим. АП, безперечно, важливий, адже він найповніше відображає лінгвокультурні розбіжності. АП може широко використовуватися у практиці *усного перекладу* та *перекладу з листа.* Суть АП полягає в заміні того чи того поняття на протилежне. Найпростіший приклад – заміна слова його антонімом з одночасним введенням заперечення: ***eine ältere Dame – уже немолода жінка.***

Часто використовується і зворотній прийом – слово, заперечне в оригіналі, у перекладі заміняється антонімом. Заперечення при цьому ***опускається:… die Freiheit geht nie unter – воля переможе.***

Нерідко зустрічаються і більш складні види АП: ***Er hörte schon auf, mich zu dutzen – Він знову почав звертатися до мене на „ви".***

Дієслово **dutzen** замінено антонімічним виразом **„звертатися на ви"**. Такий переклад став можливим завдяки наявності іншої антонімічної заміни в тому ж реченні***: hörte schon auf– знову звертатися.*** Таким чином, і тут АП полягає у замінні ствердженням одного поняття запереченням його протилежності.

Обґрунтоване перепитування (ОП) – можливість для перекладача уточнити усну інформацію, яку не вдалося отримати в ході переговорів/бесіди тощо в результаті об'єктивних або суб'єктивних перешкод: побічного втручання, сильного шуму, відмови технічних засобів тощо.

У професійному перекладі ОП рекомендується застосовувати у виняткових випадках, коли високий рівень перекладу не може бути поставлений під питання.

Можливість застосування ОП залежить від конкретної ситуації: від стосунків між об'єктами комунікації, від ступеня неформальності атмосфери спілкування тощо.

Уживання нейтральних зворотів під час УП можливе у випадку утворення так званого ***Information gap*** (провалу) у ході комунікації в силу суб'єктивного фактора (ви щось не зрозуміли, не розчули, не володієте певним терміном, певною назвою тощо) та об'єктивних факторів (особливості отримуваної інформації, необхідності завершити переклад та перейти до наступного питання тощо).

Тож, як бачимо, правила **з 11 по 14-те** є лінгвістичними і по суті, і за змістом належать до досягнень зіставної лінгвістики. Такого роду співвідносні закономірності обґрунтовуються в контрастивній лінгвістиці статистичними та іншими засобами. Але тут виникає питання: а чому, власне, до правил включені лише ці закономіронсті – адже існують та відомі багато інших двохсторонніх закономірностей мов, які контактують у процесі перекладу. Чи, можливо, указані закономірності є найважливішими? Але тоді виникає зустрічне питання, а за якими критеріями важливості/неважливості визначаються ці закономірності?

На нашу думку, відповідь на це питання полягає в ось у чому. Будь-який текст перекладу (незалежно від виду та жанру), хоча й має відображати певні риси, які витікають з особливостей першоджерела, він неодмінно має відповідати ще одній фундаментальній вимозі: це має бути повноцінний текст мовою перекладу.

Соціально-психологічним обґрунтуванням цієї, на наш погляд, загальноперекладацької вимоги слугує та ж сама вимога, що стосується логічності та нормативності мовлення при усному перекладі. Адже вважається, що якщо тексти певного автора перекладають, то цей автор заслуговує на це, а отже, аудиторія очікує від перекладача **якісного тексту.**

Сама по собі ідея **якісного тексту** тісно пов'язана з уявою про подвійну співвіднесенність тексту перекладу: з текстом першоджерела, з одного боку, та прийнятою манерою будувати мовою перекладу (МП) подібні тексти за змістом та функцією – з іншого боку. На наш погляд, викладені в «правилах» усного перекладу зіставні закономірності і є тими необхідними та достатніми факторами для досягнення **якісного** українського (та відповідно **якісного** німецького/англійського) **тексту перекладу.** Тобто, **якісним текстом** слід уважати такий текст перекладу, який притаманний певній мовно-культурній спільноті на певному історичному етапі, а критерієм оцінки такого тексту є сприйняття тексту цим мовним колективом. Такого роду підхід до оцінки тексту перекладу має право на життя, і хоча судження «**якісний/неякісний**» є певною мірою справою «**особистого смаку реципієнта**», все ж таки значною мірою ця оцінка притаманна усьому мовно-культурному колективу, бо в кожного етносу існує так званий **ідеал** правильного та вишуканого говоріння та письма, досягнути якого прагнуть і перекладачі. Тексти, наближені до такого ідеалу, уважаються в суспільстві зразковими, класичними та гідними наслідування.

Тож, правила з **11** по **14** взяті з практики усного перекладу і при їхньому дотриманні текст буде оціненим мовно-культурним колективом як **якісний.**

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ВІДОМОСТІ ПРО АВТОРА

Олександр Білоус – кандидат філологічних наук, професор, професор кафедри перекладу, прикладної та загальної лінгвістики, декан факультету іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка міста Кропивницький. Заслужений працівник освіти України.
Наукові інтереси: теорія і практика перекладу германських мов; семантико-стилістичний аналіз творів словесного мистецтва МО та МП.

УДК 811.111'37

РЕПРЕЗЕНТАЦІЯ ГЕРУНДІЮ В АНГЛО-УКРАЇНСЬКОМУ ХУДОЖНЬОМУ ПЕРЕКЛАДІ

Наталія АБАБІЛОВА (Миколаїв, Україна)

Стаття присвячена проблемівідтворення герундію в українському перекладі англійського художнього твору. Автором проведено практичне дослідження та його результати викладено у статті.
***Ключові слова**: герундій, переклад, художній твір, способи перекладу*
Статья посвящена проблеме реализации герундия в украинском переводе английского художественного произведения. Автором проведено практическое исследование, результаты которого представлены в статье.
***Ключевые слова**: герундий, перевод, художественное произведение, способы перевода*
The article is devoted to the problem of the gerund rendering in the Ukrainian translation of the English work of fiction.The analysis of the scientific works has shown that ways of the gerund realization depend on its syntactical functions. The noun, the infinitive, the finite form of the verb and the participle are the most common ways of the gerund rendering mentioned by Ukrainian and foreign scientists. The research has been conducted on the basis of Jane Austen's novel "Sense and Sensibility" translated by V.Horbatko. 379 gerunds have been analyzed. There were some phases of the research. The first phase was devoted to the analysis of the gerund syntactical functions. It has been stated that more often the gerund functioned as the attribute. During the second phase of the research the ways of the gerund translation have been defined. The infinitive proved to be the most widely used means of the gerund rendering in the Ukrainian translation of the mentioned novel.
***Key words**: the gerund, translation, work of fiction, ways of rendering*

Герундій є характерним явищем для багатьох сучасних індоєвропейських (французька, іспанська, італійська та інші) і германських (англійська, німецька, інші) мов та єдиною формою англійського дієслова, яка не має аналога в українській мові.

Урахування особливостей граматичних явищ є, безумовно, чи не найголовнішою передумовою адекватного перекладу , виконання якого носить комплексний характер, оскільки теорія перекладу покликана розглядати як лексичні, так і граматичні засоби передачі змісту оригіналу

Особливості перекладу герундію розглядаються у працях М. Бєляєва, Т. Бесєдіної, О. Борисової, Ж. Голікової, С. Зіміна, К. Недбайло, О. Петрової, О. Попової, К. Савчук, І. Сєрової, В. Шпака та інших.

Метою статті є вивчення особливостей функціонування та шляхів відтворення герундію в англо-українському художньому творі.

Аналіз наукової літератури з теми дослідження засвідчив, що підхід до перекладу англійського герундію є комплексним, оскільки базується як на існуванні паралельних граматичних явищ у рідній мові, так і на структурних, лексичних та синтаксичних відмінностях цих форм. Герундій в плані перекладу становить деякі труднощі для студентів.

Вивчення здобутків вітчизняних та зарубіжних науковців дають змогу зробити висновок, що переклад зазначеної безособової форми дієслова залежить від її синтаксичної функції, а до основних шляхів відтворення герундію вчені відносять: іменник, інфінітив, особову форму дієслова, дієприслівник [1; 2; 3; 4; 5].

Матеріалом нашого практичногодослідження було обрано художній твір Джейн Остін «Чуття і Чутливість» у перекладі В.Горбатька, в якому нами констатовано 379 прикладів вживання герундію, з яких лише у чотирьох випадках (1, 05%) було вжито минулу форму герундію (…I shall reproach myself for not having been more guarded in my professions of that esteem [7, c.176]) та лише у чотирьох випадках (1,05%) вжито пасивний герундій (Who would submit to the indignity of being approved by such women as Lady Middleton and Mrs. Jennings, .. [7, c. 48]).

Отже, найчастіше вживалася активна форма герундію (376 (99.2 %)) та неозначена його форма (376 (99.2%)).

Дослідження репрезентації герундію в англо-українському перекладі проходило у декілька етапів. Так, метою першого етапу було визначення синтаксичних функцій англійського герундія та аналіз їх збереження під час відтворення в українському перекладі.

Найчастіше англійський герундій виконував функцію означення (140 – 37.20%):

Mrs. John Dashwood had never been a favourite with any of her husband's family: but she had had no opportunity, till present, of shewing them with hoe little attention to the comfort of other people she could act when occasion required [7, c.4].

У 131 випадку (34.55 %) герундій виконував синтаксичну функцію обставини. Зазначимо, що у творі обставини способу дії, часу та супровідних дій за кількістю майже співпадають, а кількість прикладів обставин мети, причини та поступки взагалі однакова:

– обставина способу дії (43 – 32.82%):…and why was he to ruin himself and their poor little Harry by giving away all his money to his half-sister [7, c.6].

– обставина часу (42 – 32.06%): He earnestly pressed her, after giving the particulars of the house and garden, to come with her daughters to Barton Park, … [7, c.21].

– обставина супровідних дій (39 – 29.77%): Colonel Bandon alone, of all the party, heard her without being in raptures [7, c.33].

– обставина мети (2 – 1.52%): He was afraid of catching cold, I dare say, and invented this trick for getting out of it [7, c.62];

– обставина умови (1– 0.79%): Most grateful did Elinor feel to Lady Middleton for observing at this moment "that it rained very hard", though she believed the interruption to proceed less from any attention to her,… [7,c.59];

– обставина причини (2 – 1.52%): Mrs. Jennings commended her in her heart for being so honest [7, c. 273].

– обставини поступки (2 – 1.52%): … I can tell you, in spite of all this tumbling about and spraining of ankles [7, c.43]

Дослідивши герундій у функції додатку, встановлено, що зазначену функцію було репрезентовано у 101 випадку (26.45%) У більшості випадків (89 – 90%) додаток був прийменниковим, та лише у 12 випадках (10%) – прямим:

…as he was sitting in his own dressing-room downstairs, thinking about writing a letter to his steward in the country [7, c.250]

…she preferred going directly to the cottage to being a visitor at Barton Park;… [7, c.24].

Герундій, що вживався як частина складеного дієслівного присудка, було досліджено у трьох випадках (0,77%): Her love made no answer; and after slightly bowing to the ladies, began complaining of the weather [7, c.107].

Майже подібну кількість разів було вжито герундій й у функції підмета (4 –1,03%):…and there is no getting rid of it [7, c. 8]; There is no knowing what they may expect [7, c.8].

Простеживши збереження синтаксичних функцій герундія у процесі відтворення тексту оригіналу українською мовою, було з'ясовано, що у 67 випадках (47,52%) при перекладі синтаксичну функцію «означення» було змінено.

No sooner washer answer dispatched, than Mrs. Dashwood indulged herself in the pleasure of announcing to her son-in-law and his wife that… [7,c. 22] – Щойно листа було відправлено, як місіс Дешвуд зробила собі приємність і сказала своєму названому сину та його дружині, що…[6].

Під час відтворення герундію у функції «додаток», найчастіше (у 73 прикладах – 72,28%) зазначену функцію було змінено: Elinor couldn't help laughing [7, c.19]. – Елінор не втрималася і розсміялася [6].

Синтаксичну функцію «підмет» також не було збережено та в усіх випадках (4 – 100%) вона змінилася або на синтаксичну функцію «присудок», а саме «частина складного дієслівного присудка», чи на функцію «додаток»:

There is no knowing what they may expect [7, с. 8] – Ніхто не може знати, на що саме вони розраховують [6].

And what good does talking ever do, you know? [7 ,с. 189] – А яка користь від розмов? [6]

На відміну від вищезазначеної функції, синтаксична функція герундія як частини складеного дієслівного присудка була збережена у 100%:

Her love made no answer; and after slightly bowing to the ladies, began complaining of the weather [7, с.107]. – Відповіді від того не надійшло, і, злегка вклонившись гостям, він почав лаяти погоду [6].

З 131 випадку вживання герундію у функції обставини, у 126 випадках (96,18%) зазначена вербалія зберігала свою синтаксичну функцію:

And Lady Middleton was thrown into no little alarm on the return of Sir John, by hearing that she was soon to receive a visit from two girls whom she had never seen in her life… [7, с. 114]. – ….і леді Мідлтон не на жарт стривожилася, почувши від сера Джона ще з порога, що їй належить прийняти двох дівчат, яких вона ніколи раніше не бачила …[6].

У чотирнадцятьох прикладах ми не змогли простежити синтаксичну функцію після перекладу, оскільки перекладачем був використаний прийом опущення.

На другому етапі нашої практичної роботи було визначено безпосередньо шляхи реалізації англійського герундію українською мовою залежно від функцій, що виконувалися. Так, герундій у функції прийменникового додатку було перекладено:

– інфінітивом(46 – 52.74%):

Elinor derived no comfortable feelings from this conversation to lessen the uneasiness of her mind on other points; she was left, on the contrary, with a melancholy impression of Colonel Brandon's unhappiness, and was prevented from even wishing it removed, … [7, с. 168] – Ця розмова справила на Елінор гнітюче враження і не тільки не розвіяла інші її тривоги, але додала до них нові; всім серцем співчуваючи полковнику Брендону, вона, проте, не могла побажати полегшення його душевним мукам,. [6].

– особовою формою дієслова (29 – 31.86%):

Thank you," cried Lucy warmly, " for breaking the ice"… [7, с. 140] – Дякую вам, – запально мовила Люсі, – що ви розбили кригу[6]!

– іменником з прийменником (2 – 2.19%):

Her carefulness in guarding her sister from ever hearing Willoughby's name mentioned was not thrown away [7, с. 208]. – Її ретельні намагання захистити сестру від якихось згадок про Віллоубі не лишилися марними [6].

– іменником (5– 5.5%):

You will have much pleasure in being in London. [7, с. 150] – Життя в Лондоні дасть вам чимало втіхи,…[6].

– дієприслівником (2 – 2.19%):

…and Marianne found some relief in drawing up a statement of the hours that were yet to divide her from Barton [7, с. 272] – …що Маріанна знайшла певне полегшення, склавши розклад часу, якому належало минути, перш ніж вона побачить Бартон [6].

– прикметником (1 випадок – 1.11%) :

Was far from depending on that result of hip reference of her, which her mother and sister still considered as certain [7]. – Вона була зовсім не впевненою в тому, що його кохання до неї спричиниться саме до того результату, на який сподівалися її мати та сестра [6].

– не перекладався (4 – 4.41%):

…and I have reproached you for being happy! [7 ,с. 254] – І я ще дорікала тобі в тому, що ти щаслива! [6].

У функції прямого додатка його було відтворено за допомогою:

– інфінітива (6 – 50%): She liked being shiny [7,с. 45]. – Тепер їй самій кортіло блищати [6];

– іменника (2 – 16.66%):

I have written anything and everything in order to avoid writing the one thing that matters [7]. – Я писала про що завгодно, аби тільки уникнути розповіді про справді важливе [6].

– особової форми дієслова (4 – 33.34 %):

Elinor could't help smiling at this display of indifference towards the manners of a person to whom she had often had difficulty in persuading Marianne to behave with tolerable politeness, … [7,c. 150] Елінор мимохіть посміхнулася такій байдужості до манер пані, з якою Маріанналедь могла триматисяввічливо, …[6].

Герундій у функції обставини передавався:

– особовою формою дієслова (33–25.2 %):

To this determination she was the more easily reconciled, by recollecting that Edward Ferras , … [7]. – З необхідністю їхати вона примирилася ще більше, коли пригадала, що, за словами Люсі, Едварда Феррара…[6].

– дієприслівником (88 – 67.17 %):

"I believe it would be the wisest way to put an end to the business at once by dissolving the engagement [7, c. 143] – Мабуть, було б розумніше відразу покласти всьому край, розірвавши заручини [6].

– іменником з прийменником (3 – 2.29%):

It was luckily, however, for Mrs. Jennings's curiosity, and Elinor's too, that she would tell anything without being asked, … [7, c. 263] – …міс Стіл була готова доповісти про все без будь-яких запитань,…[6].

– не перекладався (7 –5.34 %):

…but I have no right to wound your feelings by attempting to describe it. [7, c. 201] – Що я пережив, побачивши її… але навіщо ранити ваші почуття таким описом [6]?

Герундій, що виступав у функції означення, перекладався:

– інфінітивом (128 – 91.44 %)

…and when entered on by Lucy, who seldom missed an opportunity of introducing it, [7, c. 145] – …хоча Люсі не минала нагоди торкнутися її… [6].

– іменником у родовому відмінку (6 – 4.29%): …and at the moment of parting her grief on that score was excessive [7,c. 152]. – … і у хвилину прощання горе її не знало меж [6].

– іменником з прийменником (1 – 0.71 %):

…and I learnt from my brother that the power of receiving it had been made over some months before to another rperson [7 ,c. 200] – …а від брата я дізнався, що за кілька місяців до мого приїзду право на отримання цих грошей було передано іншій особі [6].

– особовою формою дієслова (1 – 0.71%):

And I found myself on the brink of telling what I had never told anyone before [7]. – І я відчула, що ось-ось розповім йому те, чого ніколи і нікому не наважувалась розповісти [6];

– іменником (1 – 0.71%):

I had no hope of interfering with success [7, c. 203]. – Надії, що моє втручання принесе користь, я не мав [6].

– не перекладався (три випадки – 2.14%):

The triumph of seeing me so maybe open to all the world [7, c. 183]. – Мені все одно, хто знатиме, яка я нещасна [6].

Відтворення герундія у функції частини складеного дієслівного присудка відбувалося за допомогою:

– інфінітива (1 – 33%):

Her love made no answer; and after slightly bowing to the ladies, began complaining of the weather [7, c. 107]. – Відповіді від того не надійшло, і, злегка вклонившись гостям, він почав лаяти погоду [6].

– особовою формою дієслова (2 – 67%):

No, not if it were to be the side of Barton covert, and they were kept waiting for two hours together [7, c. 208]. – Навіть в бартонському гаю в засідці на птахів, хоча б вони двігодиничекали там пліч-о-пліч [6]!

Герундій, що вживався у функції підмета, передавався:

– інфінітивом (3 75%): There is no knowing what they may expect [7, c. 8] – Ніхто не може знати, на що саме вони розраховують [6], …

– іменником (1 – 25%): And what good does talking ever do, you know? [7, c. 189] – А яка користь від розмов? [6].

Підсумовуючи аналіз способів перекладу герундію у творі Джейн Остін «Чуття і чутливість», зазначаємо, що В. Горбатько майже у половині випадків відтворив герундій за допомогою інфінітиву (186 (49.07%)); другу за чисельністю групу представлено таким способом, як «передача за допомогою дієприслівника» (88 (23.22%)); особовою формою дієслова герундій відтворювався у 69 прикладах (18.2%); лише один раз (0.26%) герундій було реалізовано прикметником.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Абабілова – кандидат педагогічних наук, доцент кафедри перекладу Миколаївського національного університету ім. В.О. Сухомлинського.

Наукові інтереси: професійна підготовка перекладачів, граматичні та лексичні аспекти перекладу

УДК 81'255.2:6

ГРАМАТИЧНІ ПРОБЛЕМИ НАУКОВО-ТЕХНІЧНОГО ПЕРЕКЛАДУ

Анна АГЕЙЧЕВА, Олександра КОМАРОВА (Полтава, Україна)

Метою даного дослідження є виявлення основних граматичних труднощів при перекладі англомовних науково-технічних текстів українською мовою і пропозиція способів їх подолання. Граматичні труднощі перекладу згруповані в шість груп залежно від виду граматичних явищ, якими вони викликані. Порушена проблема граматичного буквалізму і його наслідків, що позначаються на якості перекладу. З метою подолання труднощів перекладу граматичного характеру запропоновано проведення ряду перекладацьких трансформацій, а саме: пермутації, субституція, додавання, опущення і комплексна трансформація. Дано обґрунтування необхідності трансформацій при перекладі з англійської мови на українську. У заключній частині статті зроблено висновок про те, що вміння і навички виконання перекладацьких трансформацій є істотним компонентом професійної компетенції перекладача, тому вироблення цих навичок і правильне вживання трансформацій при перекладі вимагають достатнього часу і уваги. Застосування трансформацій має бути направлено на адекватну передачу сенсу оригінального тексту з урахуванням норм мови перекладу.

***Ключові слова**: труднощі перекладу, функціональні характеристики, трансформації, пермутації, субституція, додавання, опущення, комплексна трансформація, змішана трансформація.*

Целью настоящего исследования является выявление основных грамматических трудностей при переводе англоязычных научно-технических текстов на украинский язык и предложение способов их преодоления. Грамматические трудности перевода сгруппированы в шесть групп в зависимости от вида грамматических явлений, которыми они вызваны. Затронута проблема грамматического буквализма и его последствий, сказывающихся на качестве перевода. С целью преодоления трудностей пеевода грамматического характера предложено проведение ряда переводческих трансформаций, а именно: пермутация, субституция, добавление, опущение и комплексная трансформация. Дано обоснование необходимости трансформаций при переводе с английского языка на украинский. В заключительной части статьи сделан вывод о том, что умения и навыки выполнения переводческих трансформаций являются существенным компонентом профессиональной компетенции переводчика, потому выработка этих навыков и правильное употребление трансформаций при переводе требуют достаточного времени и внимания. Применение трансформаций должно быть направлено на адекватную передачу смысла оригинального текста с учетом норм языка перевода.

Ключевые слова: *трудности перевода, функциональные характеристики, трансформации, пермутация, субституция, добавление, опущение, комплексная трансформация, смешанная трансформация.*

The aim of the present study is to determine the most significant grammatical difficulties that occur in the process of translating from English into Ukrainian and vice versa and to suggest the efficient ways of their mastering. The reasons of the said difficulties existence have been explained, namely: differences and significant discrepancies in the grammatical structure of the both languages, the first being mostly an analytical, and the latter a synthetic, flexible language. Grammatical difficulties of translation are classified into the following six groups: 1) connected with misunderstanding of the syntactic structure and morphological composition of the sentence; 2) connected with the different content volume of analogous forms and constructions in the two languages; 3) the grammar features of the original text's language possessing functional characteristics different from the respective grammar features in the target language; 4) grammar features possessing different frequency characteristics_in English and Ukrainian scientific and technical literature; 5) grammar homonyms, formally identical grammar forms or constructions performing different grammar functions; 6) peculiarities of_expressing the sentence parts in the both languages, primarily that of the subject and the predicate. The problem of grammatical literalism and its consequences affecting the translation's quality has been touched upon. Certain ways of mastering grammatical difficulties have been suggested, namely performance of translational grammatical transformations which fall under five categories: permutations (reordering), substitution (replacement), addition, omission and a complex transformation. Reasons explaining the necessity of transformations performance is presented.

As a result of the study the conclusion has been made that skills and habits of performing translational transformations constitute an important component of the translator's competence. Therefore, proper attention should be paid to their training and adequate use. Translational transformations should be aimed at adequate rendering of the original text's ideas with account of the target language's norms.

Keywords: *translational difficulties, functional characteristics, transformations, permutation, substitution, addition, omission, complex transformation, mixed transformation.*

Вступ. Проблема труднощів перекладу науково-технічних текстів набула особливої актуальності протягом останніх двох років за рахунок значного збільшення кількості спеціалізованих текстів, що підлягають перекладу. В контексті інтеграції України до ЄС потік документації, що підлягає перекладу з англійської мови на українську і навпаки (міжнародні угоди, наукові статті для публікації у виданнях, що входять до світових наукометричних баз даних, патенти, державні стандарти, технічна документація на побутове, офісне та промислове обладнання, ліки тощо) досяг величезних обсягів. Професійні перекладачі змушені виконувати великі обсяги робіт у найкоротші можливі терміни. Саме тому автори взяли на себе завдання допомогти перекладачам у перекладі найбільш проблемних аспектів англійської граматики.

Хоча вказана проблема набула своєї актуальності лише за останні два роки, ціла плеяда українських науковців опікувалася проблемами труднощів перекладу і зробила свій внесок у рішення цих проблем. Більшість дослідників концентрують свою увагу переважно на лексичних (особливо термінологічних) труднощах, але граматичні аспекти також були описані та вивчалися видатними філологами України, такими як В.І. Карабан [5], Г.Е. Мірам [9], А.Я. Коваленко [6], К.О. Рябова [12], Я.А. Костін [7], І.В. Онушканич 10], О.М. Білоус [2], М.І. Зимомря [4], А.О. Кульчицька [8], Н.П. Бідненко [1]. Видатний білоруський лінгвіст та перекладач А.Л. Пумп'янський [11, с.157] зробив багато для допомоги професіоналам і студентам у подоланні труднощів науково-технічного перекладу, у тому числі і граматичних.

А.Я. Коваленко [6, с. 78] виокремлює основні особливості англомовного спеціалізованого тексту: 1) наявність дуже довгих речень, що містять велику кількість другорядних і однорядних членів; 2) вживання багатокомпонентних атрибутивних словосполучень; 3) вживання означень, утворених шляхом поєднання цілих синтаксичних груп; 4) вживання синтаксичних конструкцій, пасивних конструкцій, зворотів; 5) наявність пропусків певних службових слів (артиклів, допоміжних дієслів), особливо у таблицях, графіках, специфікаціях. На погляд К.О. Рябової [12, с. 152], ще однією із проблем перекладу є неясність змісту речення, «прірва нерозуміння», що виникає через громіздкість синтаксичних конструкцій у тексті оригіналу.

Тим часом, Н.П. Бідненко [1, с. 54] стверджує протилежне: «Ясність викладення є важливою складовою наукового стилю. Її можна досягти, обираючи більш прості засоби мови у наукових статтях, оскільки це полегшує розуміння викладеної інформації іншими вченими. Речення не повинні бути дуже довгими і містити в собі занадто багато підрядних речень. Якщо речення дуже довге, його слід розділити на декілька коротших». Ця ідея дещо суперечить раніше наведеним висловлюванням дослідників, але, на думку авторів цієї статті, її можна легко пояснити тим фактом, що за останні роки вимоги до наукової та технічної літератури значно змінилися у бік спрощення. Це можна помітити, якщо порівняти стиль статей, опублікованих у 1990 рр. із сучасними науковими публікаціями: останні написані більш зрозумілою мовою, а речення мають більш чітку структуру.

Мета цього дослідження – визначити найзначніші граматичні труднощі, що трапляються у процесі перекладу текстів з англійської мови на українську і навпаки, а також запропонувати способи їх подолання.

Поділ складних випадків перекладу на граматичні та лексичні явища – досить умовний, адже в кожній мові граматичне тісно пов'язане з лексичним і спосіб передачі в перекладі граматичних форм і конструкцій нерідко залежить від їх лексичного наповнення. Одне й те ж граматичне явище залежно від конкретного лексичного вираження може перекладатися різними способами.

Однак існують певні загальні закономірності співвідношення та відповідності граматичних форм і конструкцій мов оригіналу і перекладу, тому докладний опис таких співвідношень, орієнтований на переклад, видається не тільки доцільним, а й необхідним, аби достатньо чітко уявляти, які можливості має перекладач у своєму розпорядженні для адекватної передачі у перекладі граматичних явищ оригіналу.

Мова науково-технічної літератури відрізняється від розмовної мови або мови художньої літератури певними лексичними, граматичними та стилістичними особливостями. Якщо лексичні відмінності помітні навіть для нефахівця (а це передусім значна наявність спеціальної лексики, термінів), то у граматичному плані вони значно менш виразні, однак не менш різноманітні.

Необхідно підкреслити, що тут йдеться не про інвентарні відмінності, тобто відмінності у складі синтаксичних конструкцій або морфологічних форм (що майже відсутні між текстами різних письмових стилів), а про відмінності у функціонуванні граматичних елементів. Однією з найпомітніших граматичних особливостей науково-технічних текстів є велика кількість різного роду поширених складних (у першу чергу – складнопідрядних) речень, що вживаються для передачі типових для наукового викладу логічних відношень між об'єктами, діями, подіями та фактами.

Між науково-технічними текстами, написаними різними мовами, також існують значні граматичні відмінності, зумовлені особливостями граматичної будови мови, нормами і традиціями письмового наукового мовлення. Так, в англійських фахових текстах значно частіше, ніж в українських, вживаються форми пасивного стану та неособові форми дієслів, дієприкметникові звороти й специфічні синтаксичні конструкції, особові займенники першої особи однини та одночленні інфінітивні й номінативні речення тощо.

Та все ж найбільше між англійськими та українськими науково-технічними текстами граматичних розбіжностей інвентарного характеру, зумовлених особливостями побудови цих мов. Так, в українській мові відсутні неозначений та означений артиклі, що вживаються в англійській мові не тільки як певні означення, а й сигналізують про особливості розподілу інформації у англійському реченні. Обов'язковою умовою адекватного перекладу є вміння правильно аналізувати граматичну будову іншомовних речень, правильно визначати граматичні труднощі перекладу й конструювати речення у перекладі відповідно до норм мови і жанру перекладу.

Зрозуміло, що перекладач повинен бути добре обізнаним з граматичними особливостями вихідної та цільової мов, основами теорії перекладу взагалі та науково-технічного перекладу зокрема, а також із перекладними відповідниками у галузі граматики та лексики, перекладацькими трансформаціями, способами перекладу різних мовних та мовленнєвих явищ. Все це становить частину загальної компетенції перекладача, яка, звичайно, значно ширша від означеної нами.

Для перекладача науково-технічної літератури особливо важливе знання предмета перекладу – він повинен орієнтуватися у тій предметній галузі, до якої належить призначений для перекладу текст. Під час перекладу потрібно правильно зрозуміти зміст речень, смислові відношення між реченнями та значення метатекстових елементів, що беруть участь в організації тексту.

Природно, що перша група (найбільший комплекс) граматичних проблем перекладу пов'язаний із розумінням синтаксичної структури та морфологічного складу речень як мовних елементів, що є безпосередніми носіями предметної інформації. Як відомо, англійська і українська мови належать не тільки до різних гілок індоєвропейської родини мов (перша – до германської, друга – до слов'янської), а й до різних структурних типів мов: перша – переважно аналітична мова, де граматичні відношення у реченні передаються вільними граматичними морфемами, а друга – флективна мова, де граматичні значення й відношення передаються за допомогою зв'язаних граматичних морфем – флексій. Саме розбіжності в будові мов, у наборі їхніх граматичних категорій, форм та конструкцій і становлять першу велику групу граматичних труднощів перекладу.

Так, в українській мові немає артиклів, герундія, часових форм дієслова груп Continuous та Perfect, складних підметових та додаткових інфінітивних конструкцій, а в англійській мові – категорії роду іменників і прикметників тощо. Певні відмінності існують у побудові речення: на відміну від української мови, де група підмета нерідко може міститися після групи присудка, в англійській мові порядок головних членів речення значно фіксованіший, що може вимагати перебудови речення при перекладі.

Друга група граматичних труднощів перекладу пов'язана з різним обсягом змісту подібних у двох мовах форм і конструкцій. Так, форма теперішнього часу дієслова-присудка в українській мові відповідає за своїм змістом англійським відповідним формам Present Indefinite, Present Continuous та частково Present Perfect, а форма родового відмінку українського іменника може відповідати за своїм граматичним значенням англійській прийменниково-іменниковій конструкції "of + N" або формі загального відмінку іменника в препозиції до іншого іменника.

Третю групу граматичних труднощів перекладу складають ті граматичні явища мови тексту оригіналу, що мають відмінні від відповідних граматичних явищ мови перекладу функціональні характеристики, наприклад, форми однини і множини іменника наявні і в українській, і в англійській мовах, однак форми конкретних іменників можуть не збігатися (англійське evidence вживається тільки в однині, але може перекладатися формою і однини, і множини).

Четверта група граматичних труднощів перекладу складається з тих граматичних явищ, що мають різні частотні характеристики в англійській та українській науково-технічній літературі. Так, у першій частотність форм пасивного стану дієслова-присудка значно більша, ніж у другій, тому в перекладі такі форми нерідко доводиться замінювати на форми активного стану. Такі труднощі викликані розбіжностями у мовностилістичних нормах текстів мовами оригіналу й перекладу.

П’яту групу труднощів перекладу для початківців становлять граматичні омоніми – формально тотожні граматичні форми або конструкції, що мають різне граматичне явище (наприклад, дієслово to do може вживатися як допоміжне дієслово у заперечувальних та питальних реченнях, дієслово-репрезентант попереднього дієслова та як смислове дієслово).

Шоста група граматичних труднощів перекладу пов'язана з особливостями вираження членів речення у двох мовах, насамперед підмета і присудка. Наприклад, в англійській мові є так звані "формальний підмет" і "формальний додаток", неможливі у структурі українського речення. Тільки незначна частка англійських та українських висловлювань має ідентичну синтаксичну структуру та порядок компонентів і тільки у такому випадку англійські висловлювання можуть перекладатися відповідними українськими висловлюваннями без застосування граматичних трансформацій.

Такий переклад називається **"**дослівним**"** або **"**послівним**".** Його слід відрізняти від граматично буквального перекладу, який є дослівним перекладом граматичної форми або синтаксичної конструкції, що порушує граматичні норми мови перекладу та/або жанрово-стилістичні норми науково-технічної літератури.

Граматичний буквалізм, на думку К.О. Рябової [12, с. 152], призводить не лише до порушення норм мови перекладу, а й до різних викривлень у передачі смислу оригіналу. Наприклад, у граматично буквальному перекладі речення "*A new element will be discovered sooner or later*" /"*Новий елемент буде відкрито раніше чи пізніше*" спостерігається порушення норм функціонування порівняльних форм прислівників: в українській мові у подібних випадках вживається форма позитивного, а не порівняльного ступеня ("*рано чи пізно*").

А наступний буквальний переклад викривляє смисл оригіналу і порушує деякі граматичні норми української мови, згідно з якими, зокрема, дієприкметниковий зворот не може вводитися сполучником, а анафоричний присвійний займенник повинен мати форму "*свій*", а не "*його*": *While taking part in the discussion he advanced his famous theory. /Коли, беручи участь у дискусії, він висунув його відому теорію* (Треба: "*Саме під час цієї дискусії він висунув свою знану тепер теорію*".

Висновок. Вміння та навички перекладацьких трансформацій становлять істотний компонент компетенції перекладача, і тому їх виробленню та правильному застосуванню слід надавати належної уваги. Застосування трансформацій у перекладі має спрямовуватися на адекватну передачу смислу оригіналу та враховувати норми мови перекладу. Обов'язково використовуються трансформації при перекладі відсутніх в українській мові граматичних явищ англійської мови. Подані основні проблеми перекладу, які пов'язані з відмінностями структур англійської й української мов та особливостями передачі пасивних конструкцій. Аналіз способів перекладу різних граматичних форм і конструкцій здійснюється у контексті речення, оскільки, з одного боку, саме речення є тим мовним об'єктом, який ще піддається систематичному розгляду, а, з другого боку, саме в ньому знаходить відображення абсолютна більшість граматичних явищ. Лише у тих випадках, де це необхідно, переклад розглядається на матеріалі сполучень речень.

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ВІДОМОСТІ ПРО АВТОРІВ

Анна Агейчева – кандидат педагогічних наук, доцент кафедри іноземної філології та перекладу, заступник декана гуманітарного факультету Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: проблеми перекладу, проблеми інтелектуальної власності, дистанційне навчання у вищій школі.

Олександра Комарова – викладач кафедри іноземної філології та перекладу Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: особливості перекладу науково-технічної літератури.

УДК 81322.4

ЛЕКСИКО-СИНТАКСИЧНІ ТА МОВНОСТИЛІСТИЧНІ ОСОБЛИВОСТІ ПЕРЕКЛАДУ ТЕКСТОВОЇ ЧАСТИНИ СЕРВІСУ «GOOGLE+»

Олександр БОНДАРЕНКО (Кропивницький, Україна)

Статтю присвячено встановленню лексико-синтаксичних та мовностилістичних особливостей перекладу стандартизованих текстів корпорації Google. У результаті дослідження було з'ясовано наступні особливості та недоліки перекладу сервісу «Google+»: персоніфікація, стилістична нейтралізація, тавтологія, порушення евфонічності, орфографічні, пунктуаційні помилки, додавання чи вилучення слів та нетотожне розташування тегів на позначення піктограм.

***Ключові слова**: локалізація, мовностилістичні особливості перекладу, лексико-синтаксичні особливості перекладу, стандартизований текст.*

Статья посвящена определению лексико-синтаксических и лингвостилистических особенностей перевода стандартизированных текстов корпорации Google. В результате исследования было выяснено следующие особенности и недостатки перевода сервиса «Google+»: персонификация, стилистическая нейтрализация, тавтология, нарушение правил евфонии, орфографические, пунктуационные ошибки, добавления или удаления слов и неоднородное расположения тегов для обозначения пиктограмм.

***Ключевые слова**: локализация, лингвостилистические особенности перевода, лексико-синтаксические особенности перевода, стандартизированный текст.*

The article deals with the lexical and syntactic features and linguostylistic specificities of Google Inc. standardized texts translation. The research investigated the following features and «Google+» service translation flaws: personification, stylistic neutralization, tautology, euphony violation, spelling mistakes, punctuation errors, additions and omissions, non-identical tags location denoting icons.

***Keywords**: localization, linguostylistic features of translation, lexical and syntactic features of translation, standardized text.*

За останні десятиліття відбулася безпрецедентна революція у сфері інформаційних технологій та засобів комунікації, що значно вплинуло на шляхи взаємодії людей один з одним, користувачів з комп'ютерами, на роль мови та мовної комунікації, які набули нових форм. У зв'язку з таким вибуховим та стрімким розвитком інформаційних систем виникла потреба легкого, зрозумілого вираження інтерфейсу та довідкових матеріалів до програмного забезпечення, що слугують посередником у спілкуванні «комп'ютер – користувач». Таким чином, актуальність нашого дослідження зумовлена активним розповсюдженням англомовних програмних продуктів на українському ринку та потребою адекватного відтворення всіх мовних компонентів цих продуктів для кінцевих користувачів.

Метою нашої роботи є виявлення лексико-синтаксичних та мовностилістичних особливостей перекладу програмних продуктів з англійської мови на українську та з'ясування недоліків у існуючих перекладах, зокрема, програмних продуктів сервісу «Google+». Вирішення поставленої мети зумовило розв'язання наступних завдань:

1) з'ясувати лексико-синтаксичні та мовностилістичні особливості української локалізації сервісу «Google+»;

2) виявити основні недоліки перекладу текстової частини сервісу «Google+».

Об'єктом нашого дослідження є текстова частина сервісу «Google+», представлена англійською та українською мовами.

Предметом дослідження виступають лексико-синтаксичні та мовностилістичні особливості перекладу програмної продукції соціальної мережі «Google+».

З метою зіставлення дискурсів комп'ютерних технологій в обох мовах та встановлення їхніх спільних і відмінних рис у роботі застосовано порівняльний метод. Контекстуальний метод застосовувано з метою виявлення неточностей та недоліків існуючих перекладів досліджуваного програмного продукту. Крім того, були залучені елементи статистичного аналізу.

Серед першочергових завдань локалізації програмної продукції є донесення та чітке визначення семантики вихідного тексту в перекладі, тлумачення функціональності, уникнення двозначності термінології, забезпечення ясності тексту, простоти мовних формулювань, що не обмежує зміст тексту. Значний внесок у розв'язання цих завдань зробили Б. Есселинк, П. Долер, А. Пім та ін [3;4;5;6].

На лексико-синтаксичному та мовностилістичному рівнях у локалізації програмної продукції сервісу «Google+» можна виділити певні особливості перекладу та подекуди його недоліки. Так, наприклад, в україномовному перекладі сервісу «Google+» зустрічаються випадки, коли декілька голосних чи приголосних звуків стоять поряд, суперечачи милозвучності тексту. Прикладом порушенням правил евфонії є наступний випадок, що зустрічається в тексті перекладу сервісу «Google+»:

And you can use your circles to choose who can see what you share. – У Google+ можна ділитися повідомленнями, фотографіями, посиланнями та геоданими, а ***з допомогою*** *кіл – вибирати, хто бачитиме вашу публікацію.*

Порушенням евфонії у цьому прикладі є те, що перед словом *допомогою*, яке починається з приголосної, знаходиться ще одна приголосна *з*. Очевидно, що у цьому випадку доцільно вжити займенник *за* (*за допопогою*).

Найпоширенішими випадками порушенням евфонії є недотримання правила на використання прийменників *у, в, з, із, зі, і, й, та*. Нами було виявлено 76 подібних випадків в україномовному перекладі сервісу «Google+».

Ще однією особливістю перекладу текстової частини сервісу «Google+» (скоріше мовностилістичною) є нетотожне розміщення тегів на позначення піктограм функцій. У більшості випадків такі теги розташовуються в обох мовах після назви функції, крім того, якщо тег стоїть у кінці речення, крапка ставиться після нього. Тому можна дійти висновку, що таке розміщення розробники взяли за правило.

*In the top-left corner, click the drop-down menu > **Communities**. – Угорі ліворуч натисніть спадне меню і виберіть **Спільноти**.*

Проте не у всіх випадках перекладачі, більше того, навіть, розробники, дотримувалися його. Підтвердженням цього є наступні приклади:

Open the Google+ app > touch the Menu icon in the upper left-hand corner. *You can disable other people's ability to share your album by choosing **Disable Reshare** from the drop-down menu.*	*Відкрийте додаток Google+ і натисніть значок меню у верхньому лівому куті.* *Можна заборонити користувачам ділитися вашим альбомом, вибравши зі спадного меню параметр **Заборонити повторну публікацію**.*

Як видно з прикладів, розташування тегів змішано в обох мовах, що подекуди псує враження про якість написання та перекладу текстової частини досліджуваного сервісу. Подібних випадків зустрічається 73. Зауважимо, що така особливість текстів перекладу програмних продуктів є характерною не тільки для сервісів корпорації Google [2, с. 124 – 135].

Ще одним недоліком тексту перекладу сервісу «Google+» є тавтологія. Очевидно, що повторення одного й того ж слова або спільнокореневих слів у межах одного речення або абзацу є наслідком дослівного перекладу з англійської, для якої такі повтори є явищем більш природнім, тоді як в мові перекладу тавтологія створює враження одноманітності мовлення, наприклад:

If you don't like a story or a section of a story, you can simply remove it (your original photos won't be deleted). – Якщо вам не подобається ***історія*** *чи якась її частина,* ***історію*** *можна просто вилучити, і це ніяк не вплине на оригінальні фотографії.*

З прикладу видно, що в перекладі декілька разів зустрічаються однакові слова. Трапляються випадки, коли тавтологія виникає за рахунок того, що в перекладі зберігають занадто багато слів *you* та *your* у різних відмінках, наприклад:

*When **you** update **your** profile, **you**'re helping others get to know who **you** are and what **you** like. And don't worry, **you** can choose what to share by using **your** profile settings. The only information that **you** can't hide is **your** name, profile photo and cover photo. **Your** tagline will also be public, if **you** add one, as well as **your** YouTube channel if it's linked to **your** account.*	*Заповнюючи профіль, **ви** допомагаєте іншим більше дізнатися про **вас** і **ваші** вподобання. **Ви** самі вибираєте, що розповідати. Саме для цього існують налаштування профілю. **Ви** не зможете сховати лише **своє** ім'я, фотографію й обкладинку профілю. Крім того, усі користувачі бачитимуть **ваш** підпис, а також **ваш** канал YouTube, якщо **ви** зв'язали його зі **своїм** обліковим записом.*

Така тенденція до використання слів *you* та *your* цілком природна для англійської мови, але не характерна для української. У текстовій частині досліджуваного продукту зустрічається 139 випадків тавтології.

Персоніфікація є наступною особливістю аналізованої нами текстової частини сервісу «Google+». Цей прийом дуже часто розглядається як стилістичний, але в нашому випадку персоніфікація виступає як засіб структурування речення. У ній поєднуються іменник із неагентивним значенням, що виступає в реченні в ролі підмета та дієслово-присудок, яке позначає дію неживої істоти. При подібному визначенні персоніфікації як засобу структурування речення ми опиралися не на лексико-синтаксичну ознаку, а на семантико-синтаксичну структуру речення [1, с. 219]. Розглянемо декілька випадків персоніфікації нижче.

Many web pages use this information to customise the user experience. – Багато ***веб-сторінок використовують*** *ці дані для кращої взаємодії з користувачем.*

Google has several other services that collect or use location data, including Google Maps, Toolbar and others. – ***Кілька інших служб Google, зокрема Карти, Панель інструментів та інші, також збирають або використовують*** *дані про місцезнаходження користувачів.*

Як видно з прикладів, назви електронних ресурсів виконують певні дії та є учасниками процесу. Синтаксична та семантична схеми речення в українській та англійській мовах співпадають, що не викликає труднощів під час перекладу. У перекладі текстової частини сервісу «Google+» зустрічається 82 випадки персоналізації.

Іншою особливістю текстів перекладу соціальної мережі «Google+» є стилістична нейтралізація. Існує частина англомовних повідомлень, що утворені із застосуванням різноманітних форм ввічливості та експресивних мовленнєвих актів. Проте наявність цих мовностилістичних елементів не характерні для україномовних технічних текстів, до яких належать досліджувані нами текстові матеріали сервісу «Google+». Через це при перекладі подібні елементи нейтралізуються та усуваються відповідно до вимог оформлення технічних текстів, внаслідок чого експресивність цільових текстів знижується. Наприклад:

And ***don't worry****, you can choose what to share by using your profile settings. – Ви самі вибираєте, що розповідати.*

Whoops*, that's an error! – На жаль, сталася помилка.*

На прикладах видно, що стилістичні прийоми, застосовані в англомовних реченнях, нейтралізуються при перекладі.

Sorry *that you're having problems.* ***Please*** *choose your issue from the list below: –* ***Прикро****, що у вас виникли проблеми. Щоб дізнатися, як їх усунути, виберіть відповідну проблему зі списку.*

У цьому випадку експресивну форму *sorry* збережено й перекладено як *прикро*, але в другому реченні форму ввічливості *please* опустили, тим самим змінивши емоційне навантаження тексту. Таким чином англомовний текст інтерфейсу та онлайн довідки створює більш дружню атмосферу в спілкуванні «комп'ютер–користувач», у той час як україномовний варіант має вигляд більш технічного тексту.

Проте незважаючи на загальну тенденцію до зниження експресивності та тяжіння до формалізації тексту перекладу сервісу «Google+», все ще присутні стилістично забарвлені та нехарактерні для технічного тексту комп'ютерного дискурсу випадки, наприклад:

Engaging with these people can create a ***more toxic environment*** *for everyone. Конфліктуючи з ними, ви лише* ***піділлєте масла у вогонь****.*

Подібні стилістичні відхилення можна пояснити прагненням перекладачів створювати більш «дружнє» для користувача спілкування з програмним продуктом, можливо, тим самим компенсуючи описану вище нейтралізацію. Подібних випадків опущення стилістично забарвлених елементів нараховується 43.

Іншою негативною особливістю текстової частини сервісу «Google+» є орфографічні, пунктуаційні помилки, додавання зайвих слів. Їх кількість незначна, але все ж подекуди псує враження про якість роботи перекладачів та редакторів.

And anyone in your organisation can see what you've shared by looking at the "Posts" tab on your profile. – Будь-хто у вашій організації зможе бачити вміст, яким ви поділилися, на вкладці "Публікації" у вашому ***профіл***

You can't view your profile as someone else on mobile. – ***Не можна мобільного пристрою*** *ви не зможете дізнатися, як бачать ваш профіль інші користувачі.*

Подібні помилки вказують на неуважність перекладачів та редакторів, а, можливо, навіть на недотримання норм технологічного процесу перекладу, встановлених корпорацією Google. Випадків орфографічних, пунктуаційних помилок, додавання або вилучення слів у текстовій частині соціальної мережі «Google+» нараховується 64 (орфографічних помилок – 21, пунктуаційних – 18, додавання/вилучення слів – 25).

Підсумовуючи лексико-синтаксичний та мовностилістичний аналіз текстової частини сервісу «Google+» представимо отримані результати у вигляді таблиці (Табл.1.).

Таблиця 1. *Лексико-синтаксичні та мовностилістичні особливості та недоліки перекладу текстової частини сервісу «Google+»*

Назва особливості/недоліку	**Загальна кількість**
Персоніфікація	82 (17,2%)
Стилістична нейтралізація	43 (9%)
Порушення евфонічності	76 (15,9%)
Тавтологія	139 (29,1%)
Нетотожне розташування тегів на позначення піктограм	73 (15,3%)
Орфографічні помилки	21 (4,4%)
Пунктуаційні помилки	18 (3,7%)
Додавання/вилучення слів	25 (5,2%)

Кількісні дані показують, що випадків тавтології було виявлено найбільше. Головною причиною тавтології є дослівний переклад. Вирішенням цієї проблеми є адекватний переклад, коли передається не значення кожного слова, що потім оформлюються в речення, а зміст всього висловлювання. Найменшу кількість складають випадки стилістичної нейтралізації. Так як досліджувані нами тексти належать до комп'ютерного дискурсу, який має спільні риси з технічним стилем, експресивні засоби мало характерні. Проте ми помітили, що в англійській мові такі елементи використовуються частіше і вони нейтралізуються при перекладі, хоча в деяких випадках зустрічалася їх компенсація.

Отже з вищеописаних особливостей англомовного тексту та його перекладу українською мовою сервісу «Google+» видно, що в процесі його локалізації існують певні недоліки. На лексико-синтаксичному та мовностилістичному рівнях це тавтологія, порушення евфонічності, орфографічні, пунктуаційні помилки, додавання чи вилучення слів та нетотожне розташування тегів на позначення піктограм. Крім того, серед зазначених особливостей перекладу текстової частини досліджуваного сервісу наявні також персоніфікація та стилістична нейтралізація.

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ВІДОМОСТІ ПРО АВТОРА

Олександр Бондаренко – кандидат філологічних наук, доцент кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: теорія та практика перекладу, локалізація, термінознавство, методика викладання перекладу.

УДК 811.111'25:659:629.33

ПРАГМАТИЧНІСТЬ ПРИ ПЕРЕКЛАДІ АНГЛОМОВНИХ АВТОМОБІЛЬНИХ РЕКЛАМНИХ ТЕКСТІВ

Олена БОНДАРЕНКО (Запоріжжя, Україна)

Стаття присвячена проблемі перекладу текстів автомобільної реклами з точки зору прагматичності. Прагматика намагається зрозуміти відносини між знаком та носієм мови, імпліцитне значення думки, ідеї, які потрібно передати. До початку процесу перекладу треба зрозуміти, який тип тексту буде перекладатися. У роботі ми користуємось типологією текстів та принципами перекладу, які були викладені К. Райс. Основна мета рекламного тексту – викликати певні думки, почуття, асоціації реципієнта. Тому переклад повинен підпорядковуватися певним екстралінгвістичним детермінантам, враховувати соціальні, культурні, гендерні особливості цільової аудиторії. Автор статті розглядає способи досягнення прагматичності перекладу, звертає увагу на особливості перекладу в залежності від цільової аудиторії, аналізує об'єктивні проблеми перекладу. Щоб передати зміст рекламного повідомлення українському споживачеві використовуються дієслова широкої семантики, значення яких зрозуміло без перекладу, тому втрати при перекладі мінімальні. У той же час спостерігаємо зміну лексичного наповнення та загальної тональності повідомлення у залежності від цільової аудиторії, найбільшу диференціацію – від гендерних ознак. Значної майстерності перекладача потребує необхідність збереження інформації на фонетичному рівні: ономатопії, певного ритму повідомлення. При спробах передати нове значення контамінації краще запропонувати свій варіант перекладу, який відповідає нормам мови реципієнту. Вживання фразеологізмів, приказок, алюзій, безумовно, є виправданим з прагматичної точки зору.

***Ключові слова**: автомобільна реклама, прагматичність, цільова аудиторія, рекламне повідомлення, переклад, реципієнт, типологія текстів, принципи перекладу.*

Статья посвящена проблеме перевода текстов автомобильной рекламы с точки зрения прагматичности. Прагматика стремится понять отношения между знаком и носителем языка, имплицитное значение передаваемой идеи. С этой целью прагматика изучает социальные, культурные, гендерные характеристики целевой аудитории, особенности национального самосознания. Прежде чем переводить текст, нужно понимать, какой тип текста мы переводим. В статье мы использовали типологию текстов и принципы перевода, предложенные К. Райс. Автор статьи рассматривает способы достижения прагматической цели текста оригинала на языке перевода, обращает внимание на способы перевода рекламных текстов в зависимости от их целевой аудитории, анализирует объективные трудности перевода. Потери при переводе минимальны, если используются глаголы широкой семантики с понятными значениями. В таких случаях лучше сохранить язык оригинала. В то же время можно наблюдать смену лексического наполнения, особенно это проявляется при учете гендерных различий. Мастерство переводчика проявляется при необходимости сохранить информацию на фонетическом уровне: звукоподражание, определенный ритм фразы. Потери неизбежны при попытках перевода контаминаций, передаче нового значения, поэтому лучшим выбором будет предложить свой вариант, который отвечает нормам языка реципиента. Употребление фразеологизмов, пословиц, аллюзий также оправдано с прагматической точки зрения.

***Ключевые слова**: автомобильная реклама, прагматичность, целевая аудитория,, рекламное сообщение, перевод, реципиент, типология текстов, принципы перевода.*

The paper covers the matter of automobile industry advertisement message translation from pragmatic approach. Pragmatics tries to understand the relationship between signs and their users. Pragmatics is the implied meaning of the given idea. Because pragmatics describes the forces in play for a given message, it includes the study of social, racial, gender characteristics, and identity of the target audience. Before starting the translation an interpreter should determine which type of text is to be translated. In the paper we use the typology of texts and principles of translation by K. Reis. The text focused on treatment (including advertisement message) transmits information in a particular linguistic form. The achievement of extra linguistic effect, subjected to the preservation of a distinct appeal to the reader is the main task. While evaluating the translation it is necessary to have a clear idea about the original, to avoid the risk assessment criteria for the wrong translation. While translating from one language to the other it is necessary to take into account phonetic, lexical, grammatical peculiarities of both languages. The purpose of advertising is to convince customers that a company's services or products are the best, enhance the image of the company, point out and create a need for products or services, demonstrate new uses for established products. To reach this purpose advertisement message should trigger off certain thoughts, sensations, and connotations. It is possible to say that certain values and attitudes are "sold" along with a product. The author lays emphasis on the methods of *automobile industry advertisement message translation, analyzing some difficulties* on the given examples. The usage of verbs with simple meanings allows keeping the language of the original. At the same time lexicon is to be essentially changed due to gender *differences. The striving to keep the rhythm and echoism demands the mastership of an interpreter. A hard task is to translate contaminations, in this case it is better to come up with the variant most suitable for the recipient language. The use of idioms, proverbs, allusions seems to be relevant from the pragmatic point.*

***Key words**: automobile industry advertising, pragmatics, target audience, advertisement message, translation, recipient, texts typology, translation principles.*

Проблема перекладу рекламних повідомлень у вітчизняній теорії перекладу тільки починає розроблятись. Багато у чому це пояснюється тим, що реклама як культурний феномен з'явилась в Україні не так давно. Свій внесок у вивчення теоретичних та практичних аспектів проблеми зробили відомі лінгвісти: Якобсон Р.О., Телия В.М, Лєонт'єв О.О., Комисаров В.Н., Латишев Л.К., Лиса Н.С., Топер П.М. та інші.

Положення про апелятівну природу рекламного тексту та загальні принципи його перекладу як культурного феномену було розроблено К. Райс. У процесі перекладу рекламних текстів доводиться розв'язувати не тільки лінгвістичні проблеми, обумовлені відмінностями мови оригіналу та мови перекладу, але і проблеми соціолінгвістичної адаптації тексту. Для того, щоб рекламний текст повною мірою виконував комунікативну функцію, він повинен бути включений в культурне середовище мови перекладу, бути підпорядкованим специфічним екстралінгвістичним детермінантам. Отже, він повинен викликати у цільової аудиторії таку ж реакцію, що і текст оригіналу [3, с. 137].

Розуміння специфічних характеристик автомобільних рекламних текстів є необхідним для їх адекватного перекладу. На думку Г.А. Николенко та І.А. Гулакової [1, с. 65], найбільш адекватний переклад рекламних текстів може бути виконаний зіставленням прагматичних характеристик перекладеного і вихідного тексту.

Аналогічної точки зору дотримується Г.В. Порческу. На його думку, перекладачеві необхідно дотримуватися прагматичної мети рекламного повідомлення, а саме спрогнозувати реакцію споживача реклами на текст повідомлення мовою перекладу. Такий прогноз спирається на знання особливостей національної психології, відмінностей у культурно-історичних традиціях, знання реалій [2, с. 116-120].

Мета цієї статті – проаналізувати переклад текстів автомобільної реклами з точки зору досягнення прагматичної мети тексту оригіналу, встановити специфіку відтворення автомобільних рекламних текстів українською мовою, а також визначити деякі труднощі такого перекладу.

Перекладаючи рекламні повідомлення, які пропонують компанії–виробники, логічно залишити основу тексту, який відмінно проявив себе в інших країнах, але при цьому змінити його, щоб він сприймався на слух українською. Від того, наскільки буде збережено його прагматику, залежить подальше просування продукції на вітчизняному ринку.

Часто повідомлення містять слова, які не потребують спеціальних знань для їх розуміння. Тому частина англомовних рекламних повідомлень на українському ринку не перекладається:

You can with a Nissa; Chrysler. Drive = Love.

Розглядаючи фонетичний аспект автомобільного рекламного тексту, можна виділити прийоми, які застосовуються в автомобільній рекламі. Досить часто зустрічається засіб фонетичної співзвучності слів, що створює певний ритм звучання:

*Chevrolet – Eye **it** – tr**y** **it** – bu**y** **it**! – Chevrolet. Дивись! – Спробуй! – Придбай!.* При перекладі цей ритм зберігається, але односкладові дієслова замінюються двоскладовими словами: *ди-вись, спро-буй, прид-бай.* Тож для збереження ритму був вилучений займенник *it.*

Також у рекламних повідомленнях досить часто використовують контамінацію, наприклад:

reVOLVOlution («Volvo» – назва рекламованої марки машини + revolution – революція + evolution – еволюція, розвиток). При перекладі даної прагматичної одиниці оригінальну контамінацію вдало адаптовано для українського споживача: *задоVOLVOлення («Volvo» – назва рекламованої марки машини + задоволення).*

У якості морфологічних підсилювальних одиниць оригінального рекламного тексту були використані лексеми, у той час як при перекладі – морфологічні компоненти, наприклад, суфікси:

*Jaguar cars. The art of performance. **Grace**... **space**... **pace**. – Автомобілі Jaguar. Мистецтво виконання. Витончен**ість**... Простор**ість**... Швидк**ість**.* Крім того, морфологічний компонент ***-ace*** асоціюється із шурхотом дороги, отже спостерігаємо застосування ономатопії, прагматику якої було збережено у тексті перекладу.

Прислівники і прикметники називають ключовими словами рекламного повідомлення, але дуже часто викликають труднощі при перекладі:

Subaru. The Beauty of All-Wheel Drive – Subaru. Краса повноприводного автомобіля;BMW. Sheer Driving Pleasure. – BMW. Абсолютне задоволення від подорожі, або *BMW. Символ радості; Skoda. Simply Clever. – Skoda. Просто геніальна*, або більш адаптований варіант перекладу: *Skoda. Все геніальне просто.*

Спрямованість автомобільного рекламного тексту на цільову аудиторію враховує особливості національної психології, культурно-історичні традиції, соціальні та гендерні особливості. Реклама, розрахована на молодих жінок, пропонує автомобілі маленьких розмірів, з використанням відповідних означень:

MINI: Outwardly gentle and small car has a strong character! According to majority, minicooper – the most female car – MINI: Зовні ніжна та маленька машина має сильний характер! Більшость переконана: міні – найжіночніший автомобіль.

Спрямованість реклами на певний сегмент аудиторії впливає на мову та стиль рекламного тексту. Так, реклама автомобілів для чоловіків характеризується вишуканим стилем, багатим на певні словосполучення, що надають тексту особливого звучання, використовується піднесена лексика для відтворення саме чоловічої атмосфери:

For boys who were always men. New Golf GTI. – Новий Golf GTI: Для хлопчиків, які завжди були чоловіками!

VOLKSWAGEN. Components of Success: Volkswagen and You. – VOLKSWAGEN. Складові успіху: Volkswagen і Ви

Зазвичай, реклама автомобілів для чоловіків враховує те, що представники сильної статі концентрують увагу на технічніх характеристиках товарів:

Mersedes Benz. Up front, you'll discover a more powerful, fuel-efficient, 16-valve 4- cylinder engine. – Mersedes Benz. Перш за все ви відкриєте для себе більш потужний 16-ти клапанний 4-х циліндровий двигун з ефективною витратою палива.

Дослідження англомовних рекламних автомобільних текстів показує, що використання дієслів широкої семантики в імперативі є дієвим способом досягнення прагматичності повідомлення: *buy, dream, drive, find, get, go, imagine, live, make, move, open, start, travel, try, wait,* наприклад:

Buy the car. Own the road. Pontiac Grand American – Придбай автомобіль. Володій дорогою. Pontiac Grand American;

Drive the new Paseo. Fall in love. Your future awaits down the road – Керуй новим Paseo. Закохайся. Твоє майбутнє чекає на тебе попереду;

Nissan – Just wait you drive it. – Nissan. Просто зачекай, поки сядеш за кермо або оригінальний переклад: *Nissan. Насолода без зволікання.* Досягненню прагматичної мети автомобільного рекламного тексту сприяють фразеологізми, приказки і прислів'я, кліше, які бажано зберігати при перекладі. Ефективним засобом створення експресивності тексту є модифікація клішованої фрази, зміна її лексичного наповнення, а також вживання алюзії:

Life is too short to be boring! Renault Clio: FORD. Simplicity is the best policy – FORD. Простота це найкраща політика. В останньому прикладі використовується алюзія на ідіому *Honesty is the best policy*.

До стилістичних засобів оформлення тексту належить й метафора. Виконуючи у мові номінативну, пізнавальну та оціночну функції, метафора виступає як засіб створення образності мови і конструювання нового змісту:

Saab – it's your ***new shoes;*** *Subaru – For the* ***beast*** *inside you.*

Вимоги до якісного перекладу змушують уважно ставитися до перекладу прагматичних складових автомобільних рекламних текстів з погляду їхнього психологічного впливу на цільову аудиторію.

Отже, при перекладі автомобільного рекламного повідомлення необхідно визначити прагматичну спрямованість тексту. Необхідно спрогнозувати реакцію споживача та досягти прагматичної мети рекламного повідомлення. Важливо зберегти початкову свіжість інформації, донести її «вибуховий» потенціал, зосередивши текст у декількох легких для засвоювання та простих для запам'ятовування словах.

Досягненню цього сприяє вибір лексичних одиниць: вживання слів широкої семантики, значення яких зрозуміло більшості, використання контамінації, зміна лексичного наповнення у залежності від цільової аудиторії. На фонетичному рівні необхідно зберегти ономатопію, співзвучність, певний ритм, що викликає певні ускладнення при перекладі на іншу мову. Вживання фразеологізмів, приказок, кліше, алюзій, зміна тональності повідомлення у залежності від цільової аудиторії найчастіше використовуються у рекламних повідомленнях, які були проаналізовані.

Проблеми перекладацької еквівалентності та адекватності, способи перекладу знаходяться у сфері наукових інтересів автора, тому вважаємо за доцільне подальші стадії у цьому напрямку.

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ВІДОМОСТІ ПРО АВТОРА

Олена Бондаренко – доцент кафедри теорії та практики перекладу, заступник декана гуманітарного факультету Запорізького національного технічного університету.

Наукові інтереси: проблеми перекладацької еквівалентності та адекватності, проблеми перекладу неологізмів у сфері інформаційних технологій, переклад рекламних текстів.

УДК 811.111’255(045)

ВІДТВОРЕННЯ АНГЛОМОВНИХ АВТОРСЬКИХ НЕОЛОГІЗМІВ СПОСОБАМИ УКРАЇНСЬКОЇ ТА НОВОГРЕЦЬКОЇ МОВ

Ельза ВАСИЛЬЄВА, Тетяна АКІНІНА (Маріуполь, Україна)

У статті розглядаються способи інтерпретації англомовних авторських неологізмів та основні способи відтворення англомовних авторських неологізмів засобами української та новогрецької мов. Виявлено найменш та найбільш поширені способи перекладу авторських неологізмів. Дослідження виконано на матеріалі англомовних творів про Гаррі Поттера та їх перекладів українською та новогрецькою мовами.

Ключові слова: *неологізм, авторський неологізм, інтерпретація авторських неологізмів, переклад авторських неологізмів, транскрипція, транслітерація, калькування, описовий переклад, функціональна заміна.*

В статье рассматриваются способы интерпретации англоязычных авторских неологизмов и основные способы воспроизведения англоязычных авторских неологизмов средствами украинского и новогреческого языков. Выявлено наименее и наиболее распространенные способы перевода авторских неологизмов. Исследование выполнено на материале англоязычных произведений о Гарри Поттере и их переводов на украинский и новогреческий языки.

Ключевые слова: *неологизм, авторский неологизм, интерпретация авторских неологизмов, перевод авторских неологизмов, транскрипция, транслитерация, калькирование, описательный перевод, функциональная замена.*

The article deals with the methods of interpreting authentic neologisms and the methods of translating them from English into Ukrainian and Modern Greek. The most and the least widespread methods of translating authentic neologisms were defined. The research has been made on the basis of the original Harry Potter books and their Ukrainian and Modern Greek translations.

Key words: *neologism, authentic neologism, interpretation of authentic neologisms, translation of authentic neologisms, transcription, transliteration, loan translation, descriptive translation, functional substitution.*

Постановка проблеми. Мова перебуває в стані безперервної зміни і розвитку, а найбільш рухомим її компонентом є лексика. Змінюється, розвивається та розширюється, в першу чергу, словниковий склад, внаслідок більшої динамічності в порівнянні з іншими рівнями мови. Неологізми відносяться до лексичного складу мови та посідають важливе місце в структурі будь-якої мови. Вони створюються в різних сферах спілкування, закріплюються в них та розповсюджуються завдяки сучасним технологіям.

Проблема передачі авторських неологізмів в інших мовах досі є недостатньо висвітленою, що зумовлює актуальність даної статті. Отже, м**етою** статті є дослідження способів відтворення англомовних авторських неологізмів засобами української та новогрецької мов. Об'єктом дослідження виступають авторські неологізми англійської мови. Предметом дослідження в межах даної статті є способи відтворення англомовних авторських неологізмів в українській та новогрецькій мовах. Вказана мета обумовила необхідність поставити та вирішити такі **завдання**: надати визначення терміну «авторський неологізм»; розглянути класифікацію неологізмів в цілому та авторських неологізмів зокрема; проаналізувати вибірку англомовних авторських неологізмів на предмет способів їх відтворення в українській та новогрецькій мовах.

Фактичним матеріалом статті є суцільна вибірка авторських неологізмів з романів Дж.Роулінг «Harry Potter and the Philosopher's Stone», «Harry Potter and the Chamber of Secrets», «Harry Potter and the Prisoner of Azkaban» у кількості 249 одиниць, з перекладів цих романів українською мовою В. Морозова кількістю 248 одиниць, а також з перекладів новогрецькою мовою Маї Руцу і Кеті Іконому у кількості 244 одиниці.

Аналіз досліджень і публікацій. Необхідність опису неологізмів призвела до виникнення такого розділу лексикології, як неологія. Питанням неології вчені почали приділяти увагу порівняно нещодавно, хоча різні авторські новоутворення завжди привертали увагу дослідників. Зокрема, словотвірну будову неологізмів досліджували Намітокова Р. Ю., Розен Є. В.; визначення поняття «авторський неологізм» розглядалось у працях Вокальчук Г. М., Герман В. В.; Ликов О. Г., Александрова О. І., Чиркова Е. К. займалися диференціацією понять «авторський неологізм» та «оказіоналізм». Функції авторських неологізмів в тексті розглядаються у працях Герман В. В., Павленко Л. П.; вчені Ребрій О. В., Нестерова Н. М., Бархударов Л. С. займаються питаннями відтворення авторських неологізмів у тексті.

Виклад основного матеріалу дослідження. У довідковій та науково-методичній літературі терміном «неологізм» позначається будь-яке «нове слово або вислів, що з'являються в мові» [5], «нове слово, яке не увійшло до загальновживаного словника» [7], «слово або мовний зворот, створені для позначення нового предмета чи вираження нового поняття» [6], «слово чи мовний зворот, що недавно з'явився в мові для позначення нового або вже усталеного поняття, предмета» [12], «слово, що не є загальновживаним, але може ним стати, яке з'явилося в мові в певний період і не існувало раніше й яке сприймається як нове в свідомості носіїв мови» [9], «слово, а також його окреме значення, вислів, які з'явилися в мові на даному етапі її розвитку і новизна яких усвідомлюються мовцями (загальномовні неологізми) або були вжиті тільки в якомусь акті мовлення, тексті чи мові певного автора» [16]. Французький лінгвіст Пікон М. визначає неологізми як будь-яке нове слово, морфеми чи вирази [20]. Як ми бачимо, у зарубіжній лінгвістиці зустрічаються думки про те, що і морфема, і вираз також можуть отримати статус неологізму, отже на проблему можна дивитися ширше, не обмежуючись лише рамками рівня слова.

Узагальнюючи різні визначення, можна стверджувати, що всі вчені вважають, що під неологізмом слід розуміти слова та вирази: 1) що сприймаються суспільство як нові; 2) старі слова, що отримали нове значення.

За класифікацією, неологізми поділяються на загальномовні та індивідуальні (інша назва – авторські чи індивідуально-авторські). Загальномовні неологізми в свою чергу поділяються ще на два види – лексичні та семантичні [11].

Лексичні неологізми – нові слова, утворені за наявними в мові моделями (*закордоння, пропрезидентський, пострадянський*) або запозичені з інших мов (*райтер*). Семантичні неологізми – нові значення вживаних раніше в мові слів: *зелені (захисники природи), зелені (долари) коректор* (паста для виправлення помилок в друкованому тексті).

Авторські неологізми – це слова та вирази, які утворюються художниками слова з метою посилення експресивності тексту. Винайдені автором слова відрізняються від звичайних, широко вживаних позначень новизною внутрішньої форми або своєрідністю поєднання елементів (*маґл*, *дементор*, *бладжер*). Авторські неологізми часто не стають одиницями словника, хоча найбільш вдалі і комунікативно значущі або необхідні слова переймаються мовним колективом і потрапляють у словниковий склад мови.

Залежно від цілей створення і призначення в мові авторські неологізми поділяються на номінативні і стилістичні [10]. Перші виконують у мові суто номінативну функцію, другі дають образну характеристику предметів, які вже мають назви.

Авторські неологізми в романах охоплюють дуже широкий шар лексики: від абсолютно конкретних предметів і дій, які часто вже мають свою назву, до назви нових речей і часто нереальних, фантастичних персонажів. Робиться це для додання більшої достовірності створеному світу. Авторські неологізми часто не стають одиницями словника, хоча найбільш вдалі і комунікативно-значущі або необхідні слова переймаються мовним колективом і потрапляють у словарний склад мови [8].

При визначенні семантичного механізму інтерпретації для словотворчих конструкцій слід, перш за все, розмежувати допустиму багатозначність і непрозорість значення слова від незрозумілого сенсу слововжитку, щоб виключити безліч його тлумачень [17].

Авторські неологізми, інтерпретація яких повністю залежить від контексту, допускають безліч інтерпретацій, і тому декодування їх семантичної структури неможливо без залучення контекстуального матеріалу, так як вони змістовно залежні від попереднього або наступного контексту, тобто мають анафоричну або катафоричну залежність від тексту [19].

Для інтерпретації різних типів авторських неологізмів необхідні знання різного характеру. Інтерпретація авторських неологізмів кожного типу завжди вимагає крім лексико-граматичних знань наявності певного обсягу немовних знань або знань картини світу. Таким чином, будь-який акт мовної діяльності передбачає наявність немовних знань [3].

Арнольд І. В. стверджує, що основною складністю при перекладі авторських неологізмів є з'ясування значення нового слова [2]. Правильне розуміння авторського неологізму перекладачем, допомагає йому обрати найбільш доцільний спосіб його перекладу. Загалом процес перекладу авторських неологізмів проходить у два етапи:

– з'ясування значення авторського неологізму (коли перекладач або звертається до останніх видань англійських тлумачних (енциклопедичних) словників, або з'ясовує значення нового слова, зважаючи на його структуру і контекст);

– власне переклад (передача) авторського неологізму способами мови перекладу, а саме: транскрипцією, транслітерацією, калькуванням, описовим перекладом або способом функціональної заміни [4].

Одним з найпоширеніших способів відтворення англомовних авторських неологізмів є транслітерація та транскрипція. Метод транслітерації полягає у тому, щоб за допомогою українських або новогрецьких літер передати літери, що складають англійське слово (expelliarmus – експеллiармус, veritaserum – веритасерум, Voldemort – Βόλντεμορτ).

Набагато більше розповсюдження у перекладацькій практиці сьогодні має метод транскрибування, котрий полягає у відтворенні не орфографічної форми слова, а фонетичної (bludger – бладжер, knut – кнат, Hufflepuff – Χάφλπαφλ, Gryffindor – Γκρίφιντορ). В силу значної відмінності фонетичної системи української, англійської і новогрецької мов, таке відтворення умовне і відтворює деяку подобу на англійське та новогрецьке звучання.

Розглянемо детальніше приклади використання транскрипції та транслітерації. Наприклад, авторський неологізм *Nimbus Two Thousand* українською мовою відтворено способом транслітерації *Німбус-2000. Nimbus* – одна з моделей мітел, що використовують чаклуни для полетів. З англійської мові неологізм перекладається як *дощова хмара*, *німб.* Як відомо, в грецькій міфології *німб* означає сяючу хмару, котра перетворюється в бога, щойно торкнувшись землі – свого роду особистий транспорт. В українській мові авторський неологізм втратив своє первісне семантичне значення, так як неологізм був перекладений за допомогою транслітерації.

Новогрецький варіант перекладу слова *Muggle* відтворено способом транскрипції *μαγκλ*. Обраний спосіб перекладу не розкриває зміст оригіналу, тому перекладачем було використане додаткове слово *χαζός – дурний*, котре повністю розкриває семантику вихідного неологізму.

Наступним способом відтворення авторських неологізмів є калькування. Калькування як метод створення еквіваленту те саме, що й буквальний переклад – еквівалент цілого створюється методом звичайного складення еквівалентів його складових частин (ministry of magic – міністерство магії, Mirror of Erised – καθρέφτης του Έριζεντ). Перевагою методу калькування є стислість та простота отриманого з його допомогою еквіваленту і його співвідношення до первинного слова, що досягає цілковитої оборотності відповідника.

Розглянемо також приклад використання способу кальки при відтворенні англомовного авторського неологізму на новогрецьку мову. Авторський неологізм *YouKnow-Who* на новогрецьку мову перекладено способом калькування *Ξέρεις-Ποιος*. Неологізм складається з двох частин *you know – ξέρεις* (*ти знаєш*) + *who – ποιος* (*хто*). Новогрецький еквівалент відтворює не лише зміст, але й форму оригіналу.

Описовий спосіб перекладу також використовується при відтворені авторських неологізмів. Описовий переклад полягає у відтворені значення іншомовного слова за допомогою більш-менш розповсюдженого пояснення (unDursleyish – протилежність Дурслі, Hebridean Black – μαύρος στα νησιά Εβρίδες). Цей спосіб можна застосовувати як для пояснення значення у словнику, так і при перекладі авторських неологізмів у конкретному тексті [18].

Наприклад, на українську мову авторський неологізм *end-of-year feast* було перекладено за допомогою описового перекладу. Оскільки даний вираз не має відповідного еквіваленту в українській мові, такий переклад полягає в передачі його значення, з метою пояснення. Український еквівалент *бенкет на честь закінчення навчального року* є більш довгим, але він повністю передає зміст оригіналу.

Новогрецькою мовою авторський неологізм *Charms classroom* (*клас заклинань*) відтворено способом описового перекладу. Даний вираз не має відповідного еквіваленту в новогрецькій мові, тому такий переклад полягає в передачі його значення, з метою пояснення. Новогрецький еквівалент *αίθουσα όπου γίνονταν τα μαθήματα για τα φίλτρα* дослівно перекладається як *клас де відбуваються уроки зілля*. Еквівалент більш розгорнутий за оригінал, але передає достатньо зрозуміло зміст оригіналу.

Оскільки авторські неологізми є важливою частиною змісту тексту оригіналу і виконують у ньому певну функцію, то читач тексту у перекладу не має відчути жодної різниці. Коли вищезазначені способи не здатні впоратись з цією задачею, то перекладачі звертаються до аналогової *функціональної заміни* (Mirror of Erised – Дзеркало Яцрес, Snitch – *χρυσή)*. Цей спосіб найбільш часто вживається для перекладу авторських неологізмів, так як він є особливо актуальним у випадку так званої безеквівалентної лексики, тобто коли жодне з відповідностей пропонованих словником, не підходить до даного контексту [1].

Наприклад, для перекладу авторського неологізму *Remembrall* перекладач скористався таким способом як функціональна заміна. Значення авторського неологізму передається за допомогою вигаданого перекладачем слова. Слово *remembrall* складається з двох слів: *remember – пам'ятати* та *all – усе*. Склавши дві основи, ми маємо – *пам'ятати усе*. З метою збереження фантастичної забарвленості, перекладач використовує функціональний еквівалент за контекстом, тож було отримано слово – *нагадайко*, що цілком відтворює контекст та фантастичність роману.

В новогрецькій мові використання способу функціональної заміни для відтворення англомовних авторських неологізмів проілюстровано наступним чином. Новогрецький еквівалент перекладу *κόκκινη* (*червоний*) утворено від авторського неологізму *Quaffle*. *Quaffle* – м'яч для гри у квідич червоного кольору. Аналізуючи новогрецький еквівалент *κόκκινη – червоний*, бачимо що еквівалент перекладу було утворено на основі властивостей авторського неологізму, відображених у романі.

Вибір шляху перекладу залежить від кількох передумов: від характеру тексту; від значимості реалії в контексті; від характеру самої реалії, її місця в лексичних системах; від самих мов – їх словотворчих можливостей, літературної та мовної традиції; від читачів перекладу (в порівнянні з читачем оригіналу) [9].

Розглянувши різні способи відтворення англомовних авторських неологізмів українською та новогрецькою мовами, мусимо зазначити, що перекладачі не завжди користувались однаковими способами перекладу одних і тих самих авторських неологізмів в українській та новогрецькій мовах.

Проаналізувавши основні способи перекладу авторських неологізмів з англійської на українську мову, ми визначили найбільш та найменш поширені способи перекладу. Всього нами було проаналізовано 249 авторських неологізмів, що ми можемо брати як 100%. Калькування виявилась найпоширенішим способом передачі авторських неологізмів – 93 одиниці, що приблизно складає 37,5 % від усієї кількості. Далі йде спосіб функціональної заміни – 83 одиниці, приблизно 33,5 %. Транскрипція та транслітерація використана 65 разів, що складає приблизно 26 %. Найменш поширеним способом відтворення авторських неологізмів виявився описовий переклад – 7 одиниць, приблизно 2,5 %. Один авторський неологізм було не відтворено, це 0,5 %.

Проаналізувавши основні способи перекладу авторських неологізмів з англійської на новогрецьку мову, ми визначили найбільш та найменш поширені способи перекладу. Всього нами було проаналізовано 249 авторських неологізмів, що дорівнює 100%. Найбільш поширеним способом перекладу авторських неологізмів виявилось калькування – 86 одиниць, приблизно 34,5 %. Менш поширеним способом виявилась функціональна заміна – 83 одиниці, що приблизно дорівнює 33 %. Транслітерація та транскрипція були використані 42 рази, це близько 17%. Описовий переклад виявився найменш поширеним способом – 32 одиниці, це близько 13 %. Також мусимо зазначити, що 6 одиниць було не відтворено зовсім, а це приблизно 2,5 % від загальної кількості.

В результаті проведеного аналізу бачимо, що в обох мовах найбільш поширеним способом перекладу авторських неологізмів є калькування. Найменш поширеним способом перекладу в обох мовах виявився спосіб описового перекладу. Також є достатній відсоток не відтворених слів.

Висновки та перспективи подальших розвідок. Розглянувши використання способів перекладу авторських неологізмів на новогрецьку та українську мови, ми можемо зробити висновок, що для відтворення англомовних авторських неологізмів українською та новогрецькою мовами перекладачі використовують способи транскрипції, транслітерації, калькування, описовий переклад та спосіб функціональної заміни. Також доцільно зазначити, що перекладачі іноді користуються різними способами перекладу одних і тих самих англомовних авторських неологізмів при передачі їх українською та новогрецькою мовами. Перспектива подальшого дослідження полягає у проведені аналізу способів перекладу авторських неологізмів у всій серії романів про Гаррі Поттера.

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ВІДОМОСТІ ПРО АВТОРІВ

Ельза Васильєва – кандидат педагогічних наук, доцент кафедри теорії та практики перекладу Маріупольського державного університету.
Наукові інтереси: лінгвокультурні та міжкультурні проблеми перекладу, фаховий переклад.
Тетяна Акініна – магістрант Маріупольського державного університету.
Наукові інтереси: міжкультурні проблеми перекладу.

УДК 811.11

ПЕРЕДАЧА В ПЕРЕКЛАДІ МЕТАФОРИКИ ДЖ. ДЖОЙСА

Наталія ГЛІНКА (Київ, Україна)

У статті розглядається метафорика Джеймса Джойса, ірландського письменника-модерніста, як функціонально-стилістична особливість ідіостилю, репрезентована, зокрема, в романі «Улісс», а також особливості її відтворення в українському перекладі. Послуговуючись методами класифікаційного та порівняльного аналізу, доведено, що при передачі метафори українською мовою переважає спосіб повного перекладу із збереженням образності.

***Ключові слова**: переклад, образність, номінативна метафора, образна метафора, когнітивна метафора, граматична заміна.*

В статье рассматривается метафорика Джеймса Джойса, ирландского писателя-модеониста, как функционально-стилистическая особенность идиостиля автора, представленная в романе «Улисс», а также особенности ее передачи в украинском переводе. Используя методы классификационного и сравнительного анализа, доказано, что при переводе метафоры на украинский язык преобладает способ полного перевода с сохранением образности.

***Ключевые слова**: перевод, образность, номинативная метафора, образная метафора, когнитивная метафора, грамматическая замена.*

The article deals with metaphor system of James Joyce, Irish author-modernist, as a stylistic dominant feature of his individual style, represented in the novel "Ulysses". Also, considering and analyzing the different ways of translation we are to come to the conclusion that translation of Joyce's metaphors is made with preservation its imagery meaning.

***Key words:** translation, imagery, nominal metaphor, figurative metaphor, cognitive metaphor, grammatical substitution*

Проза Джеймса Августина Алоїзіуса Джойса (1882-1941) відіграла значну роль у формуванні літературного процесу ХХ століття, значним чином вплинувши на формування принципівта художніх особливостей літератури модернізму. Особистість Джойса та його художня спадщина привертає увагу дослідників вже друге століття, однак попри велику кількість і різноманітність Джойсознавчих студій, його творчість все ще залишається одним з найцікавіших феноменів доби модернізму. Його твори характеризуються багатьма специфічними мовними утвореннями, як на лексичному, так і на синтаксичному рівнях. Оцінити внесок письменника у систему вже функціонуючих словесних художніх засобів національної мови та побачити індивідуальну неповторність у представленій ним вербально-естетичній картині світу дозволяє сучасний переклад роману Дж. Джойса «Улісс», здійснений видатними українськими перекладачами О. Терехом та О. Мокровольським та опублікований «Видавництвом Жупанського» в 2015 році у Києві.

Переклад художніх текстів є одним з найскладніших видів перекладацької діяльності. В цьому творчому поцесі окрім передачі думок і відчуттів автора, збереження головної ідеї твору засобами іншої мови, стає важливим відображення колориту та емоційного настрою художнього твору. Така задача утруднює роботу перекладача, який розглядає художній твір і як окрему мовну одиницю, і як складову творчості письменника, враховувуючи особливості його ідіостилю. У свою чергу метафорика як невід'ємна складова художнього твору допомагає розкрити картину світу письменника, зрозуміти особливості його сприйняття та відчуття світу, що є важливим компонентом перекладацького процесу. Тому вважаємо дослідження особливостей перекладу метафорики одним з головних завдань як для перекладачів, так і для мовознавців-дослідників у галузі семантики тексту.

Питанням дослідження перекладу метафори пресвячено значну кількість наукових робіт як у вітчизняному, так у зарубіжному мовознавстві. Так сучасний український науковець О. А. Ясинецька визначає необхідність при перекладі метафори враховувати її смисл як трикомпоненту єдність матеріальної структури, асоціативно-образного змісту і експресивного потенціалу. Дослідниця також вказує на важливість звертати увагу при перекладі на те, чи є метафора універсальною чи етноспецифічною і наскільки можна передати запропоновані у мові оригіналу її образ та форму. «Часто метафори є розширеними аналогами вже існуючих одиниць, і, якщо компоненти метафоричного утворення мають певні відповідники у цільовій мові, переклад може здійснюватися за аналогією» [3, с. 23]. Отож, перш за все розуміння суті метафори, усвідомлення її функціональності та комунікативної доречності, урахування етнокультурних особливостей є найголовнішими засадами успішного перекладу.

Серед науковців існує також позиція вільного ставлення до передачі художньої метафори. Так, на думку П. Ньюмарка, при перекладі «метафоричний образ можна змінювати за двох умов: по-перше, якщо метафора є традиційною у мові оригіналу, а у мові перекладу існує інший традиційний еквівалент; по-друге, якщо метафора, вжита в інформативному тексті, є досить дивною і її збереження у мові перекладу було б недоречним» [4, с.171]. Якщо ж враховувати теорію динамічної еквівалентності Ю.Найда, то «текст перекладу має викликати у його реципієнтів емоційну реакцію, максимально подібну до емоційної реакції тих, хто сприймає текст оригіналу» [5, с. 19], а значить, переклад емоційно забарвлених одиниць мови, до яких належить метафора, потребує врахування окрім мовних відповідників, запропонованих у словниках, ще й культурних факторів та різноманітних засобів емоційності задля досягнення комунікативно-функціональної рівноцінності тексту оригіналу та перекладу.

Базуючись на фундаментальних працях перекладознавців [1; 2; 4], необхідно визнати, що прийоми перекладу залежать від низки умов, до яких відносимо урахування культурних реалій, наявність відповідників у мові перекладу, важливість метафоричного утворення для передачі змісту і мети тексту. Вважаємо, що класифікації способів перекладу з рекомендаціями про збереження, додавання чи пропущення метафори, зазначені у названих дослідженнях, зорієнтовані на текстовий рівень, де перекладач має віднайти якомога точніший еквіваленту оригіналу.

Розглянемо приклади перекладу метафор заморфологічним виявом їх головного компонента – іменника, або іменникових метафор.

General paralysis of the insane! – Прогресуючий параліч з недоумкуватістю

Folded away in the memory of nature with her toys – Складені стосами в пам'яті природи разом зі їіграшками

В обох прикладах прослідковуємо повний переклад зі збереженням образності. Перекладачу вдалося передати метафоричність виразів, зберігши при цьому їх структуру.

at daybreak – рано вранці

Це приклад широковживаної метафори, яка практично втратила свою образність, тому при перекладі використовується відповідник цільової мови, у якому відсутній початковий образ.

to pierce the polished mail of his mind – Простромити блискучий обладунок його мостивого розуму

Тут спостерігаємо повний переклад зі збереженням образності.

In the shell of his hands – прикриваючи долонею

Припередачі даної іменникової метафори перекладач вдався до структурного перетворення, при якому спостерігаємо опущення метафори при повному збереженні змісту.

Thud of Blake's wings of excess – Лопотіння Блейкових крил надміру

Переклад цієї метафори можна відзначити повним збереженням образності без структурних змін. Вважаємо, що інтерпретатор вдало передав оригінальний образ.

In my mind's darkness a sloth of the underworld, reluctant, shy of brightness, shifting her dragon scaly folds – В темряві мого розуму підземна почвара лінощів, млява, що боїться світла, злегка вигинає свій укритий лускою драконоподібних хвіст.

Аналогічно до попереднього прикладу цей переклад є повним зі збереженням образності. Перекладач вміло змальовує оригінальні іменникові образи відповідними засобами цільової мови.

Проаналізуємо наступні дієслівні метафори:

A pleasant smile broke quietly over his lips. – Губи його вигнулися в задоволеній усміщці.

A tolerant smile curled his lips – Губи його вигнулися у поблажливій посміщці.

Наведеним прикладам характерне структурне перетворення із заміною образу, при якому метафоричність була збережена. Дані приклади оригінальної метафори різняться між собою дієслівним образом, однак переклад метафоричної одиниці однаковий в обох випадках.

His curling shaven lips laughed and the edges of his white glittering teeth. – Його вигнуті поголені губи сміялися разом з кінчиками білих блискучих зубів.

У даному прикладі спостерігаємо повний переклад зі збереженням образності.

Laughter seized all his strong wellknit trunk – Усе його дуже, міцно збите тіло трусилося од сміху.

Тут перекладачу довелося перебудувати структуру всього речення із заміною образу, однак вдалося зберегти метафоричність виразу.

Her glazing eyes, staring out of death, to shake and bend my soul. – Її осклілі очі вдивлялися з-за порога смерті, щоб уразити і пригнобити мою душу.

Метафороричність оригінального речення збережена повністю з використанням структурної зміни, а саме додавання, метою якого є конкретизація значення.

The sacred pint alone can unbind the tongue of Dedalus – Священний кухоль, лиш він один може відкрити уста Дедалові.

У цьому прикладі перекладач повністю відтворює метафоричність виразу, замінюючи при цьому частину метафори іншим образом – «unbind the tongue» на «відкрити уста». Однак варто зазначити, що така заміна не впливає на образність та зміст тексту, тому вважаємо такий переклад адекватним.

My twelfth rib is gone. – Моє дванадцяте ребро щезло.

Прослідковуємо повний переклад зі збереженням образності. Зазначимо також, що використання у перекладі слова «щезло» підсилює метафоричність у тексті-перекладі.

Buck Mulligan at once put on a blithe broadly smiling face. – Красень Мулліган одразу оскалився блаженною посмішкою.

У даному прикладі перекладач вдався до заміни образу, що є доцільним з точки зору мовних засобів та особливостей цільової мови. Однак метафоричність збережена.

That phrase the world had remembered – Оцю фразу світ таки запам'ятав.

Цей приклад також відзначається повним перекладом зі збереженням образності. Відмітимо, що дієслівні метафори у перекладі українською мовою у більшості випадків зберігають свою образність, а структурні зміни та заміни образу цілком логічні та ґрунтовні.

Розглянемо переклад прикметникових метафор:

his thoughtful voice said – Озвався його замислений голос

a tolerant smile – поблажлива посмішка

Наведені прикметникові метафори відтворені у мові перекладу з повним збереженням образності.

dancing coins – монетки, що весело там танцювали

the awaking mountains – гори, що прокидалися від сну

Наведеним вище прикладам характерна структурна перебудова виразу із застосуванням підрядного речення. Однак це не впливає на образність метафори.

Fading gold sky. – Тьмяніє золоте небо.

При передачі даної метафори образність збережена. Відмітимо, що перекладач замінює один з елементів прикметникової метафори дієсловом, що зумовлене нормами цільової мови для збереження милозвучності.

He walked in happy warmth – Він ішов, тішачись теплом.

З метою передачі смислу речення перекладач використав структурне перетворення, при якому образність оригіналу не була збережена. Опущення метафори у даному прикладі вважаємо необхідним задля збереження змісту.

a disappointed bridge – несправний міст

У даному випадку перекладач вдається до пояснення значення вислову, замінюючи оригінальний образ. Цей вибір вважаємо вмотивованим, оскільки повний переклад міг би призвести до спотворення загального змісту.

Отож, розглянувши переклад іменникових, дієслівних та прикметникових метафор, зазначимо, що в усіх випадках перекладач намагається зберегти як метафоричність так і зміст виразу, застосовуючи при цьому структурні перетворення та заміни образу. При перекладі прикметникових метафор відбувається найбільше структурних перетворень, замін прикметника іншими частинами мови, розширення виразу через використання підрядного описового речення, або переклад-тлумачення.

Також проаналізуємо переклад різних по структурі метафор.

До простих метафор відносяться метафора-слово та метафора-словосполучення, а до складних – метафора-речення та метафора-текст. Розглянемо спочатку прості метафори та їх переклад.

Ah, poor dogsbody! – Ох, бідолашний ти трудівнику...

У наведеному прикладі прослідковуємо заміну образу, при якому втрачається метафоричність, але ширше і зрозуміліше розкривається зміст. bending in loose laughter – знемагаючи зо сміху

При передачі даної простої метафори перекладач вдається до опущення метафори, зберігаючи зміст виразу.

free thought – вільнодумство

Передача змісту у цьому прикладі є повною, однак через структурне перетворення образність втрачається.

secrets weary of their tyranny – таємниці, які стомилися тримати в собі тягар тиранства

Перекладач вдається до структурного перетворення з розширенням змісту та збереженням образності.

Glorious, pious and immortal memory. – Яка глибока, побожна і вічна пам'ять.

Для цього прикладу характерний переклад з повним збереженням образності та структури.

in all the highest places – на всіх найвищих посадах

У цьому перекладі спостерігаємо повне збереження структури, однак образність втрачена через використання перекладачем мовного відповідника.

До складних метафор відносять метафору-речення та метафору-текст. Розглянемо та проаналізуємо наступні приклади.

What city sent for him? – Яке місто його покликало?

A voice, sweettoned and sustained, called to him from the sea. It called again. – Чийсь голос, мелодійний, тягучий, погукав його з моря. Голос погукав знову.

The words troubled their gaze. – Ці слова насторожили їхній погляд.

Aristotle's phrase formed itself within the gabbled verses and floated out into the studious silence of the library – Арістотелева фраза, яка виникла під акопонемент монотонної декламації вірша, повела в студійну тишу бібліотеки.

Наведені приклади складних метафор перекладені з повним збереженням образності, а також без значних структурних перетворень. Перекладачу вдалося зберегти та передати оригінальність метафор засобами цільової мови.

Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. – Літери і цифри рухалися по сторінці в поважному мавританському танці, вбрані у маскарадні одіння, у химерних шапочках квадратів і кубів.

У даному прикладі прослідковуються незначні структурні зміни, однак вони абсолютно обумовлені нормами української мови та не впливають на рівень образності, тому вважаємо переклад повним.

Barrels bumped in his head: dull porter slopped and churned inside. The bungholes sprang open and a huge dull flood leaked out, flowing together, winding through mudflats all over the level land, a lazy pooling swirl of liquor bearing along wideleaved flowers of its froth. – У голові буцалися барильця: в них плюскався і пінився тьмяний портер.Ураз чопи з барилець вискочили, і ринув із них могутній тьмяний потік, розплився по намуленій рівнині, кружляючи, вируючи, утворюючи калабані, заповнен іхмільним напоєм, несучи широколистіквіткий гопіни.

Переклад цієї метафори вважаємо повним, образність цілком збережена, так само як і структура. Ця метафора є складною і функціонує як один елемент, тому при перекладі важливо зберегти та передати всі структурні та образні частини, що й вдається досягти перекладачу.

Роблячи проміжний висновок, зазначимо, що переклад як простих, так і складних метафор характеризується відносною відповідністю структури оригіналу і перекладу. Варто зауважити, що виникає проблема визначення метафори-речення як простої чи складної. Це стосується найчастіше дієслівних метафор, оскільки дієслово-метафора часто поширює образність на інші члени речення. Так, виражена поєднанням присудка та підмета, метафора вже може відповідати складній структурі, а саме метафорі-реченню, і складатись при цьому з двох слів.

Особливу увагу слід приділити аналізу перекладу номінативних, образних та когнітивних метафор (відповідно до поділу за функціями). Зазначимо, що номінативні метафори служать для називання предметів та явищ, тому часто вираженні іменниками. Більшість таких метафор вже втратили свою образність та оригінальність, увійшли в категорію широковживаних, тому перекладачі найчастіше використовували відповідник. Наприклад:

tablecloth – скатертина

a brow of the cliff – край урвища

heart pocket – нагрудна кишеня

У наступних прикладах перекладач опускає метафоричний елемент, передаючи зміст написаного, що є доцільним у даному випадку:

in the shell of his hands – прикриваючи долонею

wings of his nose – ніс

Перекладач також використовує фразеологічний відповідник, якщо образність метафори неповністю втрачена. Прослідковуємо це у таких прикладах:

new blood – свіжа кров

by… intrigues by…backstairs influence – скрізь інтриги… закулісні підступи

Що стосується образних метафор, їх головною функцією є створення переносних значень і при перекладі ця фігуральність повинна бути збережена, тому складність завдання перекладача підвищується.

and fettered they are lodged in the room of the infinite possibilities they have ousted – … і, скуті ним, вони опинилися там, де досі купчилися видалені їхньою появою незліченні можливості

The fox burying his grandmother under a hollybush.– Це лис ховає під дощем свою упокоєну бабусю.

Across the page the symbols moved in grave morrice, in the mummery of their letters, wearing quaint caps of squares and cubes. – Літери і цифри рухалися по сторінці в поважному мавританському танці, вбрані у маскарадні одіння, у химерних шапочках квадратів і кубів.

We obey them in the grave. A dying scrawl. He took it to heart, pined away. – Ми кормимося їм, коли вони в могилі. Передсмертні закарлючки. Він узяв це до серця і сконав од туги.

Ці метафори приваблюють своєю неординарність та фігуральністю як в оригіналі, так і в перекладі. Перекладачу вдалося передати зміст та метафоричність з повним збереженням образності без значних структурних перетворень.

fed and feeding brains – ті, чиї голови насичені знаннями, і ті, хто ще насичуть

Для передачі цієї метафори перекладач вдається до значного структурного перетворення, але йому вдається зберегти образність.

The boy's blank face asked the blank window. – Хлопець порожнім поглядом утупився в порожній простір вікна.

У цьому прикладі спостерігаємо заміну образу зі збереженням метафоричності. Цей прийом часто використовується при перекладі, оскільки особливості побудови речення англійської та української мов різняться.

Then, suddenly overclouding all his features – Потім, ураз суворо насупившись

Ще один прийом, до якого вдається перекладач – це опущення метафори. Цей метод використовується втому випадку, коли повний переклад є недоцільним, а опущення не спотворює змісту.

На відміну від образних метафор, когнітивна метафора служить способом створення додаткових мовних зв’язків, які позначають ознаки та процеси непредметного світу. Вони часто використовуються для полегшення розуміння образних процесів. У наступних прикладах спостерігаємо повний переклад зі збереженням образності:

Buck Mulligan's voice sang from within the tower. It came nearer up the staircase, calling again. – Співучий голос Красеня Мулліганадо линув із долу вежі. Потім пролунав ближче, зісходів.

The book, fallen, sprawled against the bulge of the orangekeyed chamberpot – Книжка упала і сперлася розгорнена на бокастий нічний горщик жовтогарячого кольору.

Personally I couldn't stomach that idea of a personal God. – Особисто я не спромігся перетравити ідею Бога як особи.

He held the page aslant patiently, bending his senses and his will. – Він терпляче тримав навскоси аркуш, стримуючи себе і свої почуття.

Old England is dying. – Споконвічна Англія гине.

Fresh air helps memory. – Свіже повітря відживляє пам’ять.

У наступному прикладі перекладач також повністю відтворює образність оригінала, однак використовує метод додавання, чим розширює авторську метафору. Зміст та образність при цьому збереженні, а текст-переклад звучить природніше:

A sleepy soft grunt answered. – Сонний голос стиха мугикнув у відповідь.

Структурне перетворення зі збереженням образності також спостерігаємо у подальшому прикладі. Тут цей метод сприяє уникненню калькування, при якому втрачається милозвучність та спотворюється оригінал.

Memories beset his brooding brain. – Його пам’ять обтяжена сумними спогадами.

Ще один прийом, який використовує перекладач, являє собою заміну образу зі збереженням метафоричності. Прослідковуємо його у прикладі нижче:

Stale smoky air hung in the study – У кабінеті стояв затхлий дух тютюнового диму.

У випадках, коли повний переклад неможливий, як і збереження образності, перекладач вдається до опущення метафори. Це спостерігаємо у прикладі нижче:

the boys raised a shout – Зарепетували хлопці

У результаті аналізу встановлено, що основними способами перекладу номінативних метафор є відповідник, який втратив свою метафоричність, або фразеологічний відповідник, або опущення метафори. На відміну від номінативних, образні метафори характеризуються оригінальністю та не мають точного відповідника, тому при перекладі використовуються такі методи як повний переклад, заміна образу, структурне перетворення, при яких перекладач намагається максимально зберегти метафоричність. Варто зауважити, що переклад когнітивних метафор характеризується більшою мірою повним перекладом. Так, можемо зробити висновок, що тенденція до створення когнітивних метафор в обох досліджених мовах досить велика, при чому образи часто збігаються.

Підбиваючи підсумки, слід зауважити, що питання перекладу метафорики все ще відкрите для досліджень. Особливості перекладу метафор, полягають у тому, що внаслідок різної культурної природи, вони по-різному проявляються в мові й становлять своєрідне відхилення від стандартної сполучуваності мовних одиниць і цим створюють труднощі для перекладу, оскільки часто не мають усталених лексичних еквівалентів. Розглянувши різні аспекти перекладу метафоричних утворень за приналежністю до різних класифікацій, робимо висновок, що вперше чергу головним завданням перекладача є зберегти образ, дотримуючись правил і традицій вираження емоційно-оцінної інформації мови перекладу. У багатьох випадках переклад метафоричних одиниць вимагає структурного перетворення, яке полягає як в словесній, так і в граматичній зміні вихідного тексту.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Глінка – кандидат філологічних наук, доцент кафедри теорії, практики та перекладу англійської мови факультету лінгвістики Київського національного технічного університету «КПІ імені Ігоря Сікорського».

Наукові інтереси: лінгвістика тексту, комунікативна лінгвістика, європейська література доби модернізму, питання сучасного перекладознавства.

УДК: 81’253:316. 454. 52

РОЛЬ ІНОЗЕМНИХ МОВ ТА ПЕРЕКЛАДУ В ПРОЦЕСІ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

Руслана ГОНЧАРУК (Рівне, Україна)

В статті автор робить спробу визначити роль знання іноземних мов та перекладу в процесі міжкультурної комунікації. Автор приходить до висновків, що ефективність міжкультурної комунікації залежить, в першу чергу, від загального об’єму знань комунікантів, які включають в себе набір концептуальних структур лінгвістичного, ментального та культурного рівнів.

***Ключові слова**: переклад, міжкультурна комунікація, іноземні мови, аспект, комунікант.*

В статье автор делает попытку определить роль знания иностранных языков в процессе межкультурной коммуникации. Автор приходит к выводам, что эффективность межкультурной коммуникации зависит, в первую очередь, от общего объема знаний, которыми владеют коммуниканты, и которые включают в себя набор концептуальных структур ментального, лингвистического и культурного уровней.

***Ключевые слова**: перевод, межкультурная коммуникация, иностранные языки, аспект, коммуникант.*

In this article the author makes an attempt to define the role of foreign languages in the process of intercultural communication. The author concludes that the effectiveness of cross-cultural communication depends primarily on the total amount of knowledge held by communicants, and which include a set of conceptual structures of mental, linguistic and cultural levels.So, the author notice the fact that, since the translation is practically embodied in real social relationship exchange, one of the important conditions for effective cross-cultural communication is a foreign language proficiency, but also knowledge of foreign culture, understanding representative of foreign cultural environment behavior and mentality also *plays important role in the process of intercultural communication. Regarding the role of the translator in the act of intercultural communication author points out that a good translator is not only able to deliver to the addressee, who does not speak a foreign language, sense of foreign text, but also conveys true information about the concepts of foreign language culture, using the most optimal way of translation.*

Keywords*: translation, interculturalcommunication, foreignlanguages, aspect, communicant.*

Постановка проблеми. Процес глобалізації неухильно вказує на той факт, що формування цілісної культурної картини світу пов'язане, з одного боку, із виникненням нових, до тепер невідомих проблем. Та, з іншого боку, з початком 21 століття людство постало на порозі нової ери, в яку усі обмеження та заборони, подолання яких до тепер видавалося неможливим, на разі вступають у фазу свого розв'язання. Ступінь формування цього феномену залежить від стану індустріалізації та технологізації суспільства, і носить внутрішньо-національний чи міжнародний характер. В концепції М.М. Бахтіна [3] діалог культур породжує необхідність переоцінки міжкультурних контактів та власної культурної ідентичності, базуючись на ідеях міжкультурної толерантності, адекватного сприйняття культурних розбіжностей, що при даних обставинах виступають необхідними передумовами ефективних взаємовідносин між культурами та взаєморозуміння між їх носіями. З цієї точки зору є закономірним **активний** інтерес різних наук до питань адекватного перекладу з однієї мови на іншу та ролі перекладу в процесі міжкультурної комунікації. Саме переклад як проблема міжкультурної комунікації є **предметом** нашого дослідження. **Метою** написання роботи є опис ролі перекладу у просторі міжкультурної комунікації. **Наукова новизна** даного дослідження полягає у переосмисленні специфіки перекладу як феномену міжкультурної комунікації.

Сучасна культура являє собою вільне співіснування різноманітних культурних світів. Тенденція розширення культурних зв'язків між країнами та народами висуває на перший план в дослідженнях фахівців різноманітних наукових сфер проблему міжкультурної комунікації. Дослідження в даній галузі проводились та проводяться як вітчизняними так і зарубіжними науковцями. З точки зору постмодерністської теорії проблеми діалогу культур розглядають Ж.Бодрияр, Ж. Деррида, М. Фуко. Питання теорії міжкультурної комунікації висвітлені у працях Р. Коллінз, Н. Луман, М. Маклюен. Проблема процесу міжкультурних відносин підштовхнуло до розвитку філософсько-культурологічних теорій діалогу культур М.М. Бахтіна, В.С. Біблера, М. Бубера та створення концепцій діалогу культурних світів Г.Г. Померанца, діалогу цивілізацій Г.А. Аванесова та полілогу міжкультурних відносин О.Н. Астафьєва. З точки зору лінгвокультурології процеси міжкультурної комунікації розглядаються у працях Є. Верещагіна, В. Костомарова, А. Швейцера. Проблеми мовноїінтеграції в умовах міжкультурної комунікації знайшли відображення у працях Е. Хол, Д. Вундерліх, Х. Баузінгер, Д. Круше, Й. Болтен. Переклад як лінгвістичний феномен розглядають у своїх працях Я.І. Рецкер, Л.С. Бархударов, В.С. Виноградов, В.В. Коптілов, А.Д. Швейцер, Р. Якобсон, Ж.П. Віне та ін.

З огляду на той факт, що процес комунікації є невід'ємною складовою людського буття, слід заглибитися в поняття даного концепту. «Комунікація – спілкування, зв'язок» [1]. Тобто, це процес, який проходить в повсякденному людському бутті, та при якому виникають і передаються, в результаті спільних дій, думки, ідеї,знання, досвід, переживання. В цьому сенсі комунікація базується на використанні певних мовленнєвих символів, міміки, жестів, письма, образотворчого мистецтва, музики, тощо. При любому процесі комунікації присутній відправник інформації та її отримувач, між якими відбувається процес передачі послання. Ефективність комунікації залежить, в першу чергу, від загального фонду знань комунікантів, який ті накопичили, та який включає в себе сукупність концептуальних структур різних рівнів: лінгвістичного, ментального, культурного. Центром такого фонду знань завжди є національна мова, а переклад як спосіб посередництва виступає засобом не лише для міжмовної, але й для міжкультурної комунікації: при опануванні іноземної мови людина засвоює також нову країну, новий світ та нову культуру. І чим більше спільних знань, досвіду та поглядів мають відправник та отримувач інформації, тим успішнішим буде процес комунікації.

З цієї точки зору комунікація відображає також процес перекладу, оскільки отримувач послання транслює його в процесі декодування з простору відправника у свій власний. Мова, власне, не є гарантією для безперешкодної комунікації, проте вона являється самим прямим комунікативним каналом і, можливо, найважливішим комунікативним інструментом [7, с. 230]. Окрім того, мова віддзеркалює культуру, історію, мову, філософію народу. І часто для успішного опанування іншої мови та міжкультурної комунікації не достатньо лише вивчити слова та структури мови, потрібно добре знати культурний аспект даної мови. Саме це підкреслює С.Г. Тер-Мінасова, зазначаючи, що міжкультурна комунікація передбачає, що перекладач володіє мовою, знаннями культури, знає образ мислення носіїв мови та весь світ мови, що вивчається, тобто традиції як стійкі елементи культури, звичаї та обряди; традиційно – побутову культуру, прийняті норми щоденного спілкування разом із мімічним та пантомімічним кодом, національні картини світу та менталітет, що відображають особливості сприйняття світу, художню культуру, яка відображає культурні традиції етносу та його національний характер [6, с. 27]. Є.М. Верещагін зауважив також, що успішний процес міжкультурної комунікації являє собою «адекватне взаєморозуміння двох учасників комунікативного акту, які належать до різних національних культур» [4, с. 175]. В центрі діалогу культур перебуває не сама культура, головною в ньому є людина. Саме тому, коли йдеться про діалог культур, говорять про спілкування між людьми різних контекстуальних уподобань, які інтерпретують та оцінюють світ згідно власних цінностей та очікують цього від своїх візаві.

Культурні специфічні аспекти мови, які є важливими для міжкультурної комунікації, відіграють також суттєву роль при перекладі. В. Коллєр зазначає, що переклад є способом подолання мовних та культурних бар'єрів. Мовні бар'єри, за його словами, являють собою абсолютні величини, а культурні бар'єри – відносні, проте не менш складні перепони в комунікації [9, с. 26]. В.Н. Коміссаров називає переклад гігантським лінгвістичним експериментом, в ході якого мови співставляються, замінюють одна другу в комунікації завдяки найважливішому лінгвістичному принципу часткової семантичної спільності мовних одиниць та наявності лінгвістичних і культурологічних універсалій [5, с. 5]. Вермер вважає переклад міжкультурним трансфером, який пересаджує елементи однієї культури в іншу [14, с. 34].

Процес перекладу є подібним процесу комунікації. Автор (відправник) пише (кодування) текст (послання), який буде читати (декодування) читач (отримувач). Такий же текст буде читати (декодування) перекладач (отримувач/відправник) та перекладати (кодування) іноземною мовою (середовище/носій), щоб цей текст міг прочитати (декодування) інший читач (отримувач). Таку схему наводить Барбара Деллі Кастеллі [7, с.232]. Як видно із схеми, перекладач відіграє в даному процесі подвійну роль: спочатку він являється отримувачем інформації (послання) як і будь-який інший читач тексту на мові оригіналі. Але декодування цього тексту повинно бути дуже точним, перекладач повинен проаналізувати усі його аспекти та зрозуміти і інтерпретувати усі його переплетіння, оскільки саме перекладач повинен буде згодом стати відправником, який цей текст буде наново кодувати для іншого отримувача іноземною мовою. Окрім того перекладач живе у своєму власному середовищі, від якого він залежить як у фазі кодування так і у фазі декодування. Та перекладач зобов'язаний працювати з текстом з повагою до автора та нового читача.

Розглядаючи питання ролі перекладу в діалозі культур, слід зауважити, що саме від правильно виконаного перекладу залежить відношення між культурами як рівноцінними суб'єктами. Так І.Ю. Марковіна та Ю.А. Сорокін вважають, що розуміння між культурами можливе, проте воно не містить жодних абсолютних кодів, які можна було б використовувати у всіх ситуаціях [2, с. 75]. Проте, якщо комунікація можлива лише в певній мірі, то, як зазначає Ю.А. Сорокін, може виникнути конфліктна ситуація, оскількилюди володіють різноманітним досвідом та належать до різних суспільних прошарків. А комунікація, за словами вченого, є діалог протилежностей, який відбувається головним чином між свідомістю різних індивідів [2, с. 77]. Подібну думку висловлює також і В. Коллер, який зауважує, що існують різні ступені комунікативних взаємозв'язків між вихідними текстами та перекладами. В ідеальному випадку вони можуть бути ототожненими, якщо передані інтерпретації дійсності є ідентичними [10]. Отто Каде розглядає переклад як вид комунікації між людьми, особливістю якої є те, що продуктивна та рецептивна фази перетікають паралельно на двох мовах. Відбувається це під час акту комунікації та означає зміну коду, що на думку вченого і є найважливішою фазою комунікації [8, с. 199]. Під час акту комунікації можуть також виникати помилки як при кодуванні так і при декодуванні інформації, які можуть стати причиною непорозумінь та навіть невдач при перекладі. Також Отто Каде зазначає, що при двомовному спілкуванні суб'єкти не мають жодного спільного коду. І завдання перекладача полягає в комунікативній передачі повідомлення. Під час даного процесу з текстом відбуваються трансформації: текст декодується, потім відбувається зміна коду (перекодування) і в кінці текст реалізується [8, с. 202]. На необхідності володіння спільним кодом для успішного процесу міжкультурної комунікації наголошує також Гартмут Шредер [13]. Про важливу роль, яку для успішної міжкультурної комунікації відіграє знання культури мови перекладу говорить професор Анна Ріску [12]. На її думку, знання культури мають на увазі здатність до успішної співпраці, а переклад тексту означає успішну комунікацію через культурні бар'єри. Необхідність розуміння чужої культури відіграє вирішальну роль, оскільки, на думку Анни Ріску, потрібно бути готовим сприймати культурні проблеми. В цьому плані, як зауважує професор, слід задіяти свідомість людини [12, с. 137]. Отже, з цього витікає і той позитивний вплив, який повинні мати перекладені тексти в іноземній культурі. Хороші переклади повинні будувати мости для кращого розуміння між народами. Саме тому слід звертати увагу при перекладі на ті розбіжності, які існують в різних культурах.

Ще в минулому столітті вченими почав усвідомлюватися той факт, що основні складнощі перекладу та сам процес перекладу визначаються розбіжностями у правилах функціонування та структурах мов, які беруть участь у процесі міжкультурної комунікації. Через те до точності перекладу починають зростати вимоги, оскільки переклад повинен забезпечити передачу інформації до дрібних деталей. Хоча на сьогоднішній день науковці ще не прийшли до спільної думки про роль перекладача в процесі міжкультурної комунікації, їх думки співпадають у питанні, що проблема перекладу не є виключно питанням письмового перекладання іншомовного тексту-першоджерела на мову читача – отримувача інформації. Оскільки перекладаються не лише слова, речення чи тексти. Часто мова може йти саме про культурний аспект перекладу. Тобто, щоб вірно перекласти події та образи, які пов'язані із культурою оригінального тексту, перекладач повинен знати також деталі тієї реальної дійсності. Райс та Вермертому і називають перекладача «мовним посередником». На їх думку, роль «перекладача» має більш вагоме значення, оскільки він є посередником в передачі іншої культури. Окрім того, він повинен працювати креативно [11, с. 7].

Отже, процес перекладу – це не нейтральне представлення певного іноземного іншомовного послання. Оскільки переклад являється практично втіленим в реальний соціальний обмін стосунками, він є до певної міри формою інтервенції, а також можливо і розуміння, взаємного збагачення, а також знаряддям односторонньої асиміляції. В процесі перекладу взаємодіють не лише кілька мов, але й дві чи більше культур, які мають як і спільні риси, так і власну національну специфіку.

Володіння іноземними мовами є важливою умовою для дієвої міжкультурної комунікації, а знання іноземної культури, співчуття та розуміння поведінки та менталітету візаві є необхідною складовою.Задача перекладача полягає не лише в умінні донести смисл іншомовного тексту до адресату, який не володіє іноземною мовою, а й донести до адресата інформацію про концепти іншомовної культури, використовуючи при цьому найоптимальніший спосіб перекладу. Хороший перекладач наряду із знаннями іноземної мови повинен також мати хороший смак та віртуозно володіти мистецтвом слова.

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ВІДОМОСТІ ПРО АВТОРА

Руслана Гончарук – старший викладач кафедри практики німецької та французької мов Рівненського державного гуманітарного університету.

Наукові інтереси: історія художнього перекладу в Україні, перекладацька діяльність Лесі Українки.

УДК81′255.4:821.111

ПАРОДІЙНІСТЬ ДИСКУРСІВ У РОМАНІ ЧАКА ПАЛАНІКА «ПРОКЛЯТІ» ТА ЇЇ ВІДТВОРЕННЯ У ПЕРЕКЛАДАХ

Світлана ДАНИЛІНА (Київ, Україна)

У статті розглядається пародійність роману Чака Паланіка «Прооклятi», що ґрунтується на обігруванні функціональних рис дискурсів екологічно-свідомого способу життя,консюмеризму, гламуру і політкоректності, тадосліджуються шляхи досягнення пародійного ефекту в першотворі. Аналізуються відповідні лексико-стилістичні засоби оригіналу і специфіка їхнього комунікативного впливу. Запропоновано висновки щодоперекладацькихприйомів, які слушнозастосовувати для функціонально адекватного відтвореннякомунікативногоефекту в перекладах роману українською і російськоюмовами.

***Ключові слова**: пародія, Паланік, авторська інтенція, комунікативний вплив, перекладацькі трансформації, функціонально адекватний переклад.*

В статье рассматривается пародийность романа Чака Паланика «Прооклятые», в основе которой обыгрывание функциональных особенностей дискурсов экологического образа жизни, консьюмеризма, гламура и политкорректности. Исследуются пути достижения пародийного эффекта в оригинале. Анализируются соответствующие лексико-стилстические средства романа и специфика их коммуникативного влияния. Сделаны выводы о переводческих приемах, которые целесообразно использовать для функционально адекватного воспроизведения прагмастилистического эффекта в украинском и русском переводах произведения.

***Ключевые слова**: пародия, Паланик, авторская интенция, коммуникативный эффект, переводческие трансформации, функциональноадекватный перевод.*

Guided by the findings of literary translation studies the article examines certain constituents of the parodic nature of ChuckPalahniuk's novel "Damned", which isbased on parodying the functional features of ecologically friendly way of life, consumerism, glamour and political correctness discourses. The contrastivity of lexico-stylistic resources, choruses, and clichés are singled out as the ways of achieving parodic effect in the source language. The communicative function of the linguistic means and stylistic techniques that the author intended to achieve should be faithfully rendered in the TL, therefore the article deals with the translation methods employed to make the target text functionally adequate. Descriptive translation appears to be relevant to reproduce the green lifestyle clichés. The politically correct 'choruses' characteristic of the main heroine's mum's idiolect should be rendered through cultural equivalents which would convey the indifference she demonstrates towards her daughter. In the case of the contrastivity of lexico-stylistic means, the transformation of substitution and omission should be used with care aiming at reproducing in the target text the main images available in the original. The prospects are broad for further research into Chuck Palahniuk's work through the prism of translation studies methodology, as the practical findings of such investigations can be helpful for the translators of Palahniuk's latest novels planned to be published in Ukraine.

***Key words:** parody, Palahniuk, author's intent, communicative effect, functionally adequate translation, translation transformations.*

Романи сучасного американського письменника Чака Паланіка, які вирізняються неконвенційними сюжетами, маргінальними героями з непростим ставленням до світу, мінімалістичнимідіостилем, характерними іронією і пародією, представляють непросте завдання для перекладача. Оскільки пародійну домінанту можна вважати одним з дискурсотвірних чинників прози Паланіка, дослідження пародійної інтонації автора в ракурсі перекладу є актуальним дляїї адекватного відтворення у друготексті. Метою цієї статті є розглянути способи створення пародійності у романі "Прокляті" і дослідити шляхи її відтворення у перекладах твору українською та російською мовами.

Матеріалом дослідження слугує роман Чака Паланіка "Прокляті" в оригіналі та перекладах українською та російською мовами. Завданням дослідження є з'ясувати і порівняти перекладацькі стратегії щодо передачі авторської інтенції у перекладах роману українською та російською мовами та визначити, які з них виявляються найбільш вдалими. Оскільки об'єкт нашого дослідження належить водночас до галузей перекладознавства і літературознавства, у нашій статті ми керуємося, передусім, методологією літературознавчого (або ж літературно-художнього) напрямку у перекладознавстві, залучаючи метод лінгво-перекладацького дослідження (трансформаційний, контекстуальний, компонентний, структурно-семантичний аналіз, дескриптивний, порівняльно-зіставний методи).

Нетрадиційний сюжет роману «Прокляті» характерний для творчого підходу Чака Паланіка. В основі твору – роздуми мертвої тринадцятирічної дівчинки, до яких вона вдається у пеклі. Незважаючи на невеселу тематику, стиль оповіді головної героїні Медісон Спенсер, а також фірмові «рефрени» Паланіка, що зустрічаються у тексті з певною регулярністю, часто викликають у читача посмішку. Своєю гумористичністю роман завдячує, насамперед, тонкому почуттю гумору, який відчувається в ідіолекті Медісон, а також самій побудові, тематиці та алюзивності роману, однією з головних рис якого є його пародійне підґрунтя, що його пояснює сам автор у численних інтерв'ю [3; 5; 6].

Прикметною рисою пародійності, характерною саме для цього роману, є обігрування характерних для певного дискурсу *функціональних* рис, наприклад, клішованості, повторюванні певних формулювань, ненатуральності тощо. Техніка досягнення пародійної тональності оповіді ґрунтується на контрастності на стильовому рівні, коли обігрується несумісність лексико-стилістичних засобів і контексту їхнього вживання.

Наскрізним прийомом у романі «Прокляті» виступає застосування кліше та формулювань, звичних для дискурсу консюмеризму, ґламуру, екологічно-свідомого способу життя, що їх головна героїня використовує у будь-яких ситуаціях (як у своєму реальному житті, так і у пекельній дійсності). Контрастність ненатуральності фраз і щоденності ситуацій з життя людей створює комічний ефект, який прослідковується впродовж всього тексту. Зауважимо, що у словах Медісон – на відміну від її батьків, для яких шаблонні вирази ґламуру і політкоректності є невід'ємною рисою мовлення, відчувається іронія, наприклад:

"<…>Other girls learned to recite the Ten Commandments. I learned to reduce my ***carbon footprint****. In our Aboriginal Skills workshop, in Fiji, we used* ***certified organically grown, sustainably harvested fair-trade*** *palm fronds to weave these crappy wallets that everybody threw away"* [4, с. 18].

У репліці Медісон зустрічаємо популярні сьогодні сталі вирази *carbon footprint, organically grown, sustainably harvested, fair trade,* характерні для дискурсу економічно обґрунтованогоі здорового способу життя. Оскільки такі концепції, знані у західних країнах, не є настільки ж популярними і розповсюдженими в Україні та Росії, то – хоча для них вже існують стандартні варіанти перекладу, для їхнього достовірного і зрозумілого відтворення перекладачеві доводиться залучити описовий переклад: *«Інші дівчатка вивчали Закон Божий – я навчалася* ***зменшувати екологічні наслідки свого життя****. На заняттях із «навичок аборигенів» ми використовували* ***сертифіковані, вирощені за допомогою органічного добрива, зібрані в такій кількості, щоб не порушувати екосистему, придбані на паритетній основі*** *пальмові гілки – щоб робити з них жалюгідні гаманці, які потім усі викидали геть»* [1, с. 24]. – Для поняття *carbonfootprint* в українській вже є сталий еквівалент «вуглецевий слід», втім, на прагматичному рівні їх навряд чи можна вважати повноцінними альтернативами. Тому цілком виправдано в українському варіанті залучений більш зрозумілий для читача описовий переклад, який водночас зберігає стандартизованість та ідіоматичність вихідного тексту (ВТ). *"Organically grown"* передається через трансформацію конкретизації *«за допомогою органічного добрива»,* що звучить більш природно ніж *«органічно вирощені».* Вираз *"sustainably harvested"* описує реалію, невідому у нашій культурі, коли процес вирощення лісів регулюється спеціальними правилами, що забезпечують оптимальний баланс їхнього використання і відновлення, а ліси, які відповідають нормам, отримують спеціальний сертифікат. Тут також описовий переклад видається найкращим варіантом. *Fair trade* – тенденція закупівлі товарів з країн, що розвиваються, за оптимальними для виробників цінами, щоб забезпечувати не лише мінімальний прибуток, а і покращення соціальних стандартів, тому альтернативним варіантом міг би бути «*придбані за оптимальною ціною пальмові гілки*».

«Обычные девочки учили наизусть десять заповедей, а я – как сокращать свой ***углеродный след****. В мастерской по обучению ремеслам аборигенов Фиджи (я не шучу) мы плели из* ***сертифицированных, выращенных без удобрений, собранных без вреда для окружающей среды****, а также* ***проданных по справедливым ценам*** *пальмовых волокон дешевые сувенирные бумажники, которые все равно потом выбрасывались»* [2, с. 28] – у російському перекладі замість не дуже зрозумілого «углеродного следа» можна було б залучити описовий переклад«сокращать негативное влияние моей жизни на окружающуюсреду», що звучав би більш «бюрократично», у виразі «выращенных без удобрений» не вистачає модного зараз прикметника *«органический»* (наприклад, «выращенных на органических удобрениях»), фраза «собранных без вреда для окружающей среды» – хоча і не дуже точно передає смисл оригіналу, є прийнятною з точки зору передачі загальної ідеї та запобігання надлишкової розлогості у перекладі. Водночас, треба визнати, що російський текст звучить менш виразно за оригінал через недостатню «заформульованість» російськомовних еквівалентів, що видаються радше просто розмовним описом понять, про які йдеться у ВТ. Зауважимо також, що з неясних причин Катерина Мартинкевич додає у цільовому тексті (ЦТ) коментар «я не шучу», якого не було в оригіналі, замінює «пальмове листя» на «пальмовые волокна», що деформує уявлення про вигляд гаманців, а також експліцитно виражає почуття оповідачки «*все равно* выбрасывались», чого не було у ВТ. Звичайно, емоційний стан Медісон легко зрозуміти, але нам видається, що стриманість у вираженні почуттів – притаманна героїні риса, тому читач має їх зрозуміти сам, без додаткових підказок, просто у результаті детального опису ситуації.

Одним з численних прийомів, що їх залучає Паланік, аби познущатися з ґламурного стилю життя є обігрування його атрибутів (відомих марок одягу, взуття, косметики, годинників тощо) у контексті того, наскільки успішно вони склали тест на витривалість у пекельних умовах. Антоніна Івахненко вдається до доместикації численних власних назв марок, моделей, журналів тощо. Показовим для її стилю можна назвати такий приклад: *"DoNOTdiewhilewearingcheapshoes. <…> anything plastic melts, and you don't want to walk barefoot over broken glass for the rest of eternity. When it comes your time, when the proverbial bell tolls for thee, seriously consider wearing a basic low-heel Bass Weejun penny loafer in a dark color that won't show dirt"* [4, c.11].

«<…>не треба вмирати, маючи на ногах дешеві туфлі. <…>пластик розчиняється при достатньо низькій температурі, а вам навряд чи хочеться цілу вічність ходити босоніж по битому склу. Коли ваш час прийде,коли славнозвісні дзвони продзвонять і по вас, серйозно замислитесь над тим, щоб взути класичні шкільні туфлі, темні (щоб не було видно бруду) і на низьких підборах, хоча б «Басс Віджинс» [1, с. 17]. Перекладачка вдало включає до ЦТ описовий переклад знаної в Америці моделі "pennyloafer" – мокасинів на низькому підборі з характерними прорізями на передній частині черевика. Хоча в українському і російському модному дискурсі вживається також транскрибована назва «лофер» або ж «лоуфер», перекладачка, напевне, вирішила, що не всі читачі зможуть уявити, про яке взуття йдеться. Марку черевиків транслітеровано. На нашу думку, тактика одомашнення назв, яку обрала А.Івахненко, не має очевидних вад на противагу можливому збереженню у друготексті марок і назв в оригінальному написанні, адже читачі, які з ними знайомі, легко догадаються, про що йдеться. Для читачів не настільки обізнаних з модними трендами

авторська інтенція буде цілком зрозуміла з контексту. Варто відзначити також трансформацію додавання «*пластик розчиняється* (мабуть, все-таки «плавиться») ***при достатньо низькій температурі»:*** інформація, яка не виражається явно, а лише розуміється у ВТ, додає природності звучання українському тексту. Алюзія на рядки Джона Донна і назву роману Ернеста Гемінґвея демонструє начитаність дівчинки і «літературоцентричність» її мовлення. Медісон, взагалі, дуже часто пригадує літературних персонажів та кіногероїв, замислюється над рисами їхніх характерів, порівнює з ними своїх друзів.

«<…> не вздумайте умирать в дешевой обуви. <…> Все пластмассовое плавится. Так что если не хотите остаток вечности шлепать по битому стеклу босиком, когда по вас зазвонит пресловутый колокол, серьезно подумайте, не надеть ли мокасины. Желательно темные, чтобы не было видно грязи» [2, с. 20]. Російська перекладачка вдається до тієї ж тактики транскрибування марок і назв, хоча у цьому прикладі у ЦТ наявна трансформація вилучення. Напевне, К.Мартинкевич вважала, що власна назва лоферів нічого не скаже російськомовній аудиторії, і крім того, не є суттєво важливою з точки зору прагматичної складової. Все ж таки, інтонацію Медісон, яка надає читачам чіткі рекомендації щодо марок, фасонів і кольорів, у перекладі частково загублено. Зазначимо також, що просторічний вираз «шлепать по стеклу» не видається характерним для розвиненого, лексично багатого мовлення дівчинки, яке, навпаки, тяжіє до наукоподібних, «непростих» слів. Назагал, російський переклад у цьому випадку звучить коротше за оригінал, наявна граматична трансформація членування речень.

Цікавим у цьому ж контексті є приклад трансформації додавання, яка підкреслює стилістичні риси, що з них глузує автор. Фразу "*youcansmellherdime-storeperfumelikeamixed-fruitflavorofchewinggumorinstantgrapedrink"* [4, с. 14] українською відтворено як *«сильний сморід <…> не здатен подолати аромату її дешевих парфумів, схожого на аромат фруктів, «ідентичного натуральному», чи запаху розчинного напою «виноград»* [1, с.21]. Хоча словосполучення «ідентичний натуральному» відсутнє в оригіналі, воно видається органічним для акцентування глузливих намірів ВТ. Зазначимо, що на відтворення реалії "*dime-store perfume"* (буквально «парфум з магазина «Все по 10 центів») перекладачка залучила прийом смислового розвитку «дешевий парфум».

Російський переклад *«я слышу аромат ее духов из магазина «Всё за доллар», похожие на фруктовый запах жевательной резинки или шипучки»* [2, с. 25], бодай не такий виразний, як український варіант, змістовно ближчий до оригіналу. Знайдені вдалий відповідник для відтворення реалії – назви магазину і влучна конкретизація «шипучка», хоча чомусь опущене означення «*виноградной* (шипучки)».

Уособленням дискурсуполіткоректності у романі виступає мати Медісон, кінозірка і світська левиця, яка всиновлює на свята, а потім здає назад до притулків дітей з неблагополучних країн, підбирає стрічки благодійних організацій у залежності від кольору вбрання, посилає доньку до екологічно свідомого табору, пересуваючись на реактивному літаку, тощо. Фрази мами Медісон виступають у романі іронічними «приспівами», коли дівчинка уявляє, як би мама прокоментувала ту чи іншу ситуацію, з якою вона стикається у пеклі. Всі вони звучать у одному, політкоректному, «ключі», і хоча для створення функціонально адекватного ЦТ достатньо вдатися до тактики буквального перекладу, у деяких випадках, коли у першотексті наявні кліше або ж характерні саме для ідіолекту героїні вирази, у друготексті необхідно знайти їхній культурний відповідник.

Наприклад, для фрази "*As my mom would say, "Madison, you're dead... now, stop being so **needy**"* [4, с. 46] слово *needy* виділено іншим шрифтом, аби підкреслити, що воно несе специфічне для жінки навантаження або ж часто нею використовується. Медісон уявляє таку фразу в ситуації, коли вона хоче побалакати з новими друзями про зв'язок між смертю і почуттям провини, що має виникнути у померлого. Однак, друзі мовчать, ніхто не торкається цієї теми, отже й Медісон не починає розмову.

А.Івахненко вдається до трансформації заміни та підбирає для українського тексту вдалий культурний відповідник, який – за своєю затертою клішованістю та незрозумілістю –

цілком пасує до ідіолекту героїні: *«Мама сказала б: «Медісон, ти вже мертва… Тож припини бути такою емоційно залежною*» [1, с. 56].

У російському перекладі також застосована трансформація заміни на ситуативний відповідник: *«Мэдисон, ты же покойница... Вечно ты чего-то ждешь от других»* [2, с. 63]. Втім, такий переклад звучить надто «рівно», у ньому не відчувається властивого мовленню героїні колориту. Альтернативним був биваріант з описовим перекладом, що, звичайно, подовжує фразу, але може бути виправданий з точки зору збереження прагматичного рівня еквівалентності: *«Мэдисон, ты ведь умерла… Перестань демонстрировать повышенную потребность во внимании».*

З наведених вище прикладів випливає, що у випадках пародії, що ґрунтується на функціональних особливостях певних дискурсів, часто для знаходження функціональних еквівалентів необхідно залучати перекладацькі трансформації, передусім, заміни і додавання, які надають ЦТ природного звучання і допомагають створенню адекватного прагмастилістичного ефекту. У випадках, коли у ВТ вживаються сталі вирази на позначення певних реалій, що не існують у цільовій культурі, процедурою вибору має стати описовий переклад зі збереженням функціональних рис, наявних у першотексті. Для передачі характерних рис мовлення героїв, що мають специфічні конотації у тексті роману, за принципом функціональної адекватності залучаються культурні або ситуативні еквіваленти. Як у будь-якому випадку відходження від буквального перекладу, у відтворенні пародії, що базується на функціональних рисах дискурсів, перекладачеві потрібно керуватися принципами прагмастилістичної відповідності елементів ЦТ стилістиці оригіналу та уникати уведення до тексту чужерідних компонентів.

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ВІДОМОСТІ ПРО АВТОРА

Світлана Даниліна – кандидат філологічних наук, асистент кафедри іноземних мов історичного та філософського факультетів Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: переклад художнього тексту, культурні аспекти перекладу, інтертекстуальність і пародія.

УДК81'25 =112.2 : 811.161.2

ПРИНЦИП НЕЛІНІЙНОСТІ У СИНЕРГЕТИЦІ ПЕРЕКЛАДУ

Маргарита ДОРОФЄЄВА (Київ, Україна)

У пропонованій статті досліджується категорія нелінійності у перекладі спеціальних текстів крізь призму синергетики.. На матеріалі порівняльно-перекладацького аналізу німецькомовного оригіналу, перекладу-еталону та множинних перекладів спеціального релігійного тексту українською мовою виокремлюються типи нелінійних біфуркаційних ситуацій. Встановлюються особливості об'єктивного та суб'єктивного проходження точок біфуркації з боку суб'єкта перекладу, а також вплив обох типів біфуркаційних ситуацій на результат перекладу.

Ключові слова: *синергетика перекладу, нелінійність, об'єктивна біфуркаційна ситуація, суб'єктивна біфуркаційна ситуація, точка біфуркації, спеціальний переклад.*

В предлагаемой статье исследуется категория нелинейности в переводе специальных текстов с точки зрения синергетики. На материале сравнительно-переводческого анализа немецкоязычного оригинала, перевода-эталона и множественных переводов специального религиозного текста на украинский язык выделены типы нелинейных бифуркационных ситуаций. Устанавливаются особенности объективного и субъективного прохождения точек бифуркации субъектом перевода, а также влияние обоих типов бифуркационных ситуаций на результат перевода.

Ключевые слова: *синергетика перевода, нелинейность, объективная бифуркационная ситуация, субъективная бифуркационная ситуация, точка бифуркации, специальный перевод.*

This paper is devoted to the category of non-linearity in the field of specialized translation synergetics. By applying the comparative translation analysis of the German religious source text, its standard translation and multiple translations into Ukrainian the types of the non-linear bifurcation situations are pointed out. Objective bifurcation situations involve the non-linear relations between source and target texts on the lexical, grammatical, syntactic and textuallevels.The non-linear relations between the source text and reality on the special discourse level are also included to the objective bifurcation situations' sphere.

Subjective bifurcation situations include the non-linear relations between the source text and the mind structure of translator. The peculiarities of the translator's objective and subjective passing the bifurcation points as well as the influence of both bifurcation situations on the translation result are determined. Translator's mistakes by passing the objective bifurcation points break the whole translation dominant of the source text and as a result deform the cross-cultural special communication. The subjective bifurcation situations cause the multiplicity of specialized translations, as they don't break the translation dominant.

Key words: *translation synergetics, non-linearity, objective bifurcation situation, subjective bifurcation situation, bifurcation point, specialized translation.*

Одну з необхідних і достатніх умов Становлення будь-яких систем самоорганізації, у тому числі системи трансляції спеціальних текстів, складає нелінійність перекладу. Принцип нелінійності належить до основоположних законів самоорганізації перекладу, який може пояснити перебіг трансляційного процесу. Саме нелінійність поряд з принципами нестійкості та незамкненості формує теоретичні засади для створення методології синергетикиперекладу.

Зважаючи на лакунарність синергетичних досліджень у вітчизняному перекладознавстві, застосування категорій лінійності/нелінійностіуявляється **актуальним** в контексті розробки методологіїсинергетикиякв межах загальної транслятології, так і для спеціальних теорій перекладу.

У пропонованій роботі ставиться ***завдання***розглянути категорію нелінійності крізь призму синергетикиперекладу. Виконання цього завдання дозволить досягнути ***мети*** дослідження – окреслити шляхи оптимального проходження точок біфуркації під час виконання перекладу спеціальних текстів для підвищення якості спеціального перекладу.

Об'єктом дослідження були обрані нелінійні комунікативні ситуації (точки біфуркації) у перекладі спеціального тексту.

Предмет розвідки становлять особливості перекладацького проходження точок біфуркації у спеціальному перекладі та їхній вплив на результат перекладу.

Матеріал дослідження формують фрагмент німецькомовного спеціального тексту релігійного дискурсу, його переклад-еталон та множинні переклади українською мовою, виконані студентами Інституту філології Київського національного університету імені Тараса Шевченка.

Спочатку розглянемо розуміння поняття «нелінійність» у опозиції до поняття «лінійність». За даними Сучасного філософського словника [5, с. 448], лінійність та нелінійність становлять характеристики динаміки певних процесів, які використовуються класичними (лінійними) та некласичними (нелінійними) науками. З одного боку, лінійність асоціюється із єдиною спрямованістю процесу або явища, тобто безальтернативною реалізацією деякої сутності, цілі або структури. Лінійність стає можливою за наявності конкретних умов: 1) рушійною силою лінійного розвитку визнається єдиний початок, субстанція, однорідна реальність; 2) названий початок приймається за універсальну систему відліку; 3) досліджуваний елемент системи співвідноситься з іншими елементами за принципами «ціле-частина», «причина-наслідок»; 4) еволюція системи розглядається лише в ракурсі ускладнення організації досліджуваного об'єкта на шляху до поставленої мети; 5) фактори вищого порядку, а також випадкові фактори не мають суттєвого впливу на структуру об'єкта і напрям його розвитку; 6) для лінійних об'єктів можливий лише редукціоністський опис стану замкненої системи, який матиме матеріальний або телеологічний характер.

З іншого боку, нелінійність ототожнюється з можливістю багатоваріантного розвитку системного об'єкта, що відбувається через такі передумови: 1) система (об'єкт, процес) відзначається гетерогенністю та поліморфністю; 2) для нелінійних об'єктів неможливо застосувати універсальну систему відліку; 3) відношення між елементами системи становить динамічне співіснування, де частина може брати на себе функції цілого, а ролі частин можуть змінюватись; 4) еволюція системи розглядається як пошук з боку системного об'єкта адекватних відповідей на виклики середовища. В ході еволюційного процесу можливі зміни цілей системи, суттєва модифікація її структури, інтеграція та кооперація з іншими системами. Спрямованість розвитку нелінійного об'єкта виявляється не у вигляді низки жорстких причинно-наслідкових зв'язків, а як результат перетину різних подієвих потоків (факторів впливу), які підсилюють або нейтралізують один одного. Крім того, в процесі обміну інформацією між системою та середовищем відсутні будь-які обмеження, тобто в залежності від контексту значущі елементи можуть перетворитись на незначущі, а випадкові фактори впливу навпаки, можуть набути статус визначальних, що приводить до кардинальної зміни самого системного об'єкта.

Адекватний опис нелінійної системи можливий лише у формі комплексного представлення системного об'єкта, тобто сукупності окремих релевантних характеристик, які тематизують різні сторони досліджуваного явища. В.Г. Буданов пов'язує опозицію «лінійності-нелінійності» з так званим «принципом суперпозиції». Він визначається за формулою: сума рішень є рішення. Інакше кажучи, результат сумарного впливу на систему складає суму результатів, тобто лінійний відгук системи, який *прямо пропорційний впливу* на неї [1, с. 53]. Учений підкреслює, що принцип суперпозиції становить основну властивість усіх лінійних систем.

У свою чергу, нелінійність є порушенням принципу суперпозиції у межах деякого явища: результат суми впливів на систему не дорівнює сумі результатів цих впливів. Для поняття нелінійності діє формула: результат суми причин ≠ сумі результатів причин [там само, с. 54].

Перспективність застосування категорій лінійності-нелінійності у синергетиці перекладу стосується декількох аспектів. По-перше, сутність наведених категорій відбиває традиційні проблемиперекладознавства і загального мовознавства, серед яких взаємодія мови та мислення, лінійність мовлення (тексту) та нелінійність думки, множинність перекладів, варіабельність перекладацьких рішень та її межі, наукове обґрунтування результатів перекладу, критерії оцінки якості перекладу, прогнозування та мінімізація трансляційних помилок, особливо у спеціальному перекладі.

По-друге, визначальні ознаки лінійних та нелінійних систем цілком відповідають об'єктам дослідження трьох типів наукової раціональності, запропонованих академіком В.С.Стьопіним [див. 6, с. 316-327].

Так, лінійні системи відповідають класичному типу наукової раціональності. Якщо здійснити кореляцію між типом наукової раціональності та об'єктами й засобами дослідження у теорії перекладу, можна встановити, що тексти оригіналу й перекладу поза контекстом, замкнені лише на змісті й формі, становлять приклад лінійного об'єкта дослідження класичного типу. Такі лінійні мікросистеми традиційно формують об'єкт розвідок в галузі лінгвістичного перекладознавства та контрастивної лінгвістики.

Нелінійні системи, а саме – тексти оригіналу й перекладу у глобальному контексті дискурсу, історії та культури стають об'єктами дослідження некласичного і постнекласичного типів наукового пізнання відповідно. Нелінійні макросистеми оригіналу й перекладу складають об'єкти дослідження насамперед синергетики перекладу, прагматики перекладу, когнітивно-діяльнісної теорії перекладу, соціології та етики перекладу, герменевтики, феноменології та деконструкції в художньому перекладі, жанрових теорій перекладу, а також теорії фахової міжкультурної комунікації.

По-третє, нелінійність поряд із відкритістю, нестійкістю та дисипацією належить до іманентних властивостей систем самоорганізації, до яких входить і переклад. Переклад у синергетичному розумінні практично містить всі ознаки нелінійного системного об'єкта, наведені вище: (1) гетерогенність, тобто наявність двох рівнів самоорганізації; (2) відсутність єдиної точки відліку під час оцінки перекладу; (3) обмін інформацією з навколишнім середовищем на всіх етапах перекладацького процесу; (4) можливість заміни структури і деяких частин змісту тексту, зміна функції перекладу (мети міжкультурної комунікації), заміна типу цільової аудиторії відповідно до вимог замовника перекладу. Зрештою, сам процес перекладу становить нелінійний феномен, оскільки охоплює щонайменше три різні напрями: а) зв'язок з об'єктом перекладу (оригіналом); б) зв'язок зі структурою мислення суб'єкта перекладу; в) зв'язок об'єкта перекладу з навколишньою дійсністю. Така різновекторність перекладацького процесу стає передумовою для Становлення системи, тобто її переходу від фази Буття до креативного хаосу і знову до порядку.

На думку Л.С. Піхтовнікової, нелінійність системи є необхідною умовою для її самоорганізації. Дослідниця підкреслює, що малі зміни параметрів у лінійних системах зумовлюють незначні відхилення в їхньому стані, у той час, як навіть дрібні зміни параметрів викликають значні трансформації устрою та поведінки нелінійних систем. Такі відхилення накопичуються в системі та приводять її до нестійкого стану, тобто у точку біфуркації, де відбувається вибір одного із подальших шляхів розвитку системи [4, с. 320-321].

Розглянемо приклади проходження точок біфуркації на матеріалі першого фрагмента катехизи архієпископа Відня, кардинала Крістофа Шьонборна „Die beste der Welten?“ [7] та варіантів його перекладу українською мовою, серед яких опублікований переклад О.Конкевича (переклад-еталон) [8] та множинні переклади студентів-магістрів Інституту філології Київського національного університету імені Тараса Шевченка (див. фрагмент оригіналу 1 [7, S. 101] та варіант перекладу 1.1):

*1. **Die beste** der Welten?* *Beginnen wir mit einem der häufigsten **Einwände** gegen den Schöpfer und seinen Plan, seine Lenkung und **Vorsehung:** «Warum hat Gott nicht eine so vollkommene Welt erschaffen, dass es darin nichts Böses geben könnte?»**(KKK 310).**Ein Missverständnis ist weit verbreitet. Es geht von **der Annahme** aus, wenn Gott diese Welt geschaffen hat, könne er sie nur völlig perfekt geschaffen haben. Dann **scheint** jeder Mangel, der festgestellt wird, gegen einen vernünftigen Schöpfer und seinen Plan **zu sprechen**.*	*.**Найкраща***серед світів?* *Почнімо з найчастішого **протиріччя*** відносно Творця і його плану, управлінню і **пророцтву***: “ Чому Бог не створив такий ідеальний світ, в якому б не могло існувати нічого злого?“**(?)***. Така омана є дуже поширеною. Вона випливає з **підтвердження***, якби Бог створив цей світ, він не міг його зробити повністю ідеальним. **Тоді з’являється*** недолік, який **дозволяє*** говорити проти розсудливого Творця і його інтелігентного плану.*

Прокоментуємо наведений варіант перекладу 1.1. з погляду синергетики, використовуючи категорійно-поняттєвий апарат синергетичного напряму досліджень. У наведеному фрагменті оригіналу та варіанті його перекладу жирним шрифтом та зіркою відмічені точки біфуркації перекладача, які негативно вплинули на результат перекладу. Згідно із типологією біфуркаційних комунікативних ситуацій О.І.Милостивої, під час перекладу виникають об’єктивні та суб’єктивні біфуркаційніситуації [2, с. 73].

Об’єктивні біфуркаційніситуації пов’язані з системним, жорстко детермінованим вибором рішення з боку перекладача, причому хибне проходження такої точки біфуркації призводить до грубої перекладацької помилки. Як правило, такі біфуркаційні ситуації стосуються першого нелінійного відношення між оригіналом і перекладом, тобто міжмовного зв’язку між об’єктом перекладу і перекладним текстом. Відповідно до типології О.І.Милостивої, до об’єктивного типу біфуркаційних ситуацій належать: 1) вибір еквівалентного значення лексеми-полісеманта; 2) вибір варіантного словникового відповідника; 3) вибір контекстуального еквівалента з використанням трансформацій [2, с. 74-75].

Наведений варіант перекладу демонструє кілька випадків об’єктивних біфуркаційних ситуацій, які негативно вплинули на результат перекладу, знизивши його якість. Так, у перекладі заголовка перекладач припускається грубої семантичної помилки, буквально відтворюючи українською мовою узгоджений з німецьким іменником жіночого роду*die Welt*прикметник *die beste*: ***die beste** der Welten?* – ***Найкраща*** серед світів?* Очевидно, перекладач відтворив заголовок на формально-семантичному рівні міжмовних еквівалентів, не помітивши неузгодження на граматичному рівні цільової мови.

У наступному реченні спостерігаємо невірний вибір лексичного значення для відтворення іменника ***der Einwand*** – ***протиріччя****. За даними Великого німецько-українського словника В. Мюллера, еквівалент згаданої одиниці становить лексема *заперечення* [3, с. 197]. Можна припустити, що перекладач скористався спочатку багатомовним онлайн-словником Multitran для німецько-російського напряму перекладу, і знайшов російський еквівалент «возражение». Потім виконавець, очевидно, послуговується комп'ютерним перекладачем Google, обираючи невірне значення із переліку російсько-українського перекладу лексеми *возражение*: *заперечення; протиріччя* [translate.google.com]. Таким чином, у перекладі викривлюється семантична інформація оригіналу через хибне проходження точки біфуркації.

У тому ж самому реченні встановлюємо ще одну перекладацьку помилку на об'єктивному рівні біфуркаційної комунікативної ситуації: невірне відтворення лексеми ***die Vorsehung – пророцтво*.***Якби перекладач скористався, до прикладу, Великим німецько-українським словником, у цьому лексикографічному джерелі він міг би знайти еквівалент даної одиниці перекладу: *die Vorsehung – провидіння* [3, с. 683]. Очевидно, виконавець поклався на свою мовну компетенцію, яка, на жаль, виявилась недостатньою для проходження цієї точки біфуркації.

Наступний випадок стосується вилучення важливої комунікативно-прагматичної інформації оригіналу із перекладу: (ККК 310). Оскільки об'єктом перекладу виступає релігійний текст, перекладачу не слід забувати про об'єктивні вимоги фахового релігійного дискурсу, які висуваються до перекладу текстів такого жанру. Так, основною вимогою вихідного та цільового релігійного дискурсу, та відповідно спеціального перекладу, стає наведення джерел цитування оригінальних цитат у релігійних текстах.

Саме таке посилання на джерело присутнє в тексті оригіналу – ***ККК 310***, що мало б відтворюватись у перекладі як *Катехизм католицької церкви, с. 310*, або *ККЦ 310.* На жаль, перекладач не звернув уваги на згадане посилання, і вилучив його із перекладу, тим самим порушуючи прагматичну еквівалентність перекладного тексту. Таку біфуркаційну ситуацію можна визначити як відношення оригіналу із навколишньою дійсністю, тобто вимогами дискурсу.

Наступна точка біфуркації з негативним результатом проходження включає хибне відтворення одиниці ***die Annahme – підтвердження*.*** Очевидно, перекладач, так само, як і у випадку з відтворенням одиниці *die Vorsehung*, невірно обирає еквівалент лексеми, покладаючись на свою мовну компетенцію. Утім, дані Великого німецько-українського словника В.Мюллера надають інший еквівалент – *припущення* [3, с. 48].

Зрештою, останній випадок хибного проходження точки біфуркації стосується передачі граматичної конструкції вихідної мови *scheinen + zu + Infinitiv*: *Dann* ***scheint*** *jeder Mangel, der festgestellt wird, gegen einen vernünftigen Schöpfer und seinen Plan* ***zu sprechen – Тоді з'являється**** *недолік, який* ***дозволяє**** *говорити проти розсудливого Творця і його інтелігентного плану.*Даний приклад свідчить про нерозуміння значення модальної конструкції оригіналу з боку перекладача, що призводить до хибного відтворення дієслова *scheinen* (імовірно, за аналогією до еквівалента дієслова *erscheinen – з'являтись*), а також до невмотивованого додавання модального словосполучення *дозволяє говорити.* Наведемо інший варіант перекладу згаданого фрагмента (див. [7, S. 101], та варіант перекладу 1.2):

Die besteder Welten? *Beginnen wir mit einem der häufigsten* ***Einwände*** *gegen den Schöpfer und seinen* ***Plan****, seine* ***Lenkung*** *und* ***Vorsehung:*** *«Warum hat Gott nicht eine so vollkommene Welt erschaffen, dass es darin nichts Böses geben könnte?»****(ККК 310).****Ein Missverständnis ist weit verbreitet. Es geht von der Annahme aus,* ***wenn Gott diese Welt geschaffen hat, könne er sie nur völlig perfekt geschaffen haben.*** *Dann scheint jeder Mangel,* ***der festgestellt wird****, gegen einen vernünftigen Schöpfer und seinen Plan zu sprechen.*	*.Найкращий з світів?* *Давайте розпочнемо знайпоширенішого заперечення проти Творця, його* ***мети*****, *його* ***направлення*****та його***передбачення*****: «Чому Бог не створив настільки досконалий світ, щоб в ньому не було ніякого зла?»****(?)**** *Це непорозуміння широко розповсюджене. Існує гіпотеза, що* ***коли Бог створював цей світ, він не міг створити його повністю досконалим.****Тоді здається, що кожний дефект,****що був визначений*****, говорить проти розсудливого Творця та його розумного плану.*

Прокоментуємо наведений варіант перекладу 1.2 з поглядусинергетики. На відміну від варіанта 1.1, у версії 1.2 поряд із об'єктивними біфуркаційними ситуаціями спостерігаємо здебільшого інший тип нелінійних відношень, який має суб'єктивний характер. Такий тип ми визначаємо як відношення між оригіналом та структурою мислення суб'єкта перекладу.

Так, у першому реченні перекладу фіксуємо приблизне відтворення лексичних одиниць: *der Plan – мета*; die Lenkung – направлення*; die Vorsehung – передбачення*.* Хоча еквіваленти наведених лексем у релігійному дискурсі становлять, відповідно, *задум, керування* та *провидіння*, наведені контекстуальні та варіантні відповідники мають право на життя, оскільки не порушують домінанту перекладу. Отже, в даному випадку ідеться про суб'єктивний характер проходження точок біфуркації з боку перекладача, який не спотворює загальну мету комунікації.

Решта випадків у варіанті 1.2 стосуються хибного проходження точок біфуркації на об'єктивному рівні. До прикладу, у реченні, що містить *Konjunktiv I* у непрямому мовленні, умовний спосіб оригіналу залишається невідтвореним у перекладі: *Es geht von der Annahme aus,* ***wenn Gott diese Welt geschaffen hat, könne er sie nur völlig perfekt geschaffen haben*** **–** *Існує гіпотеза, що* ***коли Бог створював цей світ, він не міг створити його повністю досконалим.**** Наведений шлях проходження точки біфуркації свідчить про недостатність мовної компетенції перекладача, який не звертає уваги на дієслівну форму умовного способу вихідного тексту *könne*. Отже, ідеться про суто граматичну похибку суб'єкта перекладу.

Для порівняння наведемо опублікований переклад-еталон згаданого фрагмента у виконанні О. Конкевича [8, с. 73]:

1. Die besteder Welten? *Beginnen wir mit einem der häufigsten* ***Einwände*** *gegen den Schöpfer und seinen* ***Plan****, seine* ***Lenkung*** *und* ***Vorsehung:*** *«Warum hat Gott nicht eine so vollkommene Welt erschaffen, dass es darin nichts Böses geben könnte?»****(KKK 310).****Ein Missverständnis ist weit verbreitet. Es geht von der Annahme aus, wenn Gott diese Welt geschaffen hat, könne er sie nur völlig perfekt geschaffen haben. Dann* ***scheint*** *jeder Mangel,* ***der festgestellt wird****, gegen einen vernünftigen Schöpfer und seinen Plan zu sprechen.*	*1.0Найкращий зі світів?* *Розпочнімо одним із найчастіших* ***контраргументів**** *проти Творця і його задуму, Його* ***проводу**** *і провидіння: «Чому Бог не створив світ таким досконалим, щоб зло не могло в ньому існувати?» (ККЦ 310). Широко побутує одне непорозуміння. Воно виходить з припущення, що якби Бог створив цей світ, то Він створив би його цілком досконалим. Тоді,* ***мовляв*,*** *кожен недолік,* ***який можна назвати таким*****,** *промовляє проти розумного Творця і Його задуму.*

Коментуючи наведений переклад-еталон, слід зазначити, що в ньому прослідковуються кілька суб'єктивних біфуркаційних ситуацій. Так, у першому реченні перекладач замість еквівалента *заперечення* для іменника *der Einwand* обирає контекстуальний відповідник *контраргументи*.* Там же можна побачити варіантний відповідник для іменника *die Lenkung – провід*.* Так само, як і в попередньому варіанті 1.2, наведені перекладацькі рішення не порушують домінанту перекладу вихідного тексту, тому можуть вважатись прийнятними.

Утім, обраний спосіб відтворення модальної конструкції *scheinen + zu + Infinitiv* в останньому реченні вважаємо дискусійним: *Dann* ***scheint*** *jeder Mangel,* ***der festgestellt wird****, gegen einen vernünftigen Schöpfer und seinen Plan zu sprechen – Тоді,* ***мовляв*,*** *кожен недолік,* ***який можна назвати таким****, *промовляє проти розумного Творця і Його задуму.*

На нашу думку, перекладач припускається об'єктивної неточності у відтворенні модальної конструкції, прив'язуючи свій переклад до попереднього речення: *Воно виходить з припущення, що якби Бог створив цей світ,<...>.*Однак у даному випадку слід було б дотриматись формально-граматичної еквівалентності з оригіналом: ***Тоді здається****, що* ***кожен виявленийнедолік*** *промовляє проти розумного Творця і Його задуму (переклад наш – М.Д.).*

Отже, проведений аналіз нелінійних комунікативних ситуацій у перекладі релігійного тексту дозволяє зробити такі ***висновки.***

1. Нелінійні (біфуркаційні) комунікативні ситуації у перекладі спеціального тексту можуть мати як об'єктивний, так і суб'єктивний характер.

2. Об'єктивні біфуркаційні ситуації включають нелінійні відношення між оригіналом і перекладом на всіх рівнях мови: від лексичного до граматичного, синтаксичного і композиційно-текстового. Також до об'єктивних біфуркаційних ситуацій відносимо нелінійні відношення між оригіналомі навколишньою дійсністю на рівні фахового дискурсу, які відбиваються на перекладі. Хибне проходження точок біфуркації у об'єктивних біфуркаційних ситуаціях порушує домінанту перекладу, що призводить до спотворення міжкультурної фахової комунікації.

3. Суб'єктивні біфуркаційні ситуації охоплюють нелінійні відношення між оригіналомі структурою мислення суб'єкта перекладу, що впливають на результат перекладу. Саме такі ситуації зумовлюють феномен множинності перекладів, у тому числі спеціальних текстів. Вони не порушують домінанту перекладу вихідного тексту, залишаючи простір для перекладацької інтерпретації фрагмента дійсності, закладеного в оригіналі.

4. Шляхи оптимізації проходження об'єктивних нелінійних ситуацій у спеціальному перекладі полягають у формуванні мовної та дискурсивно-фахової компетенцій перекладача, оскільки відтворення семантичної та дискурсивно-фахової інформації оригіналу складає домінанту перекладу спеціальних текстів.

Перспективи розвідок у галузі синергетики перекладу спеціальних текстів вбачаємо у створенні когнітивно-інформаційної моделі перекладу спеціальних текстів гуманітарного напряму.

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ВІДОМОСТІ ПРО АВТОРА

Маргарита Дорофєєва – кандидат філологічних наук, доцент кафедри германської філології та перекладу Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: синергетика перекладу, лінгвосинергетика, аналіз дискурсу.

УДК 81'25-051

ПОВТОРНІ ПЕРЕКЛАДИ В УКРАЇНІ У 1920-І – 1950-І РОКИ

Олександр КАЛЬНИЧЕНКО, Зінаїда ЗАРУБІНА (Харків, Україна)

У статті розглядаються повторні переклади (а також нові редакції перекладів) українською з англійської та російської мов у 1920-50-і як засіб дослідження зміни норм та стратегій перекладу. Наводяться чисельні приклади повторних перекладів та причини їхньої появи, як сугубо політичні, так і чисто ідеологічні, пов'язані із зміною в середині 1930-х років початкової норми перекладу: зміною орієнтації з тексту-джерела на цільового радянського читача.

Ключові слова: *габітус перекладача, ідеологія, норма перекладу, переклад, повторні переклади , стратегія перекладу, Україна*

The article deals with the retranslations of English and Russian literature in Ukraine in the 1920s – 1950s as a means of investigation into changes of translation norms and strategies. It exemplifies numerous cases of retranslation and their reasons both merely political and purely ideological ones, explained by the alteration of the prevalent initial norm in the mid-1930s.

Keywords*: habitus, ideology, norms of translation, retranslations, translation, strategy of translation,*

Ukraine.

Постановка проблеми у загальному вигляді. Повторний переклад позначає другий або черговий новий переклад одного й того джерельного тексту на одну й ту саму цільову мову (хоча на практиці, позаяк існують також майже одночасні переклади, буває іноді неможливо класифікувати один переклад, як перший, а інший – як другий) [20, с. 294]. На пострадянському просторі замість «повторний переклад» багато дослідників вживають термін «перекладна множинність» («множинність перекладів»), під яким, слідом за Юрієм Левіним, розуміють «можливість існування в певній національній літературі кількох перекладів одного іномовного літературного твору, який в оригіналі має, як правило, одне текстове втілення» [12, с. 213]. Першою ознакою історичного підходу до явища перекладу служить констатація зміни в методі перекладу, а для виявлення цих змін найкраще підходять множинні переклади та нові редакції в перекладах. Повторні переклади літератури, загалом, виявляються корисними даними для низки дослідницьких питань в перекладознавстві, адже коли джерельна та цільова мова є тими самими, то перемінна часу дозволяє вивчати такі питання як зміна перекладацьких норм та стратегій, стандартизація мови чи вплив політичного або культурного контексту [20]. Одиниці, які використовуються для порівняння першого та нових перекладів, зокрема, включають синтаксис, лексичні вибори та реалії, форми звертання, одиниці виміру, розмовну мову, діалекти та сленг.

Мета статті – дослідити повторні переклади, виконані в Україні в період 1920–1950-х років, і встановити, чим обумовлювалася необхідність у нових перекладах.

Аналіз останніх досліджень і публікацій з теми. Наукове обговорення повторних перекладів було фактично започатковане в 1990 році, коли за редакцією П. Бенсімона і А. Бермана вийшов спеціальний випуск журналу *Palimpsestes*, в якому були підняті деякі з центральних тем досліджень того, що пізніше було названо «Теорією нових перекладів» (*Retranslation Theory)* [17; 20]. Зовсім недавно Шарон Дін-Кокс (2014) випустила першу монографію на тему повторних перекладів [17], а журнал *Target* за редакції С. Ольвстад та А. Асіс Рози в 2015 р. опублікував спеціальний випуск «Голос у повторному перекладі». Темі повторних перекладів було присвячено три міжнародні конференції «Повторний переклад у контексті» в Босфорському університеті Стамбулу (грудень 2013 року і листопад 2015 року) та в Гентському університеті (Бельгія) в лютому 2017.

Виклад основного матеріалу дослідження. Дослідження повторних перекладів пов’язане з численними труднощами категоризації. По-перше, з часом джерельні тексти також змінюються (завдяки авторським, редакторським чи друкарсько-технологічним втручанням, або через політичні причини).

По-друге, «та сама» мова не є сталою перемінною. Наприклад, дискусійним питанням є: чи переклад українською мовою для канадського ринку є повторним перекладом, якщо існує вже переклад українською в Україні. Скажімо, коли на початку ХХ століття світ побачили нові переклади повісті Миколи Гоголя «Тарас Бульба» С. Віля (справжнє ім'я – Лесь Гринюк (1883–1911)), надрукований у канадському Вінніпегу в 1918 році, Володимира Супранівського (1891–1946?), опублікований двічі у Коломиї в 1924 та 1929 роках та Миколи Садовського (1856-1933), що виходив друком у Києві в 1910, 1918 та 1928 роках [6], то чи є вони «повторними перекладами», якщо мали різних адресатів і не конкурували між собою. (До речі, критик Михайло Лукашевич у «Книгарі» після передруку у 1918 році перекладу «Тараса Бульби» Миколи Садовського писав: «читавши сторінки „Тараса Бульби" в перекладі М. Садовського, спадає на думку, що цей, добре зроблений переклад, буде останнім, що чудові сторінки Гоголівської творчості на українській мові виграють в красі й характерности, як виграла ціла низка сторінок „Тараса Бульби", в котрому одразу зникла так звана „екзотичність", і постаті козаків стають перед нами цільними й живими, а деякі сторінки перекладу придбали характер зразкового для шкільного вживання матеріялу» [13, с. 573]). Щоб пояснити ці відмінності Ентоні Пим назвав одночасні переклади для різних ринків «пасивними повторними перекладами» (‘passive retranslations’), а ті повторні переклади, що конкурують за ту ж саму аудиторію – «активними повторними перекладами» (‘active retranslations’) [24]. Так, переклад М. Садовського, передрукований масовим накладом у 1928 році та переклад «Тараса Бульби» А. Василька (справж. – Андрій

Ніковський (1885–1942)), що вийшов друком у Харкові 1930 року, безперечно, є активними повторними перекладами, так само як і новий переклад Антона Хуторяна (1892-1955), що побачив світ у тритомнику Гоголя 1952 року.

По-третє, така класифікація також має враховувати адаптації. Оскільки повторні переклади нерідко є наслідком звернення до нової читацької аудиторії (напр., створення дитячої версії класичного тексту), то провести межу між перекладом та адаптацією є питанням далеко непростим. Так, знаменитий твір Даніеля Дефо «Робінзон Крузо» в період з 1927 року по 1938 виходив у декількох видавництвах і по кілька разів: 1927 р. харківське «ДВУ» видало «Життя й дивні пригоди Робінзона Крузо» в скороченні Е. І. Збарської (переклала Галина Орлівна), 1929 р. там само вийшло друге видання роману, який переробила й доповнила Е. І. Збарська; 1934 р. харківський «Дитвидав» випустив роман за назвою «Життя й дивовижні пригоди Робінзона Крузо» (перекладач не вказаний, редактор В. Мисик), перевидання твору в 1936 і 1937 рр. Київський «Держлітвидав» 1938 р. опублікував нескорочений варіант роману в перекладі з англійської за назвою «Життя й чудні та дивовижні пригоди Робінзона Крузо, моряка з Йорка, написані ним самим» (обсяг видання: 742 с.) за редакції Володимира Державина (перекладач не вказаний) [10]. Крім того переказ Корнія Чуковського «Життя та дивні пригоди морехода Робінзона Крузо» перекладався з російської мови (1948). На дитину орієнтований і переклад «Робінзона Крузо» Юрія Шкрумеляка, виданий протягом 1930-32 років у Львові. Іншим прикладом може бути переклад Миколою Івановим «Мандрів Гуллівера»: Іванов здійснив кілька варіантів перекладу основної книжки Свіфта, що друкувалися в різних видавництвах у різному обсязі та з ледь видозміненими назвами: «Мандри Гулліверові» (Київ: «ДВУ», 1928), «Подорожі Гуллівера» (Харків-Одеса: «Дитвидав», 1935), «Гуллівер у ліліпутів» (там само, 1937), «Мандри до різних далеких країн світу Лемюеля Гуллівера» (Київ-Харків: «Держлітвидав», 1935), «Мандри Гуллівера» (Харків: «Дитвидав», 1938). Також публікувався переклад за назвою «Подорож Ґуллівера до країни ліліпутів» (Харків: «Книгоспілка», 1929), зроблений Г. Зайцевим [10]. Ю. Шкрумеляк протягом 1932-33 рр. видав у Львові переклад усіх чотирьох частин «Гулліверових подорожей», орієнтуючись знову ж таки на юного читача (серія «Діточа бібліотека»). Як бачимо розібратися тут не просто. А питання класифікацій стосовно розрізнення між повторними перекладами та виправленими чи переглянутими виданнями взагалі не розглядалися.

Нові переклади одного й того самого джерельного тексту однією й тією ж цільовою мовою, як і перегляд для перевидання існуючих раніше перекладів, що включає їхнє редагування, модернізацію та корекцію, є, як продемонстрували наші дослідження, ознакою української традиції перекладу художньої та суспільно-політичної літератури протягом 1930-50-х років. В українській традиції повторні переклади є чисельними (напр., існує 11 перекладів «Тараса Бульби»). Особливо багато повторних перекладів та нових редакцій було виконано у 1930-і-1950-і роки. Чим же пояснити це явище? Так, у цей час з англійської мови, наприклад, роман Джека Лондона «Мартін Іден» перекладали Дмитро Лисиченко (1928) (заарештований 1930 р.) та Марія Рябова (1936); «Роб Рой» Вальтера Скотта у 1930 році переклали Леонід Скрипник та Степан Гаєвський (останній репресований у 1932), а новий переклад цього роману, який виконав Юрій Корецький, виходить уже в 1938 році; роман *Gadfly* Етель Ліліан Войнич виходив як «Ґедзь» у перекладі Марії Лисиченко у 1929 та як «Овід» у перекладі Марії Рябової у 1935 ; «Острів скарбів» Роберта Люїса Стівенсона уперше був надрукований у київському «Слові» 1929 р. в перекладі Сергія Буди, а вдруге роман переклав Юрій Корецький (Київ-Одеса: «Молодий більшовик»¸1936) тощо [10]. І якщо одночасне видання у 1929 році двох перекладів роману Джозефа Конрада *Almayer's Folly* як «Ольмейрова примха» у перекладі В. Петровського (К.: «Слово») та як «Олмейрова примха (Історія східньої річки)» у перекладі Марії Лисиченко (Х.: «ДВУ») можна пояснити конкуренцією між видавництвами, то решта повторних перекладів, а в Україні з 1930 р. всі видавництва були державними і видання здійснювалися в умовах планового господарювання, пояснюються якимись іншими причинами.

Звісно, політичні причини багатьох повторних перекладів лежать на поверхні. Так, у 1928 р. в перекладі Михайла Лебединця, колишнього боротьбіста й наркома юстиції УРСР, й за редакцією Сергія Пилипенка, також колишнього боротьбіста й директора науково-дослідного інституту літератури ім. Тараса Шевченка, була опублікована повість Максима Горького «Мої університети», проте перекладач і редактор впадають у немилість до радянської влади, їх заарештовують й у 1934 році розстрілюють. І вже 1933 р. повторний переклад здійснюють Марія Пилинська та її чоловік Іван Дніпровський; а наступного, 1934 року, переклад «Моїх університетів» знову виданий тим самим харківським видавництвом «Література і мистецтво» лише за ім'ям Марії Пилинської [10].

Той же Сергій Пилипенко 1932-33 року здійснив переклад «Піднятої цілини» Михайла Шолохова, хоча його переклад так і не був надрукований. Про нього можна дізнатися з погромницької статті «Як Пилипенко перекручував Шолохова» відомого перекладача й авіаконструктора Євгена Касяненка в «Літературній газеті», в якій її автор звинувачував перекладача у шкідництві, в «націоналістичних» перекрученнях та у спробі «відрубати» українську мову від російської [8]. Тому першим опублікованим перекладом «Піднятої цілини» став переклад Євгена Касяненка («Література і мистецтво», 1934, перевиданий 1935). Однак, сам Касьяненко 1937 року був заарештований і розстріляний. Тож, «Піднята цілина» потому виходить у новому перекладі Степана Ковганюка (1935-61), між іншим, лауреата премії ім. Максима Рильського від 1975 року – за переклади творів М. Шолохова та праці з теорії і практики перекладу. Щодо перекладу романа Шолохова «Тихий Дон», який теж переклав Степан Ковганюк (у 4-х кн., 1961), то перший переклад належав Семену Кацу (1 та 2 книги, 1928 рік) та Євгену Плужнику (3 книга - 1932), які обоє в 1930-і роки стали жертвами сталінського терору. Ще один помітний переклад, переклад роману «Війна і мир», т. 1-2, вийшов у 1937 році у перекладі Олекси Варавви, та оскільки Варавва під час війни емігрував, то Олекса Кудзіч здійснив новий переклад «Війни і миру»: в 4 т. Т.1-2, 1952; Т.3-4,. 1953. Але як пояснити появу інших згаданих вже, наприклад, повторних перекладів?

Функціонування влади та ідеології – це передумова використання мови. Отже, переклад, як і будь-яка мовна діяльність, і формує владні відносини та причетні індивідуальну й колективну ідеології, і формується ними [16]. Т. ван Дейк визначає ідеологію як «підвалини суспільних уявлень певної соціальною групою» [18, с. 729]. Ідеологія регулює, як люди сприймають світ, те, що вони знають і у що вірять. Кожна книга має неявну ідеологію, як правило, у формі вірувань і цінностей, які сприймаються як само собою зрозуміле в суспільстві і спільно колективно соціальними групами [26]. Для теоретика перекладу К. Норд ідеологія є комплексом уявлень: переклад можна аналізувати, виходячи з таких основних питань: хто перекладає, що перекладає, з якою метою, для кого і як? [23, с.36].

Суттю ідеологічного втручання у випадку перекладу є те, що вибори (що залишити, що додати, які в точності слова вибрати і як їх розставити), які здійснюються в процесі перекладу (не тільки перекладачем, а й усіма тими, хто втягнений у його видання), потенційно визначаються ідеологічно обумовленими стратегіями, які визначаються тими, хто має владу [19, с. 106]. Як продемонстрував А. Лефевр, вплив ідеології на процес перекладу можна прослідкувати в пропусках, змінах і доповненнях різного виду [21]. Досліджуючи способи, за допомогою яких переклад відбиває владні відносини в рамках культурного контексту, Андре Лефевр стверджує, що «на кожному рівні процесу перекладу можна показати, що, якщо мовні міркування вступають в конфлікт з міркуваннями ідеологічного та / або поетологічного характеру, то останні, як правило, перемагають» [22, с. 39]. Як зауважує К. Норд «майже будь-яке рішення при перекладі приймається свідомо чи несвідомо, керуючись ідеологічними критеріями» [23, с. 27].

Отже, ідеологія проявляється через перекладацькі стратегії, які визначаються нормами. Саме поняття «норма» до перекладознавства було запроваджене Ґ. Турі [27], який розрізняє різні типи норм та коментує шляхи їхнього встановлення. Класифікація норм (за Турі) включає попередні (*preliminary*), вихідні або початкові (*initial*) й операційні (*operational*) норми. Прелімінарні (попередні) норми визначають загальну політику перекладу (вибір типів і жанрів джерельних текстів для перекладу чи заборона на їхній переклад, вибір окремих джерельних текстів, авторів, мов тощо) і напрямок перекладу (скажімо, терпимість/

нетерпимість до перекладу з тексту посередника, а не з першоджерела). Вихідні норми пов'язані з орієнтацією перекладача або на норми джерельного тексту, або на норми цільової авдиторії, культури, мови. Операційні норми стосуються рішень, які приймаються не перед здійсненням перекладу, а безпосередньо під час перекладання. Ці норми бувають двох різновидів: матричні (*matricial*) норми, що визначають те, яка частина тексту перекладається, а яка ні, способи членування тексту, пропуски фрагментів тексту тощо, та текстуально-мовні (*textual-linguistic*) норми, що мають своїм наслідком конкретні текстуальні вибори, примітки, трансформації тощо. Та все-таки визначальна роль належить початковій нормі – двом стратегіям, очужувальній чи одомашнювальній, одну з яких обирає не без впливу ідеології перекладач. Тобто, йдеться про вибір між двома можливостями: орієнтацією або на оригінал, з його мовою, його культурою і його стилістичними особливостями, або на читача, з його мовою, його культурою і його смаками, адже переклад існує на межі двох мов, двох культур, двох літературних традицій, двох поетик. У 1990-ті роки американський теоретик перекладу Лоуренс Венуті назвав той переклад, в якому, за словами Шляєрмахера, «письменник іде назустріч читачеві» («аналогічний переклад» у термінології Державина [7]), «одомашнювальним перекладом» (*domestication*), а той, в якому «читач йде назустріч авторові», («омологічний або «стилізуючий», за Державиним) – «очужувальним» (*foreignization*) [28].

Нова радянська ідеологія розглядала мистецтво як знаряддя класової боротьби. Соцреалізм став потужним механізмом, за допомогою якого вожді та прихильники сталінської системи розширили царину своїх моральних та інтелектуальних вимог. Стало ясно, що більш ранні переклади вже не могли виконати нову естетичну функцію літератури. Характеризуючи перекладацтво в російській традиції першої половини ХХ сторіччя, М.Л. Гаспаров писав, що «... в середині 1930-х рр. ... стався важливий перелам. Той стиль перекладів, який тримався приблизно з початку століття, був затаврований як буквалістський, і натомість постав новий стиль, зазвичай званий творчим. Грубо кажучи, буквалістський переклад ґвалтує традиції своєї літератури на догоду первотвору, а творчий ... ґвалтує першотвір на догоду традиціям своєї літератури ... чергування цих стилів так само неминуче, як чергування кроків правою і лівою ногою. Стиль буквалістський розрахований насамперед на вузьке коло цінителів, знайомих з оригіналом, стиль творчий розрахований на широку масу читачів, які вперше знайомляться з оригіналом через переклад.» [3, с. 414]. В іншому місці М.Л. Гаспаров вказував, що «радянський час – це реакція на буквалізм модерністів, пом'якшення крайнощів, програма ясності, легкості, вірності традиційним цінностям російської словесної культури; якщо потрібно назвати типове ім'я, то це буде ім'я Маршака – перекладача сонетів Шекспіра» [2, с.108–109], тобто відбувся перехід від установки модерністів до установки зрілого радянського часу, умовно кажучи – до установки соціалістичного реалізму. Одночасно відбувалися стабілізація, стандартизація та цементування культури, насаджувалася однодумність, йшов процес, в результаті якого від стилістичного різноманіття двадцятих років до середини тридцятих залишилася лише та сама «програма ясності, легкості і вірності традиційним цінностям російської словесної культури», про яку говорив Гаспаров. Тобто, саме в цей час виникає вимога: перекладач має орієнтуватися на нового радянського читача. Всі учасники процесу перекладу (перекладачі, цензори, видавці, редактори) перетворюються на одну єдину групу, що мала жорстко визначені цілі [4]. Головним завданням радянських перекладачів було не допускати альтернативних ідеологій та відхиляти вже наявні через свої перекладацькі рішення, щоб виправдовувати існуючу ідеологію. Припинення українізації, розгром українського національно-культурного життя супроводжувалися намаганнями радянського уряду обмежити сфери вживання української літературної мови (наприклад, цілковите виключення її з армійського життя, з технічних жанрів тощо), а також зусиллями очистити її від європеїзмів, незнаних у російській мові, та включенням деяких суто російських слів і конструкцій, всілякими потугами перетворити її на регіональну «другу мову» [7].

З початку 1930-х років, коли всі приватні та кооперативні видавництва в Україні були перетворені у державні і держава стала єдиним наглядачем над художнім перекладом, а також єдиним власником і дистриб'ютором фізичних ресурсів (грошей, приміщень, обладнання, матеріалів і т.п.), сталінський режим намагався відкрито регулювати літературне вираження, в тому числі не тільки відбір текстів для перекладу, але навіть і методи перекладу. Відбуваються певні зміни в перекладацьких нормах. У 1934 році у журналі «Мовознавство» у статті «Націоналістичні перекручення в українських перекладах творів Леніна» Наум Каганович (1903–1938), щойно *призначений директором Інституту мовознавства, на той час майже цілковито спустошеного звільненнями та арештами, керівником усіх мовних видань і проектів* (Шевельов), виступає із звинуваченнями «перекладачів-націоналістів» у прагненні відірвати українську мову від російської: «*Перше видання українського перекладу творів Леніна, що його редагував М. Скрипник, спотворене і перекручене націоналістами. Перекладачі-націоналісти з підтримки Скрипника провадили курс на відрубність української мови, на штучне її обмеження, курс на мову німецьких і польських фашистів. Зміст творів Леніна сфальсифікований, спотворений і брутально перекручений. У цій «роботі» мовознавці-націоналісти спиралися на формалістичний підхід до перекладу, підхід, що живить буржуазну мовознавчу практику, зокрема шкідницьку практику українських буржуазних націоналістів*» [5, с. 11]. Розпочинається ліквідація «націоналістичного шкідництва», адже ці слова стають директивами для перекладу з російської мови максимально буквалістичним способом. Відтепер Сталінський режим прагне до відвертого регулювання художнього вислову, включаючи не лише вибір текстів, але й перекладацький метод. З’являються не просто звинувачення у тому, що переклад не точний, а в тому, що переклад є шкідницьким [8; 14]. Відтепер, за словами Степана Ковганюка, переклади з російської позначаються «всесковуючою тяжкою печаттю буквалізму» [9, с. 60]. В кінці 1930-х – початку 1950-х основну долю перекладів складає переклад російської класики та сучасних російських авторів. До того ж, переклади з російської також служать взірцем для радянської літератури українською мовою в дусі соціалістичного реалізму. Жорстке обмеження свободи та ідеологічний тиск на перекладачів парадоксальним чином обертається вільністю у поводженні з текстами європейських авторів. У деяких випадках можна говорити про своєрідну ідеологічну адаптацію тексту, яка здійснюється за допомогою цілої низки прийомів: вилучення, нейтралізація, експлікація, коментарі (вступна стаття, післямова).

Висновки та перспективи подальшої роботи. Нашу гіпотезу про зміну перекладацького методу ми перевірили на прикладі двох перекладів «Тараса Бульби»: перекладу Андрія Ніковського, спрямованого на передачу особливостей оригіналу, перекладу очужувального, який високо оцінила тодішня критика перекладу (Є. Старинкевич, В. Державин), у якому дихотомію російсько-української мовної стихії вдається передати дихотомією сучасної української мови та елементів архаїчної чи діалектної української, тобто у перекладі зберігається унікальність "розмаїтої мішанини" Гоголя, внаслідок чого враження роздвоєності залишається, адже саме елементи екзотичного чи архаїчного і створюють аналогічний до ідеолекту Гоголя вражаючий ефект. І навпаки пізніший переклад Антіна Хуторяна характеризується стандартизацією неповторимо гоголівської мови, втратою нею української складової, попри майстерність перекладача та його гарну українську мову[6]. Вільно чи невільно, але у своєму перекладі А. Хуторян прагне якомога зблизити українську мову з російською й уникає питомо українських слів.

Аби пояснити соціальний характер перекладу як комунікативної практики та передати активну роль перекладача як суб’єкту перекладацької діяльності, у перекладознавстві останнім часом стали застосовувати теорії й концепції з соціології. Зокрема, щоб відійти від розгляду перекладачів як обмежених нормами, використовується концепція габітусу П. Бурдьє [1]. Аналіз з погляду габітусу розглядає поведінку перекладачів як таку, що керується нормами та, водночас, виявляє «міру, якою самі перекладачі відіграють роль у підтриманні й, можливо, творенні норм» [25, с. 26]. Габітус – це набір тривалих схильностей, які налаштовують перекладачів та інших учасників процесу перекладу діяти певним чином у певній царині. Для того, щоб бути прийнятим суспільством, продовжувати працювати як професійний перекладач, публікуватися, а в деяких суспільствах, щоб уникнути тюремного ув'язнення, перекладачеві доводиться дотримуватися панівної перекладацької стратегії, домінантних норм перекладу. Внутрішня цензура служить свого роду захисним механізмом для перекладача. Однак перекладачі можуть підкорятися або не підкорятися ідеологічним та поетологічним тискам та обмеженням, що діють у певній системі, позаяк завжди існує можливість для перекладачів та інших переписувачів підривати домінуючі ідеологію і поетику. Саме наміри опору панівній стратегії перекладу і породили у 1950 роки, з одного боку, теорії перекладу з близькоспоріднених мов, вперше детально розглянуту Максимом Рильським [15], та про вплив буквалістичної продукції на літературні мову Олекси Кудзіча [11], а з другого боку, практику перекладу М.Лукаша, який намагався перемогти стилістичні традиції, які обмежували введення архаїзмів, просторіччя, розмовних елементів, діалектизмів у тканину художнього твору.

Перспективу подальших досліджень ми вбачаємо у перевірці нашої гіпотези на інших повторних перекладах, а особливо на повторних редакціях.

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ВІДОМОСТІ ПРО АВТОРІВ

Олександр Кальниченко – доцент кафедри теорії та практики перекладу англійської мови Харківського національного університету ім. В.Н. Каразіна.

Наукові інтереси: історія та теорія перекладу.

Зінаїда Зарубіна – стврший викладач кафедри іноземних мов Харківського національного автомобільно-дорожнього університету.

Наукові інтереси: соціологічні питання перекладу.

УДК 811.112.2'255.4:27-23

МАРТІН БУБЕР – ПЕРЕКЛАДАЧ БІБЛІЇ НІМЕЦЬКОЮ МОВОЮ

Василь ЛОПУШАНСЬКИЙ (Дрогобич, Україна)

Стаття присвячена маловідомому, однак дуже важливому перекладові Біблії з гебрайської мови німецькою знаного єврейського філософа, педагога, літературознавця Мартіна Бубера (1878 – 1965). Обґрунтовується новий структурний принцип, який М. Бубер назвав «принципом слів-лейтмотивів, згідно з яким перекладач повинен віднайти первісне значення слова, його основу чи корінь та відповідник у тій мові, якою перекладають. Спільнокореневі слова оригіналу мають бути спільнокореневими і в перекладі. М. Бубер зберіг усю специфіку гебрайської Біблії у німецькому перекладі, який відзначається автентичністю, дивовижною ритмічністю та досконалістю змісту і форми.

Ключові слова: *Мартін Бубер, Біблія, переклад, слова-лейтмотиви, спільнокореневі слова, тетраграма JHWH.*

The article is devoted to the little-known but very important translation of the Bible from the Hebrew language into German by thewell-known Jewish philosopher, educator, literary critic Martin Buber (1878 – 1965). A new structural principle, which M. Buber called the "principle of the keynote words", isjustified in the research, according to which the translator must find the original meaning of the word, its stem or root and the equivalent in the target language. Cognates of the original must be cognate in the translation as well. M. Buber preserved all the specific features of the Hebrew Bible in the German translation, which is characterized by authenticity, amazing rhythm and perfection of content and form.

Key words*: Martin Buber, the Bible, translation, keynote words, cognates, tetragram JHWH.*

Статья посвящена малоизвестному, но очень важному переводу Библии с гебрайского языка на немецкий известного еврейского философа, педагога, литературоведа Мартина Бубера (1878 – 1965). Обосновывается новый структурный принцип, который М. Бубер назвал «принципом слов-лейтмотивов, согласно которому переводчик должен найти первоначальное значение слова, его основу или корень и значение в том языке, на который переводят. Однокоренные слова оригинала должны быть однокоренными и в переводе. М. Бубер сохранил всю специфику гебрайской Библии в немецком переводе, который отличается аутентичностью, удивительной ритмичностью и совершенством содержания и формы.

Ключевые слова: *Мартин Бубер, Библия, перевод, слова-лейтмотивы, однокоренные слова, тетраграмма JHWH.*

Постановка наукової проблеми та її значення. Біблія залишається однією з найдавніших і найвідоміших книг, яку найбільше читають і перекладають. Оскільки книги Старого Завіту написані гебрайською мовою, а книги Нового Завіту – грецькою, то для того, щоб донести слово Боже до людей, які розмовляють іншими мовами, Біблію віддавна перекладають, прокладаючи місток від чужої, древньої культури та способу мислення до сучасного читача. Станом на 2011 рік Біблія або окремі її книги перекладені 2527-ма мовами. Сьогодні весь текст Біблії доступний 469-ма мовами. Новий Завіт перекладений 1230-ма мовами. Окремі книги Біблії перекладені 827 мовами. Відомі також переклади на штучні мови, зокрема три переклади мовою есперанто. Щороку з'являються близько 20-ти нових перекладів.

Наша розвідка присвячена німецькомовному перекладу Біблії М. Бубера, над яким він працював з 1925 по 1929 рр. спільно з Ф. Розенцвайгом, а після його смерті самостійно продовжив роботу і в основному завершив переклад у 1938 році. З 1954 по 1961 рр. Бубер переробляв і перевидавав переклад Писання. Ми опиратимемося у своїй статті на останню його версію, датовану 1961 роком.

Метою нашого дослідження є з’ясування значення праці М. Бубера для розвитку сучасного перекладознавства, **об’єктом** наукового пошуку – німецький переклад Біблії, а його **предметом** – принципи, підходи та характерні риси Буберового перекладу.

Аналіз останніх досліджень. Серед вітчизняних публікацій варто згадати статтю Сергія Аверінцева «Два слова о том, до чего же трудно переводить библейскую поэзию» та Елізабет Маркштайн «Постмодернистская концепция перевода». Серед німецькомовних науковців виділимо Ганса Штеріґа, Віллі Шотрофа, Петера Штеґера та його дві монографії: «Martin Buber. Der Pädagoge des Dialogs», «Martin Buber. Eine Einführung in Leben und Werk», в яких автор ґрунтовно досліджує творчість М. Бубера та деякі особливості його перекладу Біблії.

Виклад основного матеріалу дослідження. Вперше задум такого перекладу виник у М. Бубера ще у 1914 році, проте здійснення його затяглось на десятиліття. На початку 1925 року він отримав пропозицію від видавця Ламберта Шнайдера здійснити переклад Старого Заповіту, яку він погодився прийняти лише за умови співпраці з Францом Розенцвайгом. Для обидвох науковців ця пропозиція не була несподіванкою, оскільки вони вже давно в колі своїх друзів та між собою обговорювали можливість нового перекладу Біблії. Того ж таки 1925 року Мартін Бубер у співпраці з Францом Розенцвайгом починає переклад Старого Заповіту. А вже наприкінці року була завершена робота над першим томом Біблії (загалом Біблія у перекладі Бубера та Розенцвайга представлена чотирма томами). Звістка про появу нового перекладу швидко облетіла Європу і у 1925 році досягла Львова, звідки Бубер отримав зворушливого листа від батька, в якому той підтверджує дивовижну ритмічність і досконалу форму перекладу. Він пише: «Я думаю, що ти матимеш успіх у цілому світі… і я вітаю тебе з цим» [4]. А кілька днів по тому він одержує листа з Коттбуса від сина Рафаеля: «Книга Буття у твоєму перекладі дуже гарна. Я охоче її читаю і при цьому маю відчуття, що читаю гебрайською… Я маю на увазі не лише дотримання ритму Біблії, а й відтворення оригінального тексту гарною німецькою мовою. У всякому разі, я читаю його по-німецьки, а розумію по-гебрайськи…» [4].

Спільна праця М. Бубера та Ф. Розенцвайга над перекладом тривала від 1925 до 1929 року. Оскільки Розенцвайг уже тоді хворів і практично не міг говорити, левова частка роботи дісталася Буберові. Після смерті Розенцвайга (1929 р.) Бубер самостійно продовжив переклад і завершив його у 1961 році, незважаючи на поневіряння за часів еміграції та Другої світової війни, які змушували його неодноразово переривати роботу над перекладом. Своєрідним звітом про виконаний переклад та викладенням основних його принципів стала їх спільна праця «Писання та його переклад» (вийшла у 1936 році).

Виникає питання доцільності ще одного перекладу Біблії, зокрема її Старого Заповіту. Адже ще у 1521–1534 роках Біблія була перекладена німецькою мовою Мартіном Лютером. При детальнішому розгляді цього перекладу стає зрозуміло, що значний відбиток був накладений на нього християнською теологією. Зокрема через зміну порядку слів у реченнях та створення німецьких варіантів окремих слів текст Біблії у перекладі М. Лютера втратив свою автентичність, набув невластивого йому характеру та подавався читачеві як християнський твір. На противагу перекладу Біблії Лютера, Бубер і Розенцвайг мали на меті у деталях зберегти першопочатковий її варіант. Тому їхній переклад видається християнському читачеві незвичним, оскільки у ньому відсутні християнські поняття, а сам текст відображає первісний єврейський контекст. Також незвичним може видатись християнам і відсутність Божого імені у Біблії.

Переклад, як відомо, не може бути абсолютним відображенням оригіналу, оскільки він завжди міститиме часточку особистості перекладача. Влучно про це сказав Ф. Розенцвайг, наголосивши, що «перекладати – це означає служити двом панам. Отже, є справою неможливою» [9]. Під «двома панами» Франц Розенцвайг розуміє мову, з якої перекладають, та мову, на яку перекладають.

При перекладі Біблії виникло чимало запитань: «Як слід перекладати Писання? Чи піддається Біблія перекладові? Чи справді вона вже перекладена? Чи багато ще залишилося зробити?» Відповіді на ці та низку інших запитань М. Бубер і Ф. Розенцвайг дали у своїх перекладознавчих працях. У 1926 році вийшла праця Ф. Розенцвайга «Писання та Лютер», а у 1954 році – праця М. Бубера «Про новий переклад Писання». У перекладі Біблії Бубер вбачав свій обов'язок, оскільки «навіть найважливіші переклади Письма, які збереглися до наших днів, тобто переклад грецькою – Септуагінта, переклад Ієроніма на латинську мову, німецькомовний переклад Мартіна Лютера не зберегли початкового характеру ні у виборі лексики, ні у побудові речень, ні у їх ритмізації…» [9]. Поставивши собі за мету зберегти автентичні елементи оригіналу, у тому числі структуру та динаміку, Буберу та Розенцвайгу вдалося у своєму перекладі передати не лише зміст, як це було властиво багатьом перекладам, а й форму.

Коли Бубер та Розенцвайг лише розпочали переклад, виникли перші розбіжності у поглядах науковців. Розенцвайг був глибоко переконаний, що переклад Біблії М. Лютера на німецьку мову повинен бути фундаментом для усіх наступних спроб перекладу. Тому він дотримувався думки, що немає необхідності робити новий переклад, потрібно лише переглянути та доопрацювати переклад Лютера, тоді як Бубер займав іншу позицію, наполягаючи на новому перекладі Старого Заповіту. Так робота над перекладом розпочалася, власне, як перегляд Біблії у перекладі Лютера, але вже на наступний день, як писав Бубер, «ми опинилися перед купою уламків. Виявилося, що Старий Заповіт Лютера залишався протягом віків величним твором, але це вже не переклад Святого Письма» [6]. Причиною такого різкого відгуку про переклад були не лише філологічні зауваження (про що йдеться у статті Ф. Розенцвайга «Писання та Лютер»), а й питання віри. Тому, перейшовши на бік Бубера, Ф. Розенцвайг погодився на новий переклад.

Власне, новаторські поштовхи в історії перекладу не раз ініціювалися перекладачами Письма на німецьку мову: у 16 ст. – Мартіном Лютером, у першій половині 20 ст. – Мартіном Бубером та Францом Розенцвайгом. Заслуги цих перекладачів важко переоцінити: бо якщо М. Лютер, намагаючись хоч частково зберегти мелодику давньоєврейської мови у німецькій, все ж таки головну мету вбачав у створенні німецької Біблії, написаної мовою, «якою говорять селяни на ринку та матері зі своїми дітьми», то М. Бубер хотів максимально наблизитись до оригіналу. І якщо Лютер схиляється до природного та звичного звучання мови, то Бубер свідомо йде на те, щоб переклад звучав не як вторинний, німецький, оригінал, а як «онімечений» текст. Ось як Розенцвайг обґрунтовує такий підхід: «Якщо вона (Біблія) стала своєю, звичною, освоєною, то треба, щоб вона чужим, незвичним звуком кожен раз заново зачіпала задоволену ситість людини, яка нібито освоїла її». А Бубер про це пише так: «Незвичність (перекладу Біблії) необхідна, оскільки переклад покликаний допомогти їй зустрітись із сучасною людиною» [3].

Звичайно, що переклад Біблії – це справа сакральна, проте й тут не бракує дискусій і конфліктів. Протистояння перекладу буквального, а тому незвичного (як у Бубера та Розенцвайга) та перекладу вільного, пристосованого до норм мови (як у Лютера), переклад verbum pro verbo проти перекладу sensus pro senso. Переклад Бубера через домінування лютерівської Біблії у розумі і серці німецькомовних людей викликав чимало критичних зауважень. Гершом Шолем дорікав Буберові: «Коли Розенцвайг і Ви взялися за цю справу, існувало німецьке юдейство, в якому Ваша праця мала викликати вплив і хвилювання та привести до оригіналу. Існувала і німецька мова, в якій Ви могли знайти зв'язок із великим досягненням, значним розвитком цієї мови і навіть підняти у Вашій праці цю мову на новий рівень… Але для кого призначений цей переклад тепер, у якому середовищі він буде діяти?.. Євреїв, для яких Ви перекладали, більше немає. Діти тих, що зуміли втекти від цього жаху, не будуть читати по-німецьки. Та й сама німецька мова сильно змінилася, це знають усі, хто має з нею стосунок… Відстань між реальною мовою 1925 року і Вашим перекладом, коли пройшло 35 років, стала не меншою, а більшою. Що німці будуть робити з перекладом, не наважиться сказати ніхто. Тому що з ними сталося більше, ніж передбачав поет, коли сказав:

Не страшно, коли
Щось загубиться, і в мові
Затихне живий звук.

Живий звук, до якого Ви зверталися у німецькій мові, для багатьох із нас затих. Чи знайдуться ті, які зможуть його почути?» [7, 53]. Переклад Бубера все ж таки знайшов і схвалення, зокрема, з боку науковців. Філософ Людвіг Вітгенштайн, попри певне насильство над німецькою мовою, підкреслював влучне відтворення Бубером чужорідних, «варварських» аспектів оригіналу. Тому сьогодні німецький варіант перекладу Біблії, здійснений Бубером та Розенцвайгом, вважається, безсумнівно, значним внеском у розвиток перекладознавства [3].

Одним із відомих дослідників перекладів Біблії є Сергій Авєрінцев, який поряд з перекладом М. Бубера розглядав також російські та церковно-слов'янські тексти Біблії, а також звертався до Септуагінти та Вульгати, щоб зрозуміти численні розбіжності між звичними для нас біблеїзмами та давньоєврейським оригіналом. У статті «Два слова про те, наскільки важко перекладати біблійну поезію» він доходить висновку, що у давньоєврейському оригіналі нас насамперед вражає прямота вираження думки, «…така прямота, коли обирається найкоротший шлях від реальності до слова і від слова до серця» [1]. У порівнянні з цією прямотою будь-який переклад видаватиметься штучним та декоративним. В оригіналі слова короткі, не знайти жодного з'єднання коренів слів (що так характерно для латини та слов'янських мов); ритм вільний, але чіткий та стислий створюється завдяки тонічному відліку наголосів (найчастіше по три). Ці фактори формують природний, як саме дихання, речитативний стиль.

У 20 ст. були здійснені непоодинокі спроби перекладу Біблії, щоб допомогти європейському читачеві відчути ті особливості старозавітнього слова, які виходили за межі Септуагінти та інших перекладів. Відомо, що найрадикальніші експерименти були здійснені з боку юдаїзму. С. Авєрінцев для прикладу називає німецькомовний переклад Мартіна Бубера («Die Schrift») та переклад французькою мовою Андре Шуракі («Bible»). Про це він пише: «Зрозуміло також, що німецька мова набагато краще придатна до експериментів щодо передачі первозданності, ніж занадто цивілізована французька» [1]. Після зіставлення обох праць Авєрінцев підсумовує: «Бубер – доволі хороший стиліст…», а згодом додає: «З літературного погляду праця Бубера виглядає більш переконливо». Позитивними сторонами цих перекладів Авєрінцев називає «наполегливість, з якою вони вдивляються в лексичні нюанси оригіналу, навіть в етимологію слів»; їх слабка сторона, на думку дослідника, полягає «у штучності вираження». Шляхи, якими йшли обидва перекладачі в пошуках автентичності слова, були доволі різними: Бубер робить акцент на стилізації, а Шуракі схиляється до транслітерації і залишає чимало слів зовсім не перекладеними. Авєрінцев зауважує, що обидва переклади «не для читачів, а для перекладачів», тому можуть бути прикладами для сучасного перекладознавства [1].

Шукаючи відповідь на запитання «Як, власне, належить перекладати Біблію?», Мартін Бубер дав обґрунтування новому структурному принципові, який він назвав «принципом слів-лейтмотивів». За цим принципом Бубер розрізняв структуру текстів Біблії, вважаючи, що саме так він віднайде шлях до автентичного Слова. Цей принцип означає, за Бубером, емфатичне повторення: «Мова йде про пов'язаність двох чи кількох місць у тексті чи то в одному, чи то в різних уривках, чи навіть книжках через повторення слів, їх порядку в реченні та словотвірних основ…» [6].

Згідно з цим принципом, завдання перекладача полягає у пошуку первісного значення слова, його основи чи кореня та його відповідника у тій мові, на яку перекладають; спільнокореневі слова в оригіналі мають залишатися спільнокореневими і в перекладі, щоб у такий спосіб було збережено «принцип слів-лейтмотивів». Завдяки такому ретельному доборові відповідників можна досягнути збереження строгості форми та фонетичної ритміки, яка створюється повторенням слів-лейтмотивів. Також алітерація, асонанс, повторення слів, словосполучень та речень мають відповідати оригіналові не з естетичного погляду, а для відтворення його змісту, форми та характеру. Уся специфіка гебрайської Біблії мала залишитися збереженою у перекладі.

Для зіставлення ритміки у перекладах Лютера та Бубера візьмемо початок Книги Буття (Сотворення світу):

Die priesterschriftliche Schöpfungsgeschichte
Im Anfang schuf Gott den Himmel und die Erde. Die Erde aber war
***Irrsal** und **Wirrsal**.*

*Finsternis über Urwirbels **Antlitz**.*
*Braus Gottes schwingend über dem **Antlitz** der Wasser.*
***Gott sprach**: Licht werde! Licht ward. Gott sah das Licht:*
daß es gut ist.
***Gott schied** zwischen dem Licht und der Finsternis.*
***Gott rief** dem Licht: Tag! und der Finsternis rief er: Nacht!*
***Abend ward** und **Morgen ward**: Ein Tag.*
(Переклад М. Бубера)

Die Schöpfung

Am Anfang schuf Gott Himmel und Erde. Und die Erde war wüst und leer, und es war finster auf der Tiefe; und der Geist Gottes schwebte auf dem Wasser. Und Gott sprach: Es werde Licht! Und es ward Licht. Und Gott sah, daß das Licht gut war. Da schied Gott das Licht von der Finsternis und nannte das Licht Tag und die Finsternis Nacht. Da ward aus Abend und Morgen der erste Tag.

(Переклад М. Лютера)

У перекладі Бубера ритмізація здійснюється завдяки повторенню слів та їх порядку в реченні (Gott sprach…, Gott schied…, Gott rief…; Abend ward und Morgen ward…), грою слів (Irrsal, Wirrsal) тощо.

Чи можливо загалом здійснити переклад, якщо мова йде про такі різні мови як гебрайська та німецька? Мартіну Буберу та Францу Розенцвайгу це вдалося. І якщо Буберові завдячують розкриття структурного принципу юдейського тексту Біблії, то практичне його застосування значною мірою є заслугою Розенцвайга. Саме йому вдалося віднайти чимало автентичних значень слів та їх німецьких відповідників, а отже, і закласти основну частину лексики спільного перекладу Старого Заповіту. Особливу проблему становили ті гебрайські слова, які не мали німецьких відповідників (безеквівалентна лексика). Ми пропонуємо для розгляду кілька таких прикладів: гебрайське «korban» у Біблії Бубера та Розенцвайга перекладається не як «Opfer» (жертва), а як «Darnahung», «Nahung» (наближення), тобто виражає бажання того, хто приносить жертву, наблизитись до Бога. А гебрайське «kodesch» означає не «святий» у значенні стану святості, а динамічне освячення. «Torah» – це не світський «закон», а «вказівка», «настанова». А всім відомий іменник «пророк» (в оригіналі «nawi») означає «той, хто мовить Слово Боже», і не має жодного стосунку до віщуна чи того, хто передбачає майбутнє. Гебрайське словосполучення «ohel moed» не може бути перекладене як «хатина» «Stiftshütte» (у Лютера), бо втрачається важливий елемент оригіналу, а саме друга частина словосполучення – «Zelt der Begegnung», тобто «шатро для зустрічі» [9]. І якщо мова йде про справжній переклад, то тут Бубер не зупиняється і перед сміливими кроками, як от новоутворення лексики, незрозумілої широкому загалові. Для позначення бездітності Бубер вживає не звичне «kinderlos», а «kinderbloß» чи «kinderbar» і пише про це так: «…Коли починаєш справжній переклад, мусиш зважуватись і на такі слова; чи приживуться вони з часом, чи будуть відкинуті, не знає ніхто з живих» [9].

Та найбільше досягнення Ф. Розенцвайга і М. Бубера полягає у підході до розшифрування тетраграми, тобто йдеться про чотири літери JHWH (німецькою Jahwe), за допомогою яких у юдейській Біблії позначалося ім’я Бога Ізраїлю. Власне, походження та значення тетраграми мають досить суперечливий характер. Більшість перекладачів Біблії німецькою мовою схилялися до думки, що відповідником тетраграми (JHWH) можна вважати іменник «Herr», (тобто «пан», а у слов’янських перекладах «Господь»). Причиною цього є те, що самі євреї, починаючи з 1 ст. до н.е., уникають промовляння Божого імені, а замість JHWH читають Adonai (гебрайською «мій Пан», тобто «mein Herr»). У Септуагінті ж подається переклад тетраграми словами «Kyrios» і «Dominus». Що ж до Розенцвайга, то він свою позицію обґрунтував у праці «Вічний – Мендельсон та ім’я Бога», де він пише про те, що тетраграму доцільно заміняти особовими займенниками (перша, друга та третя особа однини) відповідно до контексту (тобто Я, Ти, Він). Такий переклад позбавляє фундаменту християнську інтерпретацію Біблії, оскільки, як пише Розенцвайг, «християнин, який прочитає «Der Herr ist mein Hirte» (Ps. 23,1 M. Luthers Übersetzung) («Господь – то мій Пастир» (Псалом 23,1), подумає не про Отця, а про Сина!» А таке траплятися не має, тому що будь-які асоціації з християнством не властиві юдейській Біблії.

Отже, Франц Розенцвайг стверджує, що тетраграма, яку ми знаходимо у Другій книзі Мойсея (3, 14), дає відповіді на всі запитання стосовно імені Бога:

«…sie werden zu mir sprechen: Was ist um seinen Namen? –
was spreche ich dann zu ihnen?
Gott sprach zu Mosche:
Ich werde dasein, als der ich dasein werde.
Und er sprach:
So sollst du zu den Söhnen Jisraels sprechen:
***ICH** BIN DA schickt mich zu euch»,*

(«…а вони запитають мене: Як йому на ім'я? – то що мені їм відповісти?» І промовив Бог до Мойсея: «Я той, хто є». І додав: «Так промовиш до синів Ізраїлю: «Я є» прислав мене до вас»). Це не дає нам жодних підстав говорити про ім'я Бога, а розкриває лише Його присутність у житті людей, а отже, і можливість звертатися до Нього, чому цілком відповідають особові займенники.

Щоб краще розкрити особливості перекладу тетраграми М. Бубером та Ф. Розенцвайгом, вдамося до зіставлення окремих частин їхнього перекладу з перекладом М. Лютера. Зокрема, йдеться про ті місця в Біблії, де Лютер передає ім'я Бога як «Herr» (Господь), тоді як Бубер та Розенцвайг, дотримуючись оригіналу, використовують у своєму перекладі особовий займенник «Er» (Він) або, відповідно, присвійний займенник «Sein» (Його):

Der brennende Dornbusch
Mosche war Hirt der Schafe Jitros seines Schwähers,
Priesters von Midjan.
Als er die Schafe hinter die Wüste leitete,

kam er an den Berg Gottes, den Choreb.
SEIN Bote ließ von ihm sich sehen
in der Lohe eines Feuers
mitten aus dem Dornbusch

У Лютера ж це звучить так:

Moses Berufung

Mose aber hütete die Schafe Jetros, seines Schwiegervaters, des Priesters in Midian, und trieb die Schafe über die Steppe hinaus und kam an den Berg Gottes, den Horeb. Und der Engel des HERRN erschien ihm in einer feurigen Flamme aus dem Dornbusch.

І навіть у декалозі помітною стає відмінність у перекладах. Бубер та Розенцвайг знову акцентують на неможливості передачі Божого імені:

ICH bin dein Gott,
der ich dich führte
aus dem Land Ägypten, aus dem Haus der Dienstbarkeit.
А у Лютера на першому місці знову додане ним позначення:
Ich bin der HERR, dein Gott, der ich dich aus Ägyptenland,
aus der Knechtschaft, geführt habe.

У четвертій заповіді в перекладі Бубера і Розенцвайга читаємо:

Ehre
deinen Vater und deine Mutter,
damit sie längern deine Tage
auf dem Ackerboden, den ER dein Gott dir gibt.

У перекладі Лютера:

Du sollst deinen Vater und deine Mutter ehren,
auf dass du lange lebest in dem Lande,

das dir der HERR, dein Gott, geben wird.

Давши теологічне обґрунтування своїм намірам перекласти Біблію, Бубер та Розенцвайг були свідомі того, що їхній «нехристиянський переклад Святого Письма» викличе обурення християн. Проте ці побоювання були безпідставними. Біблія не сприймалася як «нехристиянська», а, навпаки, викликала зацікавлення своєю автентичністю, про що свідчили наклади видавництв та перевидання протягом 1954–1962 рр. Насправді Бубер та Розенцвайг хотіли лише одного – повернутися до оригіналу, а він, як відомо, випереджує і християнство і юдаїзм. І хоч Бубер вважав себе противником будь-якого місіонерства, він у своїй відповіді Гершому Шолему у 1961 р. писав: «Однак ця місія мені сподобалася, оскільки мова йшла не про юдаїзм чи християнство, а про спільну істину, од відродження якої залежить доля обидвох релігій» [6].

Подальші перспективи дослідження вбачаємо у глибшому аналізі двох новаторських підходів до німецьких перекладів Біблії – verbum pro verbo (М. Бубер, 20 ст.) sensus pro senso (М. Лютер, 16 ст.).

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ВІДОМОСТІ ПРО АВТОРА

Василь Лопушанський – кандидат психологічних наук, доцент, завідувач кафедри практики німецької мови Дрогобицького державного педагогічного університету імені Івана Франка.

Наукові інтереси: лексикологія, порівняльна лексикологія, взаємодія мов і культур, німецькі запозичення у говорах Західної України.

УДК81'25=112.2:[801.73:82-92]

ДОПЕРЕКЛАДАЦЬКИЙ АНАЛІЗ ТЕКСТУ НА ПРИКЛАДІ ЛІТЕРАТУРНОГО РЕПОРТАЖУ Й. РОТА «ЛЕМБЕРҐ, МІСТО»

Тетяна ЛЯШЕНКО (Львів, Україна)

У статті представлено різні класифікації параметрів доперекладацького аналізу тексту у зарубіжному перекладознавстві. Висвітлено сутність герменевтичного підходу у теорії перекладу, у сучасному німецькому перекладознавстві зокрема. Запропоновано схему доперекладацького аналізу художніх і художньо-публіцистичних текстів та проілюстровано її застосування на прикладі літературного репортажу Й. Рота „Lemberg, die Stadt“.

Ключові слова: *доперекладацький аналіз тексту, герменевтична інтерпретація тексту, вихідний текст, художній текст, мовностилістичні засоби.*

В статье представлены разные параметры предпереводческого анализа текста в зарубежном переводоведении. Высветлена суть герменевтического подхода в теории перевода, в частности в современном немецком переводоведении. Предлагается схема предпереводческого анализа художественных и художественно-публицистических текстов и иллюстрируется её применение на примере литературного репортажа Й. Рота „Lemberg, die Stadt“.

Ключевые слова*: предпереводческий анализтекста, герменевтическая интерпретация текста, исходный текст, художественный текст, лингвостилистические средства.*

The paper gives a survey of different classifications of the pre-translation text analysis parameters in foreign translation studies. The article highlights the essence of the hermeneutic approach in the theory of translation, in the modern German translation studies in particular. The scheme of pre-translation analysis of *the literary and literary-publicistic texts is offered and its application on the material of the literary report by J. Roth „Lemberg, die Stadt" is illustrated.*

***Key words**: pre-translation text analysis, hermeneutic text interpretation, source text, literary text, linguo-stylistic means.*

Питання доперекладацького аналізу тексту становить постійний інтерес дослідників, які займаються питаннями теорії, практики і методики викладання перекладу (М. Брандес,О. Чередниченко, О. Матузкова, К. Норд), оскільки такий аналіз передбачає визначення суттєвих ознак тексту і відповідної стратегії його перекладу. Здійснення доперекладацького аналізу текстів різних жанрів дозволить передусім студентам, які починають здобувати навички професійного перекладу, враховувати мовні та позамовні фактори тексту,виділяти його функціонально значущі елементи, визначати послідовність і сутність перекладацьких кроків, щосприятиме покращенню якості перекладу студентів.

Мета статті запропонувати орієнтовну схему доперекладацького аналізу художніх і художньо-публіцистичних текстів та проілюструвати її застосування на прикладі літературного репортажу Й. Рота «Лемберґ, місто».

Сучасна теорія перекладу пропонує різноманітні моделі і підходи доперекладацького аналізу тексту, випрацювала різні параметри аналізу, ієрархію яких перекладознавці визначають по-різному.

Прихильники функціонального перекладу наголошують на необхідності визначення функцій вихідного тексту і контексту культури адресата. Тому для аналізу текстів насамперед інформативного типу успішне застосування знайшла модель аналізу текстунімецької дослідниціК. Норд. Ця модельвключає систему необхідних для аналізу вихідного тексту спеціальних питань, які поділено на двікатегорії. Першакатегорія питань стосується екстралінгвістичних факторів тексту, тобто аналізу комунікативної ситуації, який сприяє правильному розумінню прагматичного спрямування тексту. З'ясовуючи відповіді на питання цього блоку, перекладач визначає сферу діяльності комунікантів (хто?, кому? передає текст), конкретизує ситуацію їх спілкування (канал передачі тексту?, де?, коли?, з якого приводу?), а також будує гіпотези щодо намірів автора тексту і його комунікативної мети (з якою інтенцією?, з яким ефектом?). Друга категорія питань охоплює змістові, структурні і мовностилістичніхарактеристики вихідного тексту (про що?, що саме?, про що не говорить текст?, у якій послідовності?, за допомогою яких невербальних засобів?, якими словами?, якими реченнями?, яка тональність?).

У російському перекладознавстві активно послуговуються класифікацією І. Алєксєєвої, яка, на думку О. Матузкової, є найбільш термінологічно чіткою, теоретично обґрунтованою і практично застосованою [2, с. 44-45]. Дослідниця виокремлює п'ять головних параметрів доперекладацького аналізу тексту, а саме:збір зовнішніх відомостей про текст (автор тексту, час створення і публікації тексту, глобальний текст, до якого належить конкретний текст);визначення джерела і реципієнта; склад інформації (когнітивна, оперативна, емоційна, естетична);комунікативне завдання та мовленнєвий жанр.

У англомовному перекладознавстві відомою є концепція перекладу видатного вченого, талановитого перекладача і викладача перекладу П. Ньюмарка. Перекладознавець розробив техніку «перекладацького підходу до аналізу тексту» («translator's approach to a text»), яка полягає у тому, що перекладач після попереднього ознайомлення з текстоммає виділяти головне і другорядне, центральне і периферійне, універсальне і культурно-специфічне, тему і смисл, фактичне і естетичне, загальнозначуще і спеціальне, предметне і символічне, стилістичне і індивідуальне, навіть істинне і хибне. У останньому випадку, коли точка зору перекладача не збігається з авторською, перекладач повинен уводити у текст пояснення і коментарі. Отже, П. Ньюмарк радить перекладачам брати до уваги такі фактори: мета тексту (ставлення до теми повідомлення); мета перекладача; текстові стилі; кому призначені вихідний текст і текст перекладу; стилі мови; час і місце публікації тексту; денотативний, конотативний та культурний аспекти тексту [6].

Передумовою адекватного перекладу художніх і художньо-публіцистичних текстів є поєднання точного лінгвостилістичного аналізу із герменевтичною інтерпретацією вихідного тексту з боку перекладача.Вчені неодноразово доводили значення герменевтичних підходів у теорії перекладу та ефективність їх застосування у перекладацькій практиці [8, с. 39].

Герменевтика розглядає проблеми перекладу з перспективи перекладача і його розуміння тексту. Цей підхід у перекладознавстві фокусує увагу на перекладі як творчий діяльності перекладача і змушує його замислюватися над складнощами розуміння і інтерпретації тексту.Від перекладача як творчої особистості очікують і водночас вимагають правильного розуміння і переконливого відтворення тексту.Визначення мовностилістичних засобів тексту, тобто його формальних ознак, має сприяти інтерпретації змісту і водночас доводити правильність тлумачень. Прихильники герменевтичних підходів у перекладознавстві розглядають переклад як динамічнийпроцес, у якому початковий проект перекладу як результат розуміння вихідного тексту зазнає неодноразових змін і все більше наближається до оригіналу і до функціональних відповідників мови перекладу.

Засновниками герменевтичного напряму у сучасному німецькому перекладознавстві вважають Фрітца Пепке і Радеґундіс Штольце. Ф. Пепке розглядає текст як гештальт, як дещо більше ніж суму його складових і використовує поняття «надсумативності» як особливий зв'язок окремих ознак. Конституційною особливістю тексту як цілого вчений вважає його мультиперспективність як взаємодію, часом протилежних, перспектив тексту. Через творчий процес розкриття смислу тексту перекладач може наблизитися до індивідуальності тексту і «вдихнути у нього життя», відтворюючи текст мовою перекладу, за умови критичної оцінки своїх інтуїтивних рішень, заснованих на знанні мови і культури [10, с. 225-227].

Радеґундіс Штольце відмовляється від поняття аналізу тексту, що зумовлено небажанням залишатися на рівні структур тексту, і послуговується поняттямекзегези у сенсі розуміння тексту як головної передумовиздійснення перекладу.Для кращого розуміння тексту дослідниця пропонує під час першого ознайомлення з цілим текстом визначити його ситуативність, тобто релевантність для певної комунікативної ситуації(Textsituierung),орієнтуючись при цьому на лінгвістичні категорії контексту, дискурсного поля (Diskursfeld), понятійної системи (Begrifflichkeit) та форми висловлення (Aussageform), за допомогою яких перекладач може інтерпретувати текст будь-якого типу і жанру. Застосування лінгвістичного інструментарію дозволяє перекладачеві орієнтуватися у тексті, обґрунтовувати і перевіряти правильність перекладацьких рішень [10, с. 229-231].

Пропонуючи методику доперекладацького аналізу художнього тексту, потрібно враховувати той факт, що інтуїтивне сприйняття тексту не виключає його інтерпретацію, а остання зумовлена суб'єктивнимихарактеристиками інтерпретатора. Кожен перекладач розуміє вихідний текст «по-своєму» відповідно до своєї неповторної індивідуальності, до свого набутого життєвого досвіду. Окрім того, художні тексти не можна втиснути у певну готову схему, оскільки вони є надто різноманітними і індивідуальними. Однак, з метою навчити студентів розуміти художній або художньо-публіцистичний текст і здійснювати його доперекладацький аналіз пропонуємо схему прикладного характеру, яка передбачає інтерпретацію тексту шляхом літературознавчого і лінгвостилістичного аналізу тексту.

Літературознавчий аспект інтерпретації тексту охоплює витлумачення та з'ясування прояву і взаємодії у тексті таких параметрів як автор, епоха, літературний напрям, жанрова приналежність, інтертекстуальність літературного твору та стиль його автора. Ці параметри зумовлюють більшою чи меншою мірою композиційну структуру, архітектоніку і частково мовно-стилістичне оформлення тексту.

Лінгвостилістичний аналіз тексту передбачає його багаторазове уважне прочитанняз метою встановити функції таких параметрів тексту як композиція (сюжет, сюжетні лінії та їхній розвиток у тексті, мотиви, характери твору);архітектоніка (логічно-змістова структура якчленування на відносно завершені елементи тексту,їхній зв'язок та роль у виділенні найбільш важливих смислів тексту); композиційно-мовленнєві форми (динамічний або статичний опис, характеристика, розповідь, міркування, повідомлення, коментар) та особливості їхнього поєднання у тексті;типи наратора у тексті (аукторіальний наратор, персональний наратор, персоніфікований наратор);стилістичне забарвлення мовних одиниць (високий, літературний, літературно-розмовний, фамільярно-розмовний, грубий стиль);експресивність (засоби виразності та образності, синтаксико-стилістичні засоби, мовні засоби гумору та сатири) та емотивність тексту (емоційно забарвлена лексика). Серед засобів виразності слід звертати увагу на використання тематичних та синонімічних рядів, контекстуальних синонімів, характерологічної лексики (архаїзми, неологізми, іноземні слова, фахова лексика, діалектизми, жаргонізми), оказіоналізмів тощо. Під час лінгвостилістичного аналізу художнього і художньо-публіцистичного тексту на особливу увагу перекладача заслуговують засоби образності (метафора, метонімія та їх різновиди, епітет, перифраз, евфемізм), лексико-синтаксичні фігури (перерахування, повтор, антитеза та хіазм), засоби комічного (іронія, гра слів, оксиморон, зевгма, комічне перерахування, парадокс, невідповідність форми і змісту), синтаксико-стилістичні засоби (стилістичний порядок слів, порушення рамкової структури речення, відокремлення, парантеза та ін.), емоційно-оцінної лексики (вигуки, зменшувальні, пестливі, лайливі слова та ін.).

Зауважимо, що герменевтичний підхід до доперекладацького аналізу художнього тексту передбачає витлумачення згаданих вище параметрів у їхній взаємодії як цілого на основі власного і загальнолюдського досвіду інтерпретатора. Такий аналіз дозволяє осягнути сенс повідомлюваної в тексті інформації, осмислити специфіку і призначення структури та елементів змістової організації, внутрішньої та зовнішньої форми художнього твору у контексті його жанрової приналежності, місця у літературному процесі, мовнокультурної особистості автора. Літературознавчий аспект інтерпретації тексту має передувати лінгвостилістичному, проте послідовність кроків витлумачення параметрів тексту у межах того чи іншого аналізу може бути довільною. Спрощена схема інтерпретації художнього тексту охоплює відповіді на питання *що* говорить автор (композиція, архітектоніка тексту)? *як саме* це реалізує (композиційно-мовленнєві форми, типи наратора, стилістичне забарвлення мовних одиниць, засоби експресивності і емотивності у тексті)? *з якою метою*говорить автор (комунікативно-стилістична функція).

Проілюструємо застосування орієнтовної схеми доперекладацького аналізу на прикладі літературного репортажу Й. Рота «Лемберґ, місто».

*Автор.*Йозеф Рот (1894-1939) – австрійський письменник та журналіст єврейського походження. Виріс у Бродах, 1913 року вступив до Львівського університету, але незабаром переїхав до Відня, де почав вивчати германістику. 1916 рокуйде на фронт добровольцем, звідки його переводять у Галичину. Після війни Рот працював редактором, писав фейлетони для різноманітних німецькомовних газет, багато подорожував Східною Європою. 1933 р.еміґрував до Франції. Більшість його літературних творів, зокрема відомі «Марш Радецького» та «Гробівець Капуцинів» присвячені темі втрати батьківщини внаслідок Першої світової війни.Відголосок цієї теми відчувається і у назві літературного репортажу «Лемберґ, місто» (Lemberg, die Stadt). Ця назва сигналізує певне відсторонення знаного західного журналіста Й. Рота, єврея родом з віддаленого куточка Австро-Угорської імперії, від батьківщини [4].

Історія створення твору. 1914 року Й. Рот переїжджає до Відня, столиці Габсбурзької монархії, щоби мати змогу зробити кар’єру літератора. Після розпаду Австро-Угорської імперії Й. Рот за дорученням газети «Франкфуртер Цайтунг» відвідує Галичину як журналіст, що сприяло появі 1924 р. низки репортажів, об’єднаних у три частини під назвою «Подорож Галичиною». Особливу увагу журналіст приділив Лемберґу, столиці Галичини. Центральною темою трьох частин циклу є тема першої світової війни, яка спричинила розпад імперії, і з якою пов’язане болісне відчуття Й. Рота втрати батьківщини [4, с. 30].

Жанр твору «Лемберґ, місто» можна визначити як літературний репортаж, який виник з подорожніх нотаток під час подорожі Галичиною. Репортаж повідомляє про певну подію, очевидцем або учасником якої є автор. Часто репортажі набувають рис публіцистичного стилю, а повідомлення про певні події переплітається із спостереженнями, міркуваннями або настроями автора, екскурсами у минуле. Відмінними рисами репортажу стають тоді емоційний фон, легкість, лаконізм і динамічність стилю, які перетворюють суто інформативне повідомлення на захопливу розповідь. Літературний репортаж за своїм стилем і звучанням максимально наближений до художньої літератури і його актуальність необмежена часовими рамками певної події. Репортажі Й. Рота можна визначити як особливий вид репортажу, як «малу прозову форму у газетному і масмедійному просторі лише 20 століття», у якій документально точне повідомлення про соціальні конфлікти, катастрофи, суспільно-політичні події, судові процеси, міста і країни поєднується із суб'єктивним сприйняттям дійсності та її оцінками. Мета такого репортажу полягає у передачі читачеві певного досвіду і знань, а також здійсненні впливу на нього [5, с. 140]. Завдяки літературному таланту подорожні репортажі Й. Рота перетворюються на особливу літературну форму, у якій чіткість, точність, увага до деталейжурналіста Й. Рота поєднується із майстерністю літератора Й. Рота.

Стиль Й. Рота у репортажі зумовлений тим, що спостережливий журналіст не лише зображає реальну ситуацію тогочасної Галичини, а й інтерпретує її, відбувається віддзеркалення побаченого крізь призму власного сприйняття. Автор виражає ставлення до всього, що відбувається на його очах. Присутність автора-аналітика у матеріалі відчуваємо у міркуваннях, ремарках, відступах, репліках, характеристиках тощо.Мова Й. Рота завжди проста, яскрава і влучна.

Композиція і архітектоніка твору. Побудова літературного репортажу «Лемберґ, місто» охоплює наступні змістові частини у такій послідовності: атмосфера міста; східногалицьке містечко та його мешканці; атмосфера міста Лемберґ; Лемберґ у минулому: «Hier hauste der Krieg …»; головна вулиця міста; багатомовність, розмаїття, барвистість: «Es ist ein bunter Fleck im Osten Europas»; демократичність і людяність міста; місто розмитих меж і кордонів; східна межа цісарсько-королівського світу.

На початку репортажу Й. Рот намагається змалювати атмосферу міста, зазначаючи одразу, що це сміливий виклик, оскільки вимагає від автора уміння передати словом саме ті фарби, аромат і гостинність, що витають у повітрі кожного міста. За допомогою кількох влучних деталей як результату індивідуального сприйняття Й. Рот висвітлює читачеві найважливіші грані невідомого світу. Він змальовує зокрема образ східногалицького провінційного містечка, рівень цивілізації у якому залишає ще бажати кращого, проте з нього походять вчені, письменники, філософи, музиканти і заможні торговці європейського рівня, а багатомовність такого містечка дозволяє назвати його філіалом цілого світу (eine kleine Filiale der großen Welt). Зрозуміло, що під час опису Й. Рот черпає деталі зі своєї пам'яті: у змальованій картині проглядається образ Бродів, де народився автор. Маленькому містечку протиставляється Лемберґ, який має свою неповторну історію і атмосферу. Стримана дистанція журналіста, яку ми ще відчуваємо у назві твору, поступово зникає, і особистісне сприйняття перетворює Галичину і її столицюна емоційно забарвлені місця пам'яті автора. Серед них головна вулиця міста, як відображення його минулого і сьогодення, його багатомовності, розмаїття релігій і культур, які Й. Рот сприймає насамперед як запоруку політичної сили і культурного розвитку міста. Із такою ностальгічною згадкою барвистості міста в усіх її проявах пов'язана утопія багатонаціональної держави Й. Рота, який починає міфологізувати Галичину і надавати їй символічного значення втраченого раю внаслідок падіння габсбурзького цісарства.

Домінуючою *композиційно-мовленнєвою формою* (КМФ) репортажу є динамічний опис атмосфери міста з елементами статичного опису самого міста. У творі спостерігаємо також КМФ «розповідь», коли Й. Рот згадує розмову з одним викладачем гімназіїпровінційного містечка.Важливою КМФ репортажу є міркування автора щодо національної самосвідомості, національно-етнічної строкатості і культурно-політичної орієнтації Лемберґа. Таке поєднання КМФ дозволяє авторові не лише передати особисті враженнявід побачених картин міста, створити його неповторний образ, а й дати оцінку соціальній і суспільно-політичній ситуації тогочасної Галичини.

Образ автора. Літературний репортаж Й. Рота – це особистісний жанр із суб'єктивізованим розгортанням наративу.У ролі кореспондента, спостерігача, свідка виступає сам «автор у плоті», що допомагає створити "ефект присутності" читача спочатку у провінційному містечку, а згодом у столиці Галичини, "чути" розмову автора з вчителем гімназії щодо відкриття професора з Німеччини, "дивитися" на міста очима журналіста, і саме як автор відчутиатмосферу міст. Присутність авторського «я» у репортажі сприяє переконливішому зображенню подій та явищ, надає матеріалу достовірності та документальної точності. Крім репортера-свідка у творі присутній репортер-мислитель, який демонструє глибоку ерудицію, аналітичний розум і професійну майстерність.

Мовностилістичні засоби. Професіоналізм Й. Рота виявляється зокрема у майстерному володінні мовою. Про увагу до деталей автора свідчить уміле використання під час опису атмосфери міста синтактико-стилістичної фігури перерахування (*Ichkönnte Häuserbeschreiben, Straßenzüge, Plätze, Kirchen, Fassaden, Portale, Parkanlagen, Familien, Baustile, Einwohnergruppen, Behördenund Denkmäler*). Як засіб інтенсифікації ознаки і авторського впливуавтор використовує повтор (*viele Gesichter, viele Launen, tausend Richtungen; jede ist eine Einheit, jede eine Vielheit, jede hat mehr Zeit*). Лейтмотивом репортажу можна вважати багатомовність, національне й культурне розмаїття Галичини та її столиці. Ця провідна думка у різній формі проходить крізь увесь твір (*Jüdische Händler wohnten in dieser Stadt, ruthenische Handwerker und polnische Beamte; Man hörte Russisch, Polnisch, Rumänisch, Deutsch und Jiddisch; Hier hörte man immer Deutsch, Polnisch, Ruthenisch; In der Nähe des Theaters, das am unteren Ende die Straße abgrenzt, sprechen die Menschen Jiddisch; Gegen diese Vielsprachigkeit wehrt sich das neu gestärkte, durch die jüngste Entwicklung der Geschichte gewissermaßen bestätigte polnische Nationalbewußtsein; Nationale und sprachliche Einheitlichkeit kann eine Stärke sein, nationale und sprachliche Vielfältigkeit ist es immer; Es ist ein bunter Fleck im Osten Europas; Die Stadt ist ein bunter Fleck: rot-weiß, blau-gelb und ein bißchen schwarzgelb; Diese Buntheit schreit nicht, blendet nicht, macht kein Aufsehen; Die polyglotte Farbigkeit der Stadt Lemberg; Man kann nicht feierlich sein, wenn man vielfältig ist; Es bleibt immer ein nationales Museum*). Експресивності і виразності мови, точності оцінок сприяють емоційно-оцінні епітети (*bunte Ziele, düstere Geheimnisse, heitere Geheimnisse*); метафори і метафоричні порівняння (*Die Städte überleben Völker, Hier hauste der Krieg; Es war wie eine kleine Filiale der großen Welt; Die jungen Mädchen schwärmten aus wie Schwalben*); метафоричний перифраз (*die Wachtposten des Handels* für Juden); антитеза (*verbergen viel und offenbaren viel; eine Einheit, jede eine Vielheit*). Емоційності і невимушеності мови автор досягає завдяки використаннюпитальних і окличних речень (*Hier müsste es doch nach Zwiebelnduften, verstaubter Häuslichkeit und altem Moder? Nein!*), парцельованих конструкцій (*Gegen diese Vielsprachigkeit wehrt sich das neu gestärkte, durch die jüngste Entwicklung der Geschichte gewissermaßen bestätigte polnische Nationalbewußtsein – mit Unrecht*), винесення за рамку речення (*Die Milderung der strengen Form artet auch in Unordnung aus, in zerstörende Langsamkeit, selbstmörderische Verwirrung*). На особливу увагу заслуговує використання у творі композиційно-мовленнєвого прийому контрасту як протиставлення образів і планів опису.У тексті спостерігаємо кілька таких просторових і часових опозицій: східноєвропейське провінційне містечко – столиця Галичини Лемберґ; війна – мир; минуле – сьогодення; Захід Європи – Схід Європи.Символічного значення набуває у заключному абзаці репортажу порівняння Західної Європи з її Сходом, точніше з її східною «брамою», за якою починається зовсім інший світ. Місто «розмитих кордонів» Лемберґ, з яким відбувається постійний культурний «радіообмін», залишається попри новий повоєнний лад європейським.

У підсумку аналізу літературного репортажу «Лемберґ, місто»доцільно зауважити, що Й. Рот у своєму прагненніближче познайомити західного читача із Східною Галичиною і її столицею виступає у ролі репортера-свідка і репортера-мислителя, який не лише майстерно зображає дійсність, а й подає її крізь призму особистісного світобачення із власними оцінками і міркуваннями. Літературний талант Й. Рота перетворює допис про соціальне і культурне життя галицької столиці на естетичне задоволення.

Запропонована орієнтовна схема доперекладацького аналізу художнього або художньо-публіцистичного тексту дозволить перекладачеві розвинути його інтерпретаційноаналітичні здібності, уміння свідомо і обґрунтовано визначати загальну стратегію і домінанти перекладу, абиточно і без втрат відтворити емоційно-естетичний вплив оригіналу.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Ляшенко – кандидат філологічних наук, доцент кафедри міжкультурної комунікації та перекладу Львівського національного університету імені Івана Франка.

Наукові інтереси:переклад, лінгвістика тексту, лінгвостилістика, функціональна стилістика.

УДК 821.161.1'367'25:811.112.2

СТИЛІСТИЧНИЙ СИНТАКСИС ЯК ПЕРЕКЛАДАЦЬКА ПРОБЛЕМА (НА МАТЕРІАЛІ НІМЕЦЬКОМОВНИХ ПЕРЕКЛАДІВ О. КОБИЛЯНСЬКОЇ)

Оксана МАТВІЇШИН (Дрогобич, Україна)

У статті розглянуто фігури стилістичного синтаксису як засіб вираження етнокультурних особливостей і національної ментальності українського та німецькомовного народів.Звернуто увагу на перекладацькі здобутки і втрати, застосування методів перекладу, що забезпечують адекватність відтворення стилістичних одиниць.

Ключові слова: оригінал, художній переклад, *образність, перекладацькі трансформації, перекладацька настанова, індивідуальний перекладацький стиль.*

The article deals with the figures of stylistic syntax as a means of expressing ethnic and cultural peculiarities and national mentality of the Ukrainian and German peoples. Special attention is paid to *translation achievements and losses and to the use of translations methods, which provide* the adequacy of *rendering stylistic units.*

Keywords: original, literary translation, *imagery, translation procedures, translation adjustment, individual translation style.*

Постановка наукової проблеми та її значення. У сучасній перекладацькій практиці порівняно мало уваги приділяють функціонально-синтаксичним особливостям стилістичного аналізу тексту. Традиційною є думка, що емоційне значення – це різновид лексичного. Однак певне значеннєве та емоційне навантаження притаманне не тільки окремому слову, а й реченню. Емотивна вагомість може знайти своє відображення в різних синтаксичних структурах, які здатні виражати не лише форму думки, але й ту чи іншу форму почуттів. Часто в перекладі, хоч і не безпосередньо, а через оригінал, за допомогою стилістичних засобів синтаксичного рівня, приміром, структури речення, зокрема його тема-рематичним членуванням, порядком слів, експресивним виділенням окремих його частин чи пропуском необхідних членів речення можна виокреслити способи викладу думки. Основи для грунтовного вивчення питання стилістичного синтаксису в перекладознавчому аспекті закладені в працях Ш. Балли, В. Адмони, В. Кухаренко, Т. Сильман, Т. Левицької та ін., однак і досі залишається низка не до кінця вивчених особливостей трансформації українського стилістичного синтаксису, зокрема в українсько-німецькій мовній площині, що й зумовлює *актуальність* статті. *Мета* розвідки полягає у визначенні особливостей відтворення одиниць синтаксичного рівня цільовою мовою. *Матеріалом* для дослідження послужили німецькомовні переклади О. Кобилянської.

Виклад основного матеріалу й обґрунтування отриманих результатів дослідження. Одним із найважливіших засобів творення художнього образу виступає порівняння, яке в художньому творі завжди несе певний емоційний потенціал. Про місце і важливість порівнянь у стилістичній системі мови можна судити зі слів О. Потебні, який зазначає: «Самий процес пізнання є процесом порівняння» [4, с. 255]. Деякі науковці чітко розмежовують порівняння і тропи, позаяк порівняння ґрунтуються на прямому значенні слова, а тропи – на переносному. Інші дослідники вважають такий поділ штучним і вбачають у порівнянні найпростіший троп. Зазвичай відтворення порівняльних необразних конструкцій не викликає певних труднощів, тому в більшості випадків вони знаходять еквівалентне відтворення в перекладі. Навпаки, складнішими для перекладу виявляються образні порівняння, в яких відбито своєрідність національної культури та асоціативну природу образного мислення певного етносу. Труднощі передачі образних порівнянь мають подвійний характер: труднощі чисто лінгвістичні, що витікають із необхідності пошуків відповідних еквівалентів або аналогів в іншій мові, та лінгвістико-стилістичні – ті, які витікають з необхідності передати особливості образного сполучення (свіжості або трафаретності), його якісно-стилістичні функції [2, с. 54].

З усіх розглянутих прикладів відтворення порівнянь О. Кобилянською випливає, що, незважаючи на їхнє граматичне вираження, перекладачка надає перевагу дослівному перекладу. Дослівний спосіб можна вважати ефективним лише в тому випадку, коли порівняння позбавлене певної образності і стає зрозумілим читачам мов оригіналу та перекладу, як, наприклад, при відтворенні низки порівняльних зворотів (поширених та непоширених): «… хороша та пишна, як королівна; … звивається було, в дворі або в віконце виглядає, як ясочка» [1, с. 106] – «… war stolzund schön wie eine Königstochter; … glich an Behändigkeit den Eichhörnchen, wenn sie hier und dort im Gehöfterschien oder im Fensterur plötzlich auf tauchte» [9, с. 79]. Адекватне відтворення порівняльних зворотів зумовлене насамперед прозорістю цих синтаксичних структур, де чітко виступає референт, агент, модуль і зв’язка. У функції зв'язок при перекладі порівнянь О. Кобилянська найчастіше використовує порівнювальні лексеми gleich, gleichsam, gleichen, а також компаративні сполучники wie, als, рідше alsob, alswenn, wiewenn. При відтворенні компаративних сполук, виражених підрядними реченнями, О. Кобилянська послуговується сполучником als частіше, ніж alsob, хоча обидва охоплюють ціле речення, яке містить ірреальне порівняння. В ірреальних реченнях присудок стоїть у часовій формі умовного способу, що підкреслює вираження нереальності: «… хмурий, начедумає на турка йти; а нерухомий, як справді з золота викуваний!» [1,с. 78] – «… düster ist er, als dächte er darüber nach, gegen die Türken zu ziehen, und unbeweglich, als wär’ er tatsächlich aus Erz gegossen» [8, с. 96].

Через дослівний переклад свою стилістичну вагомість та емоційне наповнення втрачають речення порівняльної структури, де об’єкт порівняння охоплює всю предикативну частину, наприклад: «Мій Кирило – золото, не чумак» [1, с. 78] – «Mein Kyrylo – derist «pures» Goldundnichtein «Tschumake» [8, с. 96]. Переклад позбавлений ознак порівняльної структури; багатослів’я, графічне виділення й транскрибована етнолексема ускладнюють розуміння цього вислову самого по собі. Проте скальковані порівняльні конструкції досить часто призводять до зниження художнього рівня оригіналу. Так, приміром, у порівняльному виразі «Бувало станемо, як ліс під вікном» [5, с. 106] (тобто, як стіна) закладено образ множинності, багатолюддя, що стирається при перекладі, набуваючи рис іншого образу – могутності, величі, чоловічої краси: «Wir bleiben oftmals wie Eichen unter den Fensternstehen» [7, с. 55]. Отже, неточність перекладу порівняльного образу знижує емоційність та художньо-естетичну цінність уривку. У перекладах О. Кобилянської бачимо досить багато аналогічних невірно відтворених або просто опущених порівнянь, здебільшого тих, які характеризуються відмінними стійкими метафорами: «Отак цілий тиждень, як віл у плузі» [5, с. 66] – «Die ganze

Woche hindurch geht es wie ein Pflug» [7, c. 55]. З наведеного прикладу видно, що образ важкої праці, закладений у компаративному звороті оригіналу, втрачає свій як семантичний, так і конотативний зміст при перекладі, відтак порівняння як троп губить свою стилістичну вагомість. Ті та інші похибки при відтворенні образних порівнянь можна пояснити неуважністю чи нерозумінням.

Ефективним способом відтворення тропів виступає взаємозаміна образів, яка базується на близькості лінгвістичної природи і структурних моделей порівняльних засобів творення художньої дійсності оригіналу. Глибоке проникнення в суть порівняння дає можливість відтворити структуру тропа в його діалектиці, у єдності змістоформи. Найчастіше порівняння замінюється метафорою, яка, як відомо, є імпліцитним порівнянням. Особлива роль належить іменнику орудного відмінка. Однак ці приховані порівняння в перекладах О. Кобилянської стають явними, оскільки перекладачка відтворює їх німецькомовними порівняльними конструкціями зі зв’язками «wie», «gleichsam»: «Що у їх душа тепереньки свята, і погляд ясний, і *любі обличчя квіткою процвітають*» [1, с. 261] – «Ihre See leist jetzt heilig, ihr Blickhell, voller Ungeduld, und *ihre lieben Gesichter gleich Blumen blühend*» [9, с. 77]. Запропонований спосіб відтворення порівнянь цілком доречний, бо передаються семантичний і конотативний зміст закладеного в них образу, хоч все-таки руйнуються стилістичні функції і поетичний потенціал самого тропа.

Різноманітні стилістичні фігури синтаксису глибоко вростають в усю мовну структуру; допасовуючись до лексичних, фонетичних та граматичних засобів, зливаються з ними. Вони займають окреме місце серед інших стилістичних засобів як самостійні форми мовлення, викристалізувані в доволі чистому вигляді художні побудови. Зазвичай стилістичні фігури мають на меті не лише індивідуалізувати мовлення автора, а й збагатити його емоційними нюансами, увиразнити художнє зображення. У перекладі стилістичні фігури, хоча опосередковано через оригінал, моделюють спосіб викладу думки і бачення світу, а також виводять категорію адекватності на текстовий рівень. Відтворення стилістичних фігур у перекладах О. Кобилянської супроводжується різноманітними трансформаціями, які зумовлені так званими національними особливостями стилістичних систем мов оригіналу та перекладу, бо одні і ті ж прийоми мають різний ступінь уживаності, виконують різні функції і різну питому вагу в стилістичній системі кожної мови зокрема.

На граматичному рівні переклади О. Кобилянської частково архаїзовані, про що свідчить вживання дієслова «werden» у його застарілій формі «ward». Це, одначе, не перешкоджає розумінню тексту, навпаки – надає йому урочистого та пафосного ефекту: «Und Wassylyna die jüngere, wie *ward* die? Boshaft *ward* sie» [6, с. 477].

З усіх стилістичних прийомів синтаксичного рівня типовим у перекладах О. Кобилянської виступає *інверсія* – одна з характерних ознак німецького речення: «Ми сиділи в садку чудовим весняним вечором» [3, с. 252] – «An einem wunderbaren Frühlings abendsaßen wirim Garten» [6, с. 479]. Емоційно забарвленими в художньому тексті завжди виступають *інверсовані означення,* бо експресивне їх виділення в реченні забезпечує виразність, ритмомелодійну гнучкість фрази та відповідну стилістичну тональність. Здебільшого постпозитивні означення сигналізують про розповідний характер авторської манери. Інверсовані означення в перекладах О. Кобилянської займають препозитивні місця, що призводить до зниження емоційного збагачення перекладу: «От іще й досі, як вибереться літом день *гарячий, душний,* то й згадаю собі те прощання *наше* … за містом соснина *темна, далека* заступила шлях *піскуватий*; суне перед очима по піску рипливий віз, на небі сонце *пекуче…*» [1,с. 261] – «Noch jetzt steht mir in den *heißen, schwülen* Sommertagen unser Abschied vor Augen. … hinter der Stadt verdeckt ein *dunkler* Fichtenwald den Sandweg vollständig, träge fährt ein laut ächzender Wagen darüber hin, *glühend heiß* steht die Sonne am Zenit…» [9, с. 77].

Задля досягнення динамічності та стислості вираження думки й напруженої дії майстри художнього слова досить широко в різних контекстових ситуаціях – і на тлі великої частини твору, і в окремих реченнях – вдаються до *еліпсису.* Особливо тісно із цією стилістичною фігурою пов’язаний новелістичний стиль. Чимало еліптичних конструкцій спостерігається, наприклад, у новелах В. Стефаника, в оповіданнях Марка Вовчка та ін. У німецькомовних варіантах О. Кобилянської ця фігура стилістичного синтаксису не знаходить свого повноцінного відображення, що знижує емоційне напруження та лаконічність висловлення: «А Гриць сьогодні-завтра» [3, с. 66] – «Und der Hrytz, na, sein Endekommt, wenn nicht heute, so morgen» [6, с. 510] або «Вже наступали, вже бабі амінь!» [5, с. 60] – «Sie kamen immer näher… bald würde es mit ihr aus sein!» [7,с. 56]. При відтворенні колоритних народних за своєю формою еліптичних зворотів у перекладі втрачається лаконізм оригіналу, а також руйнується обриваність фрази – замість пропуску відповідної лексеми німецькомовні варіанти наповнені багатослів'ям. Таку позицію О. Кобилянської можна пояснити лише схильністю перекладачки до поширеної на той час надто точної манери інтерпретації художнього твору. У висліді – співвідношення перекладу та оригіналу визначається кількісним критерієм.

Дбає О. Кобилянська і про відтворення такої стилістичної фігури, як *парцеляція*: «Відси летіли на бабу їздці. *У зелених кабатах, із люльками в зубах, на червоних конях»* [5, с. 60] – «Von daher kamen Reiter auf siezugeflogen. *In grünen Röcken, mit Pfeifen zwischen den Zähnen, und auf roten Pferden»* [7, с. 56]. Актуалізації дії в цьому та й інших випадках сприяє збереження однорідних членів, що посилюють й увиразнюють відокремлений компонент і тим самим забезпечують емоційно піднесений стиль перекладу, надаючи йому змістопідсилювальних та ритмомелодійних ознак. Дещо іншою є позиція О. Кобилянської щодо відтворення *ампліфікації*. Тут їй не вдається передати своєрідного нагромадження лексичних одиниць, унаслідок чого ампліфікація губиться, перетворившись у висловлення розмово-просторічного характеру: «Шумить Дніпро, сивіє, й чорніє, і плескає в береги» [1, с. 107] – «Heulend schlägt der Dnjeper seine schwarzen und grauen Wogenan die Ufer» [9, с. 79].

Висновки. Зіставний аналіз першотворів та їхніх німецькомовних інтерпретацій дозволив встановити, що такі чинники, як авторське лексико-семантичне наповнення твору, його синтаксична та композиційна організація, формують ту особливу тональність оригіналу, яку важливо не втратити при перекладі задля досягнення максимально адекватного художнього ефекту. Проведене зіставлення засвідчило, що головні ритмічні маркери та їхні найважливіші смислотвірні функціївдало ідентифіковані О.Кобилянською і належним чином відтворені у перекладах.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Матвїїшин – кандидат філологічних наук, доцент кафедри практики німецької мови Дрогобицького державного педагогічного університету імені Івана Франка.

Наукові інтереси : переклад художньої літератури

УДК 81'42

ОСВОЄННЯ ІНШОМОВНИХ СЛІВ У СУЧАСНИХ УКРАЇНСЬКИХ ХУДОЖНІХ ПЕРЕКЛАДАХ

Оксана МЕЛЬНИК (Івано-Франківськ, Україна)

У статті розглянуто мовні рівні освоєння іншомовних слів на матеріалі сучасної перекладної прози, визначено функціональне навантаження цих лексичних засобів. Розкрито особливості перекладацьких рішень щодо розмежування значень за допомогою запозичень.

Ключові слова: *запозичення, інтернаціоналізми, екзотизми, іншомовні вкраплення, питомі лексеми.*

В статье рассмотрены языковые уровни освоения иноязычных слов на материале современной переводной прозы, определены функции этих лексических средств. Раскрыты особенности переводческих решений относительно разграничения значений при помощи заимствований.

Ключевые слова: *заимствования, интернационализмы, экзотизмы, иноязычные слова, лексические соответствия.*

In the article different language levels of foreign words' assimilation are considered by the examples from translated fiction. The author determinesthe functional load of the lexical means employed in the process. It is identified how translation solutions can help to differentiate among lexical meanings of borrowings.

The innovative processes in modern Ukrainian lexicon is of considerable scientific interest. Nowadays loan words become a key problem due to a lack of system for their development and mastering and use at all styles of the literary language. The study purpose is to identify the linguistic differential features of loan words in the modern texts translated into Ukrainian and the objectives are to specify the loan words adaptation level and evaluate them with relation to communicative need. It is discovered that loan words penetrating the Ukrainian translation acquire different levels of development and mastering – from graphical and lexical-semantic to grammatical. This article also notes on simultaneous existence and parallel functioning of lexical means narrowing down the expressive possibilities of native tongue, which under internationalization and globalization are in need of an exceptional protection.

The study is based on the Ukrainian translations of the novels written by Elizabeth Gilbert, Emily Lockhart, Christina Baker Kline, Guillaume Musso, Muriel Barbery, Jostein Gaarder, Nina Georgeandothers. Some prospective areas for further research are finding out evidence of foreign words lexicographical assimilation and regulation as well as, considering other modern translations.

Keywords: *borrowings, internationalisms, exoticisms, foreign inclusions, unborrowed words.*

Інноваційні процеси у сучасному українському лексиконі становлять значний науковий інтерес. Увагу мовознавців привертає здебільшого мова публіцистики та засобів масової інформації, адже сааме ці сфери найактивніше реагують на процеси міжкультурної взаємодії у фінансово-економічній, політичній та інформаційних сферах суспільного життя. Дослідників насамперед цікавлять ступені освоєння запозичень у мові і мовленні. Так, аналізуючи українські періодичні видання кінця ХХ ст., Людмила Архипенко розробляє перелік диференційних ознак, які дозволяють розмежувати рівні адаптування запозичених слів, а саме: початковий, поглиблений, повне освоєння [2]. Інші аспекти цього питання розкриває Валентина Сімонок, досліджуючи процес освоєння іншомовних слів крізь призму мовної картини світу, наголошуючи на тому, що під час контактування двох мов виникають семантичні лакуни, які заповнюються запозиченнями [14].

Однак тенденції щодо адаптування іншомовної лексики, які склалися в сучасній українській мові, не завжди мають позитивне виявлення. Такий погляд обстоює більшість сучасних мовознавців. Зокрема, Ніна Клименко, Лариса Кислюк, Катерина Городенська відзначають деструктивний вплив багатьох новітніх запозичень, які не пристосовані ні до словотвірної, ні до правописної системи, що призводить до обмеження українського прикметникового суфіксального словотворення, порушує традиції творення складних іменників та абревіатур [10], [5]. Крім того, використання таких засобів часто дисонує з поняттям «чистота мови». Святослав Караванський зауважує: «Іншомовні слова треба вживати там, де є конечність, де без них нема як обійтися. Там же, де є можливість вживати свою лексику, треба вживати свою» [9, с. 124].Сьогодні проблема іншомовних запозичень постала особливо гостро ще у зв'язку з безсистемністю їхнього освоєння і використання в усіх стилях літературної мови. У зв'язку з цим Пилип Селігей наголошує на необхідності подальших розвідок, які б з'ясували, «… наскільки реально в нинішню добу глобалізації протистояти навалі запозичень і чи можливо при цьому спиратися на пуристичний досвід європейських та східних мов» [13, с. 146].

Значну роль у збагаченні лексичного складу української мови запозиченими словами відіграє художня література,зокрема, без сумніву,український переклад. Важливо дослідити перекладацькі рішення щодо розмежування відтінків значень за допомогою запозичень, тож **метою наукової статті** є виявитимовні диференційні ознакиіншомовних слів у текстах сучасного українського перекладу, що передбачає розв'язання таких **завдань**: 1) визначити ступені адаптації та особливості функціонування запозичень; 2) оцінити лексичні засоби із погляду комунікативної необхідності.Матеріалом обрано українські переклади романів «Їсти, молитися, кохати» і «Природа всіх речей» Елізабет Ґілберт, «Ми були брехунами» Емілі Локгарт, «Сирітський потяг» Крістіни Бейкер Клайн, «Поклик янгола» Ґійома Мюссо, «Елегантна їжачиха» МюріельБарбері, «Донька директора цирку» і «Таємничий пасьянс» ЮстейнаҐордера, «Маленька паризька книгарня» Ніни Джордж та ін.

У більшості названих текстів упадають у вічі іншомовні вкраплення– вирази і слова, найчастіше подані у написанні оригіналу, з перекладом або тлумаченням значень. Очевидним єїхнє експресивне функціональне навантаження – найточніше передати відтворювану дійсність, увиразнити міжкультурну грань, зіштовхнути дві картини світу. Ось деякі з численних прикладів: «Jemoederisdood. Твоя матір померла [6, с. 191]; пастка «l'espritdesysteme, коли спочатку вигадують тлумачення, а потім пробують допасувати до нього факти» [6, с.20]; «ЇЇ посада офіційно звалася CuratorvanMossen –Доглядачка мохів» [6, с. 644]; «Їхню спілку вдало опише одне голландське слово, з царини комерції: partenrederij – партнерство, засноване на чесній торгівлі й відкритості» [6, с. 64]; «Ми називаємо його maestrale, правитель. Або ventdufada – вітер, що зводить з розуму» [8, с. 296]; «Жан пояснив, що хоче перетворити цю баржу на літературну аптеку, pharmacielittéraire» [8, с. 100], «Тьєррі запропонував месьє Одинаку склянку lambig– бретонського яблучного бренді» [8, с. 44]; «зустріли робітника-металіста – dégoûtant, з відразою» [8, с. 63]; «Право особистої недоторканості, себто habeascorpus, і стрижені газони, – додаю я зі сміхом» [3, с. 290]; назва розділу «Комеді фантом (Примарна реальність)» [3, с. 97]. Іноді перекладу чи тлумачення немає, як-от: «відмінність між відстороненою елегантністю німецького subjunctive і емоційною природою французького subjonctif» [8, с. 62]; розлогий діалог по-англійськи [7, с.121-122]; «Мама все зробила комільфо» [3, с. 148].

Інтернаціональні корені здатні деякою мірою «наблизити» навіть далекоспоріднені мови, як-от українську та французьку. Переклад французького роману «Елегантна їжачиха» М. Барбері відзначається частотністю вживання міжнаціональних лексичних засобів: *ординарні*учні, презирливий *сервілізм*, *деструктивовані* рухом, припинити *деструкцію*, *перцептивний* механізм, *автодидакти* пролетарського походження, переживають *індиферентно*, *інкапсулювався* в реальність, *презентабельний* японець,*субтильність*, *респектабельний* вигляд, *когнітивні* ресурси, *континуальна* природа; *сатисфакція* та багато інших. Переважання такого підходу, з погляду перекладознавства та міжкультурної комунікації, є, очевидно, доцільним і має позитивне оцінення. З іншого боку, якщо мовити про власне національні мовностилістичні надбання, залишаються незужитими питомі виражальні засоби.

Аналізуючи мовну ситуацію ще першого десятиліття державної незалежності України, дослідники відзначили полікодовість, паралельне функціонування української та англійської мов у єдиному комунікативному просторі [1]. До речі, 2016 року на Львівському Форумі видавців відбувся захід – обговорення на тему «Code-switching, або Використання більше, ніж однієї мови, в літературному тексті».У контексті англо-українського «перемикання кодів» привертає увагу переклад роману Ґійома Мюссо «Поклик янгола». Змішування мовних «регістрів» на рівні структури (назв розділів) в українській версіївідбиває французько-англійський «колаж» в оригіналі: «Separate Lives», «You've got mail», «The wild side», «The girl in the Dark», «Finding Alice», «Little Odessa» (частотність – 6 назв із 38).

Видимим показником «перемикання» у межах речення є латиноалфавітна графіка: «Для Яцека прочитати чужий лист булоokay»; «залишалися nonstop у Мережі»[4]; «Enjoy!– сказав Джонатан, устромляючи парасольку в купол із крему [12, с. 27]; «порпаючись у нутрощах апарата в пошуках ваших dirtylittlesecrets» [12, с. 8]; «Вона роздивлялася вітрини магазинчиків dutyfree» [12, с. 15]; «Але цього ранку під час вечері я побачила рух. The movement [3, с. 295]. Іншими характерними прикладами є гібридні композити (baby-рокер, live-версія, джинси slim) або ж українські закінчення в іншомовних словах, графічно неадаптованих, як-от: e-mail'ах, e-mail'и, IRC'увати,кеди «Convers'и». Такі конкретні граматичні вияви у мовній свідомості українців Б. Ажнюк образно називає «лінгвістичними кентаврами» [1, с. 52].

Зауважмо, що процес освоєння іншомовних запозичень на різних мовних рівнях характеризується нерівномірністю, що й відбивають тексти художнього перекладу. Скажімо, чимало запозичених лексем конкурують із питомими: «Говард Сіменсен, юрист і журналіст-фрілансер» [7, с. 7] (порівняймо: *вільний письменник та перекладач*); шорт-лист «Книжка року» за версією «Санді Експрес» (порівняймо: *потрапила до короткого списку Букерівської премії 2016 року*). Цікаво, що іноді контактне вживання відповідників (наприклад, мовленнєвого етикету) трапляється на малих відрізках тексту: «Бон жур, бон жур, – каже він, застрибуючи до моєї комірки. – О, доброго дня, мадам Лопес, – додає він, побачивши Манюелу.

– Доброго дня, мсьє Одзу! – викрикує вона» [3, с. 288].

До речі, у межах всього роману «Елегентна їжачиха» слово «мсьє» чергується із формою «пан».

Неозапозичення швидко стають помітним складником сучасного художнього перекладу, їм властива тимчасова конотація новизни. Чимала кількість іншомовних слів засвідчує поглиблений етап адаптації – співвіднесення з граматичними категоріями української мови, наприклад: на межі *фолу*, на тлі *трафіку*, відсутність *респекту*, цього *вікенду*, до *даунтауна*, того *шопінгу*, в *гуглі*, на *айпаді*, з *принтом*, в *гастгаусі*, завів *фіата*, між *пакгаузами*, пляшку *фрешу*, окрім *Леголанда*, на *нок-реї*, невиправним *бонвіваном.* Помітною є участь запозичень у процесі словотворення за допомогою поширених питомих суфіксів -ськ-, -н-: *ньюейджівські* претензії, *олдскульні* годинники. Високу продуктивність виявляють префікси супер-, гіпер-: *суперобдарована* дитина; *суперсприйняття; гіперчутлива* до всіх дисонансів тощо. Простежуємо нові словотвірні явища у вираженні атрибутивного значення: *гранд-дама,хай-тек-сенсорна* іграшка, *бебі-овочі, бебі-морква, діп-соус* та ін. Деякі граматичні форми, виявлені в українських перекладах, належать до т. зв. «мовних нововведень» (граматичних інновацій):у бюрі, до своїх бюр, до бюра, повертався метром [4]. Про певну правописну неуніфікованість засвідчують орфографічні різновиди в досліджуваних текстах (Кельн і Кьольн, хобі і гоббі, бебі-бум і бебібум, Холмс і Голмс, перформанс і перформенс тощо). Окрім того, кирилична та латиноалфавітна форми багатьох іншомовних слів повсюдно співіснують.

Звісно, особливо незвичними й цікавими складниками художнього перекладу є назви реалій, не властивих питомо українській мовній картині світу, що втілюють номінативно-екзотичну функцію.Скажімо, читач знайомиться зі транслітерованою таїтянською мовою в романі «Природа всіх речей» Е. Ґілберт: *фаре* (хатина), *гімаа* (піч), *ууайро* (голубка), *уо* (повітряний змій), *туапуу* (горбатий), *таіо* (всиновлення), *Гіая* (голодна пора), *по й ао* (рай і пекло) та ін. Мандрівний мотив «Маленької паризької книгарні» Н. Джордж неминуче зумовлює в перекладі велику кількість екзотизмів, наприклад: «кабесео, мовчазний обмін поглядами, засіб кожних танго-перемовин» [8, с. 157]; «Месьє Одинак відчув смак саудаді життя, м'яке, тепле почуття жалю – за всім, за нічим» [8, с. 160].

Група лексичних запозичень у сферах письменства та видавничої діяльності (відповідно, і художнього перекладу) весь час оновлюється у зв'язку зі світовими тенденціями в мистецтві зарубіжних країн та відкритістю культурного життя для зовнішніх впливів: реаліті-роман, роман-фентезі, кейс-стаді, артбук, «Літстейдж», перформанс, коворкінг, спойлер, паблік-спейси, хоррор, horror-оповідання, комікс-воркшоп, тревелог, промо-тренінг, книга-білінґва, буктрейлер, мастрід, нон-фікшн та ін. В українську мову проникають зокрема назви жанрових різновидів, наприклад, твір Е. Локгарт «Ми були брехунами»в анотації визначенояк роман-саспенс (від англ. suspense – невизначеність, неспокій, тривога очікування).

Отже, динамічні процеси, які відбуваються в сучасному перекладознавстві, засвідчують пошук оптимальних перекладацьких рішень для представлення новітніх явищ і понять. Варто відзначити, що функціональна ніша українського перекладу навіть у не надто сприятливі періоди полягала в ролі головного інструмента розширення стилістичних засобів і виражальних можливостей рідної мови. Інтернаціоналізація певних шарів лексики та глобалізація деяких складників мовної картини світу можуть не лише полегшити порозуміння між носіями різних мов, а й начебто спростити роботу перекладача. З одного боку, спільні мовні тенденції сприяють буквальному передаванню слів, тотожності первинному матеріалу та мінімальній кількості втрат щодо тексту-оригіналу. Проте, з іншого, надуживання таким способом добирання еквівалентів, нехтування українськими відповідниками засвідчують щораз більшу іншомовну присутність. Неозапозичення, які проникають в українську мову, набувають різних рівнів освоєння – від графічного і лексико-семантичного до граматичного. Функціональне навантаження цих засобів багатоаспектне: найточніше відтворювати дійсність, увиразнювати міжкультурну грань, «наближувати» далекоспоріднені мови, передавати конотацію новизни, «осучаснювати» текст та зацікавлювати читача, спонукаючи його до проведення паралелей між рідною та іноземною мовами. Однак т. зв. паралельне функціонування лексичних засобів звужує виражальні можливості рідної мови, що в умовах сучасної мовної ситуації потребують особливого захисту.

Перспективами дослідження є виявлення мовних та позамовних причин запозичень в українських художніх перекладах, з’ясування фактів лексикографічного оброблення та регламентації іншомовних слів, залучення до розгляду найновіших текстів.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Мельник – кандидат філологічних наук, доцент, доцент кафедри філології та перекладу Івано-Франківського національного технічного університету нафти і газу.

Наукові інтереси: перекладознавство.

УДК 81’255.4:821.161.2Куліш7Патетична соната

ПЕРЕКЛАДАЦЬКІ ПЕРИПЕТІЇ П’ЄСИ «ПАТЕТИЧНА СОНАТА»

Христина НАЗАРКЕВИЧ (Львів, Україна)

У статті розглядається виникнення і подальша доля російського та німецького перекладів п’єси Миколи Куліша «Патетична соната»на тлі історичних подій і вказується на фатальну залежність перекладів від історичних обставин. Знайомство з архівними матеріалами німецького письменника Фрідріха Вольфа дозволило зі скупих, дивом збережених письмових свідчень частково реконструювати історію німецького перекладу таспростувати деякі хибні уявлення.Крім того, представлено забутого учасника історії німецького перекладу, вихідця з Західної України Михайла Качанюка.

***Ключові слова:** Микола Куліш, Фрідріх Вольф, Павло Зеленський, історія перекладу, театр, Третій Рейх, Розстріляне Відродження*

The article deals with the first appearance and subsequent history of Russian and German translations of the play “Sonata Pathetique”by Mykola Kulish. Both translations appeared at nearly the same time – in 1931 and 1932. The existence of a Russian translation made performances possible, although performances in Ukraine were forbidden. Given the ideological furore surrounding the play, the German communist and writer Friedrich Wolf had visited to Kharkiv and became enthusiastic about translating Kulish's play into German and organizing performances.

Access to archival materials has allowed us to reconstruct the history of the German translation on the basis of some very scarce but miraculously saved documents. The translation vanished as a result of Stalinist repressions in the USSR and following the assumption of power by the Nazis in Germany. Wolf was forced to emigrate from Germany to the Soviet Union, but since MykolaKulish had, by that time, become an “enemy of the people”, Wolf destroyed nearly all written evidence relating to his friendship with Ukrainian writer and his literary circle.

The historical background of the translations is presented and the fatal dependence of translation on historical circumstances is discussed. The article also brings up the name of MykhailoKachaniuk, a largely forgotten character on Ukrainian culture scene in 1920-30s who assisted in the German translation of Kulish's play.

***Key words**: Mykola Kulish, Friedrich Wolf, Pavel Zelenskyi, history of translation, theatre, Nazi Germany, Executed Renaissance*

Щораз більше дізнаючись про драматичні сюжети кривавого згортання розвитку національної культури у сталінській Україні, варто згадати і про мало знані сторінки історії театрального перекладу того часу. Цікавим видається узагальнення, а також співставлення інформації про історію німецького та російського перекладів п’єси найвизначнішого українського драматурга сумнозвісного періоду Розстріляного Відродження Миколи Куліша «Патетична соната». Російському перекладові судилося зіграти визначальну роль у збереженні п’єси. Історія німецького перекладу – це історія, типова для 30-х років минулого століття у європейському контексті – скільки творів кануло в Лету через «культурну» політику Третього Рейху, еміграцію інтелектуалів, війну. Якщо про російський переклад загалом відомо, то німецький існує в якості своєрідного фантома: знаємо, що він був, але обставини його виникнення оповиті домислами. Так, офіційноприйнятою є версія Петра Одарченка, який припустив, виходячи з ряду біографічних інформацій, що поштовхом до перекладу драми Куліша стала присутність на прем’єрі «Патетичної сонати» в Москві німецького драматурга Фрідріха Вольфа [9; 12]. Пошуки в архіві письменника Вольфа в Берлінській Академії мистецтв дозволилиспростувати цю інформацію і скоригувати усталену версію історії німецького перекладу. Після роботи в архіві Фрідріха Вольфа можна впевнено стверджувати, що ідея перекладу п’єси появилася у Вольфа за півроку до московської прем’єри і що на час російської прем’єри (на якій Вольф не побував, оскільки саме їздив Німеччиною з циклом лекцій про свою поїздку до Радянського Союзу) підрядник перекладу уже був у Вольфа в опрацюванні. Уточненню історичної інформації та окресленню паралелей між німецьким (1932 рік) та російським (1931 рік) перекладами драми Миколи Куліша «Патетична соната» і присвячено дану статтю. Мета статті – представити дві різні долі перекладу одного твору.Досягнення мети вимагає вирішення таких завдань: а) дослідити присутність розгляненихперекладів в історично-текстовому культурному полі; б) реконструювати біографічні віхи перекладачів Миколи Куліша; в) продемонструвати зв’язок культурних подій з історією, їх фатальну залежність від історії.

Отже, п’єса «Патетична соната». Задумав Куліш цей твір ще в 1924 році, а працював над текстом у 1929-1931 роках. Час дії: весна 1918 року в невеликому українському містечку, в якому Жовтнева революція ще не перемогла. Цією п’єсою Куліш полемізував з

Булгаковим, вивівши в образах генерала Пероцького і синівзначно занижені, порівняно з Турбіними в п’єсі «Дні Турбіних», образи білих офіцерів та виводив палітру українських настроїв та типажів в буремні переломні часи української історії.Перший варіант «Патетичної сонати» припав на кінець 1929 року, коли Лесь Курбас заповів прем’єрну постановку цієї п’єси в репертуарі на новий сезон [4, с.320]. Репертком п’єсу декілька разів відхиляв, попри неодноразові виправлення драматурга. Куліш ще раз спробував щастя, залучивши до обговорення літературний бомонд. 9 березня 1931 року в харківському Будинку імені Василя Блакитного влаштували читання з наступним обговоренням «Патетичної сонати». Присутні висловлювалися про п’єсу неоднозначно і здебільшого ухильно. Захищав п’єсу, крім Івана Дніпровського, з яким Куліш приятелював, Михайло Качанюк: «Твір – явище оригінальне і велике. Нове, що тут автор вносить […] – це проблема простору і музики» [4, с. 321].

Згаданий серед дискутантів Михайло Качанюк (1889-1937) зіграв, як видається, вирішальну роль у появі німецького перекладу Кулішевої п’єси, тож його особі присвятимо більше уваги. Син Адама і Ксені Качанюків, уродженець села Кути на Золочівщині отримав ґрунтовну гуманітарну освіту у Львівському університеті (який закінчив у 1914 році) та у Карловому університеті в Празі, де навчався в 1920-1922 рр. і захистив докторську дисертацію «До естетики Шевченкової поезії». Учасник I світової війни, він перебував після війни в лавах УГА і потрапиву 1920 році до табору інтернованих українських військових у Чехо-Словаччині [7; 8]. Мабуть, саме небезпека повертатися в Польщу після участі у польсько-українській війні стає вирішальною у його переїзді в 1924 році до Харкова.Харків на той час є столицею Радянської України, культурне життя вирує, саме починається спалах національного відродження, підтриманого офіційною політикою коренізації, затвердженої весною 1923 року на XII з’їзді РКП(б). Вихідці з західних «нерадянських» областей (серед них Василь Бобинський, Володимир Гжицький, чернівчанин Дмитро Загул, «усусус» Мирослав Ірчан) об’єднуються в 1926 році в літературну організацію «Західна Україна». Від харківських колег по перу їх зокрема вирізняла блискуча європейська освіта, яка передбачала знання мов, в тому числі німецької.

Через чотири місяці після того бурхливого обговорення, коли Куліш намагався переконати інтелектуальну, а, головне, партійну українську еліту в значущості своєї нової драми, до Харкова приїжджає на запрошення Комісаріату охорони здоров’янімецький лікар і драматург – комуніст Фрідріх Вольф (1888-1953). Він захоплений Радянським Союзом, революційні зміни вводять його в стан невимовної ейфорії, вже з квітня 1931 року він у Москві, силкується вивчати російську, викликає до себе дружину і вже спільно з нею здійснює на початку липня 1931 року поїздку Україною. У Харкові Вольфа з ентузіазмом приймає місцева творча інтелігенція. Нічого дивного, що супроводжував німецького гостя Харковом західний українець, прекрасний знавець німецької Михайло Качанюк; він значною мірою визначив коло знайомств Вольфа, залишився в контакті з німецьким гостем і в наступні місяці, про що свідчать два листи, збережені в архіві німецького автора, зокрема така кінцівка листа від 20.09.1931: «Сердечні Вам вітання – від мене і від усіх знайомих – Куліша, Ірчана, Вишні, Досвітнього та інших» [14, папка M 288/1931]. Відсутність серед нових знайомих провідного харківського театрального діяча Леся Курбаса пояснюється просто: Курбас з трупою в червні 1931 перебував з гастрольним турне на Донбасі, а після того театр відразу вирушив до Грузії на Декаду української культури.

Під час візиту до Харкова Вольф, сам вельми успішний на той час драматург, цікавився театральними новинками, і його треноване вухо відразу сприйняло інформацію про драматургію Куліша. Він бурхливо береться просувати постановку найновішої Кулішевоїп’єси на німецькій сцені. Починає з того, що домовляється про переклад. Очевидно, нагадує про своє прохання, тому що вже 22 липня 1931 року Михайло Качанюк запевняє Вольфа в листі, що Куліш незабаром напише про успіхи з перекладом: «Куліш Вам напише, звісно українською, а перекладач знайдеться» [14, папка M 288]. На початку серпня Вольф змушений покинути Україну, а тоді й Москву, через хворобу. А вже у вересні 1931 року чорновий переклад п’єси «Патетична соната» німецькою надсилають на штуттґартську адресу Фрідріха Вольфа. До перекладу докладається посвідчення від Укрголовліт, Українського головного представництва у справах літератури та видавництв, про те, що Кулішеві дозволяється вислати за кордон, до Штуттґарта переклад «Патетичної сонати» обсягом 88 сторінок [14, папка М/288]. Поруч з посвідченнямУкрголовліту в архівній папці лежить пожовклий лист паперу, бланк Українського товариства драматургів, композиторів і сценаристів (УТОДІК), дві половини якого записані двома різними акуратними почерками. У верхній половині – круглим, майже учнівським письмом лист Миколи Куліша: «Шановний товаришу Вольф! Виконую вашу просьбу а свою обіцянку, на знак нашої зустрічи й на спогад посилаю Патетичну сонату. Трошки забарились ми з перекладом, але до цього спричинились умови незалежні од мене й моїх товаришів. Посилаючи п’єсу прошу вас взяти на увагу мій намір виправити, змінити й уточнити деякі сцени в тексті також і в побудові, що я зроблю незабаром і надішлю ці додатки. Привіт вам товариський од мене й од усіх товаришів. Ваш М. Куліш» [14, папка М 288/1931]. Сам лист без дати, але точна дата стоїть на посвідченні: 25.09.1931. Нижче переклад листа німецькою, порівнявши почерк тут і в листах Качанюка можна зробити висновок, що переклад листа здійснив Михайло Качанюк.

Вольф, мабуть, ще перед отриманням перекладеної п’єси, міркував уже, хто візьметься поставити її на німецькій сцені, бо вже 1 жовтня 1931 року його московський приятель, театральний режисер Олександр Оленін пише до Вольфа: «Мене дуже зацікавили останні рядки твого листа. Ти питаєш, чи зміг би я взяти відпустку і приїхати до Франкфурта і Лейпцига з метою театральних постановок […] Я з превеликим задоволенням поставлю в Німеччині […] Патетичну сонату […] Переконаний, що зроблю це добре. Це ж так страшенно цікаво» [тут і нижче: 14, папка М 288]. Через місяць, 30 жовтня, Оленін знову пише до Вольфа і знову з неприхованим захопленням згадує про свою майбутню працю: «Я в неймовірній напрузі: зараз моєю найсокровеннішою думкою є постановка «Страху» [йдеться про п’єсу російського драматурга Олександра Афіногенова, – Х.Н.] і «Сонати» на німецькій сцені, і я думаю, я вірю, що це буде цікаво».

Наприкінці року, 26 грудня 1931 року Оленін пише Фрідріхові Вольфу про нещодавну зустріч з Кулішем (після російських прем’єр): «Три дні тому я 2 чи 3 години розмовляв з Кулішем. Він справив на мене блискуче враження. Він передає тобі вітання і тепло згадує про тебе. Сказав, що відіслав тобі вже зміни до «Патетичної сонати» […] В московській постановці «Патетичної сонати» прекрасний перший акт, після того постановка слабшає. […] У Ленінграді, розповів Куліш, він побачиш криваві уривки свого розірваного твору» (папка М 288). 26 грудня – це після московської прем’єри «Патетичної сонати». А перед нею, як згадує в розмові з Оленіним Куліш, була недолуга ленінградська постановка. Як бачимо з листа Оленіна до Вольфа, Вольфа на прем’єрі не було. Крім того, знаємо, що чорновик перекладу п’єси німецькою від кінця вересня уже у Вольфа. Тож можна впевнено виправити інформацію Одарченка.

П’єса в Москві і Ленінграді ішла, звісно, російською мовою. Обидва російські театри грали п’єсу Куліша в російському перекладі Павла Зенкевича. Варто докладніше глянути на особу російського перекладача, адже повноцінний текст цієї Кулішевої п’єси зберігся саме в перекладі, а з оригінальних записів збережено тільки фрагменти і чорновики. Павло Болеславович Зенкевич (1885-1942) народився в Полоцькій губернії. Він зі срібною медаллю закінчив у 1905 році Миколаївську гімназію в Царському Селі. Після закінчення гімназії Зенкевич зайнявся театральною діяльністю: перекладав і опрацьовував лібретто французьких і німецьких оперет (Жака Оффенбаха чи Йоганна Штрауса приміром), працював у театрах Риги, Ростова-на-Дону, Одеси та Херсона актором, віолончелістом, диригентом, антрепренером, критиком. А з 1922 року оселився в Москві і розпочав діяльність в Московському товаристві драматичних письменників і композиторів (МОДПИК). Він став членом правління товариства, а паралельно працював над перекладами з англійської, італійської та зі слов’янських мов, особливо прислужившись перекладами української літератури, що дало згодом, у 1936 році, підставу звинуватити його в українському націоналізмі. Він, мовляв, входив до «українського націоналістичного центру в Москві», до якого належали також молодший брат графіка Георгія Нарбута поет Володимир Нарбут, перекладач українських авторів Павло Соломонович Шлейман (Карабан) (перекладав зокрема поезію Лесі Українки, твори репресованих згодом українських письменників) та уродженець Києва дослідник поетики Тараса Шевченка Борис Олексійович Навроцький. Очолював «націоналістичну» групу Ігор СтефановичПоступальський, перекладач, зокрема неокласиків Максима Рильського, Миколи Зерова, Павла Филиповича та інших [10]. Усіх п'ятьох у липні 1937 року засудили, і восени вони вже були на Колимі.

Зенкевич переклав кілька п'єс Миколи Куліша, поступово відносини їхні ставали щораз більш дружніми, про що свідчить листування [див. 6]. Над «Патетичною сонатою» драматург та його російський перекладач інтенсивно працювали в лютому 1931 року, а 2 вересня 1931 року Куліш пише до Павла Зенкевича: «… убедительно прошу: 1) сократить до крайнегоминимумавысылку «Патетической» театрам для ознакомления и 2) наблюсти, чтобы ни один из них не поставил пьесы без моего на то разрешения…» [6, с. 579]. Дружина Куліша Антоніна згадує у своїх спогадах про приятелювання обох чоловіків, несподівано у її спогадах виринає і постать Фрідріха Вольфа: «… гостив у себе Миколу Зінкевич, як дорого гостя. Жив у нього тоді ще німецький письменник Фрідріх Вольф, який страшенно захопився «Патетичною сонатою» і переклав її на німецьку мову. Гарно оформлений примірник цього перекладу Вольф подарував Миколі на пам'ять […] Микола так сприятелювався з Вольфом, що той став називати його Клявс …» [5, с. 736].

Переклад Павла Зенкевича дав можливість поставити п'єсу фактично одночасно в обох російських культурних столицях: 16 грудня 1931 року відбулася прем'єра п'єси в Ленінградському БДТ – драматичному театрі (режисер КостянтинТверской), а відразу після того, 20 грудня 1931 року – в Камерному театрі в Москві в постановці Олександра Таїрова з чудово зіграними образами Зіньки (блискучий московський дебют Фаїни Раневської) і Марини (яку зіграла тодішня примадонна камерного театру, дружина Таїрова Аліса Коонен). Російські постановки співпадають зі шквалом звинувачень Куліша в порочних націоналістичних ухилах. Зі спогадів Коонен: «Публіка добре приймала «Патетичну сонату». Газетнівідгукибули не такимиодностайними. В багатьох статтях на Куліша сипались докори. Спектакль відбувсятільки сорок разів» [3]. П'єсу знімають з репертуару. В Антоніни Куліш читаємо про це: «Три місяці ішла «Патетична соната» в Москві, Ленінграді, Сибіру – Омську та Іркутську, куди встигли захопити її режисери. Московська критика хвалила Куліша і ставила його понад інших драматургів. Через три місяці «Патетичну сонату» зняли з репертуару Камерного театру, а режисерові Таїрову винесли догану від Центрального Комітету» [5, с. 736]. Із забороною п'єси в СРСР збігається і останній зі збережених в архіві Вольфа листів Оленіна від 3 березня 1932 року, в якому він шкодує, що не зможе здійснити постановку в Лейпцигу і додає, що розуміє «сьогоднішні обставини».

Незважаючи на несприятливі сигнали з СРСР, Вольф не відмовляється від наміру видати п'єсу Куліша німецькою і таки здійснює це – щоправда, не у видавництві «Chronos», як планувалося на початку, а в «Fischer» [14, папка M 44/9]. У другому збереженому листі до Вольфа Качанюк просив його передатипісля опрацювання переклад п'єсина правах уповноваженої особи до видавництва «Хронос». Вольф працює над перекладом, про це свідчить і його поштівка до дружини з Берліна від 11 листопада 1931 року: «Люба, мало не забув: надішли мені негайно «Патетичну сонату» Куліша (вона лежить у спальні, в шафі праворуч від дверей на балкон)» [14, папка M 279/1931]. Вольф редагує переклад, щоразу, щоправда, відволікається, пише цикл статей про Радянський Союз для газети «Червоний прапор» (*Rote Fahne*), здійснює ряд поїздок Німеччиною з лекціями про побачене в СРСР, пише свої драми, клопочеться їх постановкою. Зокрема для російської постановки п'єси «Каттарські матроси» (*Die Matrosen von Cattaro*) приїжджає восени 1932 року до Москви, і 2 листопада 1932 прем'єра п'єси за присутності автора відбулася [14, папка M 279/1932]. П'єса Куліша німецькою в опрацюванні Вольфа виходить у видавництві «Фішер» у вересні 1932 року. Тож до Москви Вольф бере цю тоненьку на 86 сторінок книжечку зі собою. Німецькою п'єса називається «Соната Бетховена. П'єса з України 1917 (sic!) року». Видання не призначене для продажу, всі права на постановку німецької версії п'єси зберігаються у видавництві «Фішер» і використовувати текст у будь-який спосіб можна лише, уклавши відповідний договір з видавництвом-правовласником.До опублікованої п'єси Вольф додає коротеньку захоплену передмову: «Соната Бетховена» провадить нас […] у центр грандіозного хаосу ідей, проблем і образів, поверненців з війни, націоналістів, революціонерів […] та всі вони до глибини душі діти української землі. За формою «Сонату Бетховена» – а вона є найвищимна сьогодні здобутком української драматургії – можна поставити на один рівень з такими драматичними творами як «Фауст» і «Пер Ґюнт» [15, с.2]. Заувага ця – не реверанс у бік п'єси, яку Вольф з таким завзяттям просував до публікації. За визначенням театрознавця Наталі Кузякіної: «Могутній струмінь високої лірики робить «Патетичну сонату» явищем унікальним в європейській драматургії» [4, с. 334].

Перекладача з українського боку в німецькому виданні не вказано. Театральний режисер Лесь Танюк, дослідник і упорядник Куліша, називав, слідом за Петром Одарченком, перекладачку Марію Яківну Овруцьку (1895-1986) [12, с.791]. Починаючи з 30-х років Марія Овруцька була активною в галузі художнього перекладу, перекладала з кількох мов: Бернарда Шоу, Ромена Роллана, Ліона Фейхтванґера та інших. А ще перекладала українські літературні твори (Юрія Яновського, Андрія Головка, Остапа Вишні) німецькою. На жаль, відомості про неї дуже і дуже скупі [пор. 2]. Не виключаємо, що Овруцька справді здійснила підрядний переклад Кулішевої п'єси, однак чи можна приписати їй остаточний переклад, який видало німецькевидавництво? Навряд. Втручання Вольфа в текст підрядника дали підставу професорові Одарченку зробити після аналізу німецького перекладу висновки про скорочення, «зумовлені ідеологічними й сценічними мотивами» і свідоме урізання «романтично-націоналістичного елементу» у драмі [9, с. 730]. Сприймати ці висновки варто критично, адже відомо, що Куліш надсилав до Німеччини ще свої правки до п'єси (обіцянку він виконав, про це є згадка в листі Оленіна до Вольфа, от тільки відповідних архівних матеріалів, на жаль, уже немає). Враховуючи неодноразове переписування цілих шматків п'єси на вимогу реперткому і з урахуванням критики драматурга в Союзі, всі зміни могли бути погоджені з автором. Ретельне порівняння версій російського та німецького перекладу, чому і присвячено статтю Одарченка, можна розширити висновками і про цільову аудиторію, і про ідеологічний тиск на автора, і про вагу історичного контексту для появи твору в тій чи іншій версії. Сам Вольф у передмові до перекладу пише дослівно таке: «Сонату Бетховена» Куліша важко назвати діалогічною драмою у властивому розумінні. Своєрідності цьому творові дає вже назва і фактично постійні пасажі з сонати Бетховена (Патетичної сонати), які виконуються в п'єсі, а насамперед розлогі монологи «Я» поета та соковиті пейзажні зображення української землі. Спеціально для німецької сценічної версії існувала велика спокуса чітко і виразно виокремити драматичне ядро – партизанську боротьбу в Україні, протистояння білих і червоних. Проте в такому випадку втратився б істотний, особливий і найбільш потужний момент цієї драматичної поеми – атмосфера української землі» [15, с.2]. Отже, якщо взяти це щиревизнання Вольфа на віру, драматургійне чуття Фрідріха Вольфа стримало його від надто радикальних втручань у побудову п'єси, поміщеноїним у світовій літературі на один рівень з «Фаустом».

Питання, чи саме Марія Овруцька перекладала п'єсу, залишається відкритим. Однак доволі впевнено можна говорити про важливу роль у появі німецького перекладу Кулішевогоприятеля і порадника МихайлаКачанюка, галичанина, який в середині 1920х «від'їхав на Радянську Україну і став жертвою того страшного психозу, який […] тоді почав лютувати в Радянському Союзі» [7, с.18]. У Харкові Качанюк був активним членом літературної організації «Західна Україна», працював референтом із драматургії Всеукраїнського товариства драматургів та композиторівта, як виглядає, познайомив Вольфа з Кулішем, допомагав їм підтримувати контакт.

Минає рік після останнього засвідченого в архіві Вольфа листа Качанюка, і 31 грудня 1932 року Качанюка заарештовують у сфабрикованій справі «УВО». Маховик сталінської м'ясорубки набирає обертів. У грудні 1933 року заарештували Леся Курбаса, рівно через рік,у грудні 1934 – Миколу Куліша, на якого ідеологічні гоніння тривали фактично весь період написання і постановки «Патетичної сонати». Усіх трьох розстріляють в урочищі Сандармох у Карелії за наказом Ленінградського трибуналу НКВС від 9 жовтня 1937 року, відзначивши таким чином 20 роковини революції [1; 11]. Павлові Зенкевичу пощастило більше: він помер своєю смертю – на Колимі від запалення легенів [10].

Але і в Німеччині ситуація змінилася за кілька місяців кардинально. У січні 1933 року Адольфа Гітлера обрано рейхсканцлером Німеччини, до влади приходить НСРПН, Націонал-соціалістична робітнича партія. Одним махом зупиняється розмаїття культурного життя, відтепер усе підпорядковується партійній ідеології. На цьому доля п'єси обривається. Вольф емігрує з Німеччини, опиняється врешті решт з родиною в Радянському Союзі. Про контакти з Україною в його записах не знайдемо уже жодної згадки. Жодних листів від колишніх приятелів, жодної згадки про Голодомор, жодних контактів з ворогами народу. Вольфові самому ледь вдається втримуватися на плаву. Він стає надміру обережний і єдине, що його ще цікавить – це постановочна доля власних п'єс на радянських сценах. У докладній біографії Конрада Вольфа Крістель Берґер зауважує, аналізуючи кореспонденцію Вольфа: «Проблематичною в моїх дослідженнях … була надто «практична» сторона кореспонденції […] Перекладацькі проблеми переростали рівень просто робочих питань […] вони означали і запевнення існування іншої людини, і очевидну спробу зрозуміти цю людину. До того ж багато хто остерігався в ті часи залишати письмові свідчення, які могли бпослужити для стороннього ока звинувачувальним матеріалом» [13, с. 246-247]. Щодо того, що Вольф знищив усе, що стосувалося його репресованих українських приятелів, сумнівів не виникає: адже,окрім згаданих у цій статті скупих свідчень листування і контакту, в архіві письменника не знайдемо жодних інших письмових згадок про подорож Україною і роботу над п'єсою Миколи Куліша, як і про зустріч з українським драматургом у Москві. Його щоденникові записи (а щоденник він вів упродовж усього життя) саме за період 30-х років знищено: немає записів ні про Куліша, ні про Качанюка, ні про еміграційне життя Вольфа в Москві, яке було далеко не безтурботним, але це – тема іншої статті.Берґер, бажаючи виправдати опортуністичне мовчання Вольфа на явні беззаконня, яких той не помічати не міг, пише: «У Радянському Союзі 30-х роківвін не хотів і не міг боротися з божевіллям арештів у зв'язку зі становищем Комінтерну у світі і з внутрішніми проблемами Комінтерну, побоюючись, що ослабить цим позицію єдиного фронту боротьби з Гітлером» [13, с. 130]. Тож, на жаль, реакцією Вольфа на сталінські репресії було мовчання. Аура мовчання огорнула й ім'я Михайла Качанюка. Попри те, що в Мюнхені живе донька його молодшого брата Ірина Спєх-Качанюк, сама прекрасна перекладачка українських творів німецькою, усе, що зв'язане з харківським, а тоді соловецьким періодом життя її дядька, вкрите мороком мовчання.

Німецький переклад п'єси «Патетична соната» фактично зник, опинившись на полицях відділів з раритетними виданнями. Крім архіву Фрідріха Вольфа у Берліні, його можна, очевидно, відшукати в архіві видавництва «Фішер». Професор Одарченко ознайомився з перекладом у Конгресовій бібліотеці США [9, с. 712]. Натомість російському перекладові судилося зіграти визначальну роль у долі п'єси. Адже в смертельному вирі арештів, заслань і страт оригінальний цілісний український текст п'єси було втрачено. Тож в український контекст п'єса повернулася через звіряння збережених фрагментів з російським перекладом Павла Зенкевича. Так російський переклад двічі порятував видатну українську п'єсу, «найвищий здобуток» в українській драматургії: вперше – проклавши п'єсі шлях на сцену, а вдруге – зберігши текст драми.

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ВІДОМОСТІ ПРО АВТОРА

Христина Назаркевич – кандидат філологічних наук, доцент кафедри німецької філології факультету іноземних мов Львівського національного університету імені Івана Франка.

Наукові інтереси: теорія та практика перекладу, теорія художнього тексту, українсько-німецькі літературні зв'язки.

УДК **81'255:792**

ПЕРЕКЛАД ДЛЯ ТЕАТРУ: ВИКЛИКИ І РІШЕННЯ

Тетяна НЕКРЯЧ (Київ, Україна)

У статті розглядаються два основних підходи до перекладу драми, «текстовий» та «сценічний», і наголошується, що адекватність досягається завдяки збереженню авторського задуму у мовленнєвій формі, пристосованій до вимог театру. Перекладач виступає «співрежисером», якщо має вірне відчуття сцени.

***Ключові слова**: драма, текстовий переклад, сценічний переклад, режисер, мовленнєва характеристика, відеоряд, деформація, «Істерія» Т.Джонсона, відчуття сцени.*

The article focuses on the two basic approaches to drama translation, "translation for page" and "translation for stage", claiming that the adequacy can be attained by preserving the author's concept in the lingual shape adapted to the requirements of theatre. The translator can act as co-director if s/he has the scenic flair.

***Key words:** drama, translation for page, translation for stage, theatre director, speech characterization, visual image, deformation, T.Johnson's "Hysteria", scenic flair.*

Переклад драматичних творів є специфічним комунікативним актом, який вимагає від перекладача дещо інших навичок порівняно з перекладом прозових і поетичних творів. За останні десятиліття зроблено чимало наукових розвідок, які роблять створення єдиної теорії перекладу драми справою цілком досяжною і близькою в часі: достатньо пригадати праці С.Аалтонен, Дж. Андермана, С.Басснет-Мак-Гвайр, Р.Гостанда, Р.Леппігальме та ін [1 – 5].

Про сутнісну природу драми написано томи, починаючи від Аристотеля, але стовідсоткової єдності у поглядах на те, який саме твір називати драмою, й досі не досягнуто. Проте усі, хто цим займається, обов'язково наголошують на подвійній природі драми, яка перебуває між літературою і театром, причому одні тяжіють до чистого літературознавства, другі, люди театру, аналізують драматичні твори, вже ніби бачачи внутрішнім оком сценічну виставу. Таке вміння бачити відеоряд поза текстом п'єси, відчувати інтонаційні нюанси, очевидно, притаманно не кожному. Можливо, цим і пояснюється, чому так порівняно мало людей люблять читати п'єси: вони не володіють даром побачити за надрукованими словами видовище. Читаючи роман чи оповідання, ми усі переносимо авторський текст у візуальний ряд, але прозаїк має значно ширші описові можливості порівняно з драматургом – він може деталізувати ці ментальні «картинки», до яких включаються зовнішність персонажів, мотиви їх вчинків, плин їх думок, психологічне підґрунтя стосунків тощо. Проте навіть така деталізація не гарантує, що двоє людей побачать за авторським епічним словом один і той самий образ. Тому нас рідко влаштовують екранізації прози, тобто інтерсеміотичний переклад. Що ж тоді казати про драму, в якій «будівельним матеріалом» слугують лише діалоги/полілоги дійових осіб та більш або менш ощадні авторські ремарки? Драматург не може однозначно передати інтонацію, отже актор (в рамках режисерського задуму) може імпровізувати – змінювати ритм та синтаксис, робити паузи, що здатні перетворити смисл речення на прямо протилежний (як тут не згадати провокативну виставу Юрія Любимова за романом М. Чернишевського «Що, робити?» у Московському театрі на Таганці, де Жюлі у блискучому виконанні Інни Ульянової робила довгу паузу в провербіально-хрестоматійній фразі «Умри, но не давай поцелуя без любви!» після слова давай). У сценічній реалізації драматичного твору можуть виникати додаткові неочікувані значення. Або суто пластичне вирішення тієї чи іншої сцени може докорінно змінити прагматичну сутність реплік. Таких режисерських різночитань існує безліч, передбачити їх усі неможливо, тому, мабуть, ми й ходимо безнастанно до театру на різні постановки тієї самої п'єси, сподіваючись побачити реальне втілення свого власного бачення. У кращому випадку нам пропонується сумлінна двомірна ілюстрація, у гіршому – підміна автора режисером, підміна авторських творчих пошуків режисерськими комплексами з гіпертрофованою самооцінкою, а в ідеалі режисер відкриває в авторському тексті приховані смислові й емоційні пласти, показує не 1/6 айсберга (текст), а 2/3 чи 3/4 глибинного задуму, що не суперечить ані авторському світобаченню, ані його етичним та естетичним засадам, а натомість виділяє і загострює їх, надає масштабності й актуальності, як це вміли геніально робити з шедеврами світової драматургії Георгій Товстоногов, Андрій Гончаров, Андрій Лобанов чи Сергій Данченко.

Драматургічний текст – поліваріантний, а конкретне сценічне втілення його – моноваріантне (принаймні, в межах однієї постановки). Якщо говорити про інтерлінгвальний переклад драматичних творів, то тут доволі чітко простежуються два стратегічних підходи, які отримали в англомовному дискурсі «крилаті» визначення: translation for page та translation for stage. Перший орієнтується на найточніше відтворення <u>тексту</u> оригіналу і збереження його мовно-літературних особливостей, другий – на пристосованість перекладу до <u>умов сцени</u>. Тобто, тут розділяються (доволі штучно!) дві іпостасі драми – літературна та сценічна. Перший підхід побутує серед перекладачів драми у Німеччині, там уся увага приділяється відтворенню текстуальних параметрів оригіналу, а сценічний аспект відсувається на задній план; другий є мало не прескриптивним для театрів Великої Британії: там вважається, що перекладати п'єсу може лише драматург, у крайньому разі – режисер, а знання мови і розуміння тексту є вторинні до знання законів сцени і розуміння театру. Як і будь-які крайнощі, обидва підходи у чистому вигляді хибні і не можуть не завдавати шкоди кінцевому результату. Істина, як завжди, посередині. Щоб переклад зрівнявся з оригіналом художньою самобутністю і увійшов до цільової культури, зберігши ту естетичну цінність, яку має оригінал у культурі-джерелі, він мусить позначатися тими самими змістовно-концептуальними і формально-стилістичними параметрами. Простіше кажучи, блискуча салонна комедія вікторіанської доби має залишатися саме блискучою салонною комедією вікторіанської доби і на сцені іншої країни в іншу історичну епоху; мелодрама не повинна перетворюватися на фарс, трагедія на водевіль тощо. Ця остання загроза таїться, скоріше, у так званому translation for stage, коли дуже приблизне і поверхневе знання іноземної мови не дозволяє перекладачу-аматору помітити, усвідомити і оцінити тонкі мовні нюанси, які створюють важливий другий план і підтекст і формують жанрову структуру твору. Одна пані-театрознавець з Санкт-Пітербурга, яка знає англійську на рівні перших словникових значень, не ухоплює стилістичних конотацій і не має уявлення про відтінки граматичних структур і моделей, з зухвалістю дилетанта, без жодних вагань, «конвеєрно» продукує переклади п'єс, мотивуючи тим, що хоча вона не знає доладно мови, зате прекрасно розуміється на театрі. Таке ставлення, може й прийнятне – частково! – для перекладу абсурдистської драми (оця моя знайома переклала не один десяток п'єс «театру абсурду»), де що менше сенсу, то краще. А от коли справа торкнулося іншого напрямку й жанру – драми сучасного британського драматурга Террі Джонсона «Істерія», у якій йдеться про останні дні славетного психоаналітика Зігмунда Фройда, де моторошно, карколомно і гротесково переплітаються реальність і марення затуманеного морфієм мозку людини, що вмирає від раку і потерпає від нестерпного болю, причому цей фабульний хід розкривається для читача/глядача поступово і йде крещендо, то тут недостатнє знання англійської мови призвело до жанрової деформації: системне викривлення ключових вербальних елементів спричинило зміну самого жанру п'єси, і у російському перекладі виникла весела комедія положень.

Мені випало перекласти цю саму п'єсу на замовлення Київського національного українського драматичного театру імені Івана Франка (роль Фройда виконував покійний Богдан Ступка, роль Сальвадора Далі – його син Остап). Зрозуміло, я не бачила на той час російського перекладу, я взагалі ніколи не читаю наявних перекладів, роблячи свої, щоб не втратити свіжості сприйняття і зберегти творчу незалежність. Перекладаючи «Істерію», а, значить, вживаючись у кожний звук, кожне слово, кожну фразу, у їхні перегуки, повтори та переплетіння, я розгледіла – через текстуальну призму – значно складнішу жанрову структуру, ніж може видатися у першому читанні. Хоча і при побіжному перегляді тексту зрозуміло, що історія про передсмертні муки Зигмунда Фройда, якого переслідують наркотичні кошмари, замішані на минулих провинах і фантасмагорично переплетені з епізодами його життя, аж ніяк не може зійти за веселу комедію положень, попри низку гротескових сцен, котрі знаходять моторошне пояснення і виливаються у макабричну кульмінацію. Гротеск не виключає жахів – на відміну від комедії. Щоб підкреслити жанрову своєрідність п'єси, я дала їй підзаголовок трагіфарс – з певним «надзавданням» підказати режисерові вектор сценічного рішення.

Під час прес-конференції перед прем'єрою багато людей вітали мене з цим перекладом, говорячи, що в мене «вийшла зовсім інша п'єса порівняно з російською версією». Я зауважила, що дуже сподіваюсь, що у мене вийшла та сама п'єса – порівняно з англійською, оскільки для мене як перекладача пріоритет автора безсумнівний і незаперечний (принагідно не можу не похвалитися: за умовами угоди щодо постановки між літературним агентом автора і Міністерством культури України готовий переклад мав бути пересланий до Британії на рецензування двох спеціалістів, і перекладач повинен був урахувати всі їх зауваження і внести необхідні зміни до тексту. Проте мій переклад жодних зауважень не дістав і був схвалений цілком і повністю). Режисер-постановник «Істерії» Григорій Гладій, який проживає у Канаді, знав цю п'єсу у російському перекладі і спершу інтерпретував її в комедійному ключі, на що налаштовував і виконавців головних ролей. Ми мали з ним декілька серйозних бесід, і на прикладах з тексту я довела, що комедійного там обмаль, якщо взагалі є. Дійсно, деякі сцени викликають сміх парадоксальністю колізій, але цей сміх швидко застрягав гірким комом у горлі, бо ставало зрозуміло, що то фантасмагоричні марення смертельно хворої людини в пароксизмі болю. Тільки схиблена уява здатна побачити в цьому комедію. Г. Гладій зрештою визнав, що мій переклад, – а він читав його по репліках паралельно з оригінальним текстом, – дійсно відтворює авторський задум в плані жанрової орієнтації – і переглянув первісну режисерську розробку «Істерії». Втім, шкода, що він надто захопився суто видовищними ефектами (на сцені відпочатку товклася мало не половина театральної трупи, зчиняючи неймовірний галас – що мало б бути кульмінацією моральних й фізичних мук Фройда тільки під кінець п'єси; у автора лише п'ятеро дійових осіб, причому донька Фройда Анна на сцену не виводиться, вона існує тільки як голос у домофоні, – натомість у виставі дочок аж дві; уся сценічна площадка захаращена реквізитом, серед якого домінує акваріум з велетенським бутафорським раком – на випадок, якщо глядач не зрозуміє, яка саме хвороба у Фройда). Перекладаючи, іншими слова, намагаючись стати співавтором драматурга, я водночас перетворювалася і на співрежисера, обираючи з усіх можливих варіантів перекладу реплік ті, які, на мою думки, найщільніше наближалися до авторського завдання і узгоджувались з особистістю актора (дуже допомагає, коли знаєш, хто гратиме ту чи іншу роль, тоді ти ніби чуєш сам голос виконавця). На жаль, моє бачення образного та візуального ряду не збігалося з тим, що відбувалося потім на кону: перша частина п'єси мала б вирішуватися у стилістиці прологу до «Суничної галявини» Інгмара Бергмана з її перебивками гіпер-реального плану моторошно сюрреалістичними нестиковками, що раптом спалахують, як блискавки, натякаючи на психічні зсуви у свідомості, а потім набирають обертів і перетворюють позірно-спокійний світ відомого науковця у жахливий кошмар наркомана. Така трактовка, побудована на контрасті, була б, здається, експресивнішою і яскравішою, ніж безнастанний суцільний гармидер на сцені, через який п'єса втратила щонайменше один суттєвий вимір.

Переклад «Істерії» робився суто для сцени (for stage): угода з володарем авторських прав забороняла друкувати у будь-якому виданні бодай фразу з цього твору. Тим не менше, враховуючи засадничі вимоги до перекладу сценічного, передусім – легку вимовлюваність реплік (на акторському жаргоні це називається «текст лягає на язик»), я намагалася не погрішити і проти page, проти автора, який у моєму перекладі домінував. Навряд чи треба щось навмисно підлаштовувати: драматург сам прекрасно знає базові закони сцени, а справа перекладача – з повагою поставитися до його творчої концепції, його особистості, його неповторного почерку. Звісно, ніяка перекладацька сумлінність не врятує від режисерської сваволі чи акторського бажання тягти ковдру на себе – всупереч концептуальній схемі. Але за умови поваги й уваги з боку режисера до драматурга перекладач може іноді допомогти вірно розставити окремі акценти. Скажімо, у лексичному виборі слів на ознаку певних частин тіла я надавала перевагу нейтральним одиницям, оскільки в сучасній англійській мові більшість цих слів втратили колишню табуйованість і перейшли до розряду стандартних. Таким чином Джесіка в «Істерії» у своїй мовленнєвій характеристиці не вийшла за межі своїх соціокультурних та інтелектуально-психологічних рис і залишилася добре вихованою панянкою (навіть попри певні ексцентричні вибрики, та й то не відомо, чи не витвори то хворобливої фантазії бідолашного Фройда!) з респектабельної буржуазної родини. Втім, інший вибір перекладача – а згадані лексеми містять в собі і таку можливість – з тяжінням до згрубіння спровокував би режисера й актрису вдатися до інших засобів сценічного втілення цього образу – цинічнішого й вульгарнішого. Перекладаючи текст п'єси, де ролі вже розподілено, ти немов би чуєш голоси виконавців, і це допомагає знайти точніші, природніші відтінки для мовленнєвої характеристики персонажу. Так було, коли я перекладала славетну музичну драму Дейла Вассермана «Людина з Ламанчі», де на ролі Дон Кіхота/Сервантеса, Альдонси/Дульсінеї та Санчо Панси були затверджені Анатолій Хостікоєв, Наталка Сумська та Богдан Бенюк відповідно (на жаль, ця постановка не здійснилася, оскільки запрошений з Москви режисер В.Петров настільки перекрутив і деформував через «новаторське бачення» саму сутність п'єси і авторського над завдання, що її зняли з репертуарного плану). Акторські індивідуальності потенційних виконавців підказували той або інший сценічний варіант репліки, і було надзвичайно приємно потім почути від акторів, що текст перекладу надзвичайно легко запам'ятовувався й вимовлявся. Попри усі намагання перекладача звернути увагу режисера на <u>авторське</u> розуміння тексту п'єси, – а Дейл Вассерман надзвичайно детально розробив усі сценічні ремарки не лише в просторово-декоративному, а й в індивідуально-психологічному плані, що, власне, мусило б обмежувати примітивні фантазії режисера, – В.Петров знехтував авторським задумом як третьорядним фактором, що, зрештою, і призвело до творчого краху.

Як не кожен перекладач здатний перекладати поезію – треба самому бути хоч трохи поетом, – так не кожному підвладна і драма – треба самому бути трошки драматургом, трошки режисером і трошки актором, іншими словами, "театральною людиною". І все ж, передусім, треба досконало знати мову оригіналу: цей трюїзм нерідко забувається, коли йдеться про переклад п'єс. Саме мовна тканина матеріалізує авторський задум в усій повноті. Авторський задум не є чимось невловимо-ефемерним, що не піддається відтворенню і може мати безкінечну кількість інтерпретацій: він регламентується мовними знаками, і семіотика встановлює ті межі, за які не слід виходити перекладачеві. На моє глибоке переконання перекладач драми повинен присягнути на вірність насамперед автору (А.Чехов завжди підкреслював, що драматург є першою людиною у театрі). Перекладений текст п'єси мав би рішуче обмежувати можливості свавільної трактовки оригіналу, підштовхувати режисера і виконавців до відповідного вектора. Але, на превеликий жаль, у сучасному театрі пріоритетні позиції захопили режисери. Часто-густо режисери, всупереч авторові і його представнику в іншій культурі – перекладачеві, демонструють повну свободу від літературного першотвору. І тут вже не врятує і найякісніший переклад.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Некряч – кандидат філологічних наук, доцент, професор кафедри англійської філології і філософії мови імені професора О.М. Мороховського Київського національного лінгвістичного університету.

Наукові інтереси: практика і методологія художнього перекладу, переклад драматичних творів, стилістичні аспекти перекладу.

УДК 821.161.1 – л

СЕМАНТИЧНІ АСПЕКТИ ПЕРЕКЛАДУ ПОЕЗІЇ Й. БРОДСЬКОГО

Інна ПЕРЦОВА (Кропивницький, Україна)

У статті розглядаються актуальні проблеми художнього перекладу: особливості відтворення мовленнєвого стилю автора, співвідношення контексту автора та контексту перекладача, збереження емоційного забарвлення, неспівпадіння стилістичної виразності слів в оригіналі та перекладі тощо.

Відтворити у перекладі всі конструктивні елементи оригіналу неможливо – це б призвело до спотворення першотексту. Тож основна мета перекладу – досягти семантичної еквівалентності оригіналу, зберегти його експресивно-стилістичні ознаки та відбити неповторну індивідуальність художнього стилю автора.

З одного боку, специфіка перекладу близькоспоріднених мов – спокуса, що вабить своєю легкістю, адже лінгвістична та ментальна близькість слов'ян повинна полегшувати процес перекладу. З іншого, навіть переклад на рівні близькоспоріднених мов, якими є російська та українська, також має свої особливості в функціонально-естетичному та формально-лінгвістичному аспектах. Ігнорування національно-мовних традицій, що визначають сутність хоч і генетично близької, але все ж таки іншої мови, при перекладі може призвести до значних ідейно-художіх втрат.

Справжній перекладач, вносячи свої інтерпретації, використовуючи певні семантичні трансформації, через призму мови перекладу повинен відтворити національний дух оригіналу.

У статті на конкретних прикладах аналізуються семантичні перетворення у процесі перекладу поезії російського поета Й.Бродського українською мовою. Бродському властиве недискриміноване ставлення до різних пластів російської мови. Його мова – сплав незвичайно різнорідних елементів: поет вводить у свої вірші архаїзми та вульгаризми, технічну термінологію та іншомовні слова. Тож, перекладати Бродського – справа складна, адже необхідно максимально передати російський текст, відтворити завуальовані цитати, гру слів та алюзії. Серед семантичних трансформацій найбільш поширені: семантичні заміни (у тому числі контекстуально-семантичні); антонімічні трансформації; опущення.

***Ключові слова**: переклад, оригінал, алюзія, стилістика, еквівалент, семантика, конотація, перекладацькі відповідності, семантичні трансформації, близькоспоріднені мови.*

В статье рассматриваются актуальные вопросы художественного перевода: особенности отражения языкового стиля автора, соотношение контекста автора и контекста переводчика, сохранение эмоциональной окраски, несоответствие стилистической выразительности слов в оригинале и переводе и др.

Воссоздать в переводе все конструктивные элементы оригинала невозможно – это бы привело к искажению первоисточника. Потому основная цель перевода – достичь семантической эквивалентности с оригиналом, сохранить его экспрессивно-стилистические особенности и отразить неповторимую индивидуальность художественного стиля автора.

С одной стороны, специфика перевода близкородственных языков – соблазн кажущейся легкости в отличие от языков неродственных. С другой, даже перевод на уровне близкородственных языков, какими являются русский и украинский, также имеет свои особенности в функционально-эстетическом и лингвистическом аспектах. Игнорирование национально-языковых традиций, что определяют сущность хоть и генетически близкого, но все-таки другого языка, при переводе может привести к существенным идейно-художественным потерям.

Настоящий переводчик, внося свои интерпретации и используя определенные семантические трансформации, через призму языка перевода должен воспроизвести национальный дух оригинала.

В статье на конкретных примерах анализируются семантические преобразования в процессе перевода поэзии русского писателя И. Бродского на украинский язык. Среди семантических трансформаций самые распространенные: семантические замены (в том числе и контекстуально-синонимические); антонимические трансформации; опущения.

***Ключевые слова**: перевод, оригинал, аллюзия, стилистика, эквивалент, семантика, коннотация, переводческие соответствия, семантические трансформации, близкородственные языки.*

This paper reviews the current problems of literary translation: special aspects of rendering of the author's style, correspondence between author's and translator's contexts, retaining the emotional colouring, mismatching of stylistic expressiveness of the source and target language words, etc.

It is impossible to render all structural elements of the source language into target language – this would lead to a distortion of the source language content. So, the main objective of translation is to ensure that the target language content is semantically adequate to the source language content, while retaining its stylistic and expressive features and conveying the author's unique style and individuality.

On the one hand, the specificity of translation between cognate languages is the apparent ease that poses temptation to a translator, since the mental closeness of Slavs must be facilitating the translation. On the other hand, even a translation between cognate languages, which is particularly the case of Russian and Ukrainian, also has its peculiarities in terms of functionally aesthetic and formal linguistic aspects. The disregard of national language traditions determining the essence of a foreign, though genetically similar, language may result in considerable loss of messages and artistic expression during translation.

A true translator must, while introducing his or her interpretations and using certain semantic transformations, convey the national spirit of the original text by means of the target language.

The paper uses the specific examples to review the semantic transformations during translation of poetry by Russian poet J. Brodskyi into the Ukrainian language. Brodskyi has an unbiased attitude towards different layers of the Russian language. His language is the blend of extraordinarily diverse elements: the poet uses in his verses archaisms and vulgarisms, technical terms and loan words. So, translating Brodskyi is the difficult task, because it requires that the Russian text be rendered to the greatest possible extent and all implicit quotes, word plays and allusions be reproduced. The most common semantic transformations include: semantic substitutions (including contextual-semantic); antonymic transformations; omissions.

_Keywords__: translation, target language content, original text, source language content, allusion, stylistics, equivalent, semantics, connotation, translation equivalents, semantic transformations, cognate languages._

Проблеми художнього перекладу вирішуються в залежності від специфіки мов, що приймають участь у цьому процесі. Природно, що із збільшенням семантичних та генетичних відстаней між мовами збільшуються труднощі передачі інформації з однієї мови на іншу.

Специфіка перекладу близькоспоріднених мов – спокуса, що вабить своєю легкістю, на відміну від мов неспоріднених. Разом з тим художній переклад на рівні близькоспоріднених мов, якими є російська та українська, також має свої особливості в функціонально-естетичному та формально-лінгвістичному аспектах. При перекладі на іншу мову неможливо зберегти все: повне збереження всіх смислових елементів спричинило б зміни у формі, а формальні елементи в поетичному творі мають як змістову, так естетичну цінність.

Проблеми художнього перекладу були колом наукових інтересів Ю.М. Лотмана, Я.І. Рецкера, В.М. Жирмунського, А.А. Потебні, Л.С. Бархударова, О.В. Федорова. Ними представлено загальні положення щодо теорії та проблем перекладу: адекватності, еквівалентності, семантичної та прагматичної адаптації тексту тощо. Проте постійний розвиток перекладознавства визначає необхідність звернення до актуальних проблем та особливостей художнього перекладу. Для семасіологів важливість якості перекладу при дослідженні смислового навантаження слова в умовах художнього тексту є безспірною і всіма визнаною. Цим і зумовлена актуальність нашого дослідження. Крім того, перекладознавча проблематика аналізується на матеріалі поезії Й.Бродського, переклади творів якого дуже рідко ставали предметом подібного дослідження. Мета статті полягає в дослідженні специфіки, проблем російсько-українського перекладу із семантичної точки зору та аналізі смислових трансформацій поетичного тексту.

В історію поезії XX століття Йосиф Бродський увійшов як поет-експериментатор, що постійно звертався до нових форм і засобів висловлення. У витоках його творчих імпульсів знаходиться прагнення розірвати пута, які робили літературу полонянкою політики, пануючих у поезії стереотипів. Відхилення від стилістичних традицій, образно-асоціативних стереотипів стало законом творчого мислення Й.О. Бродського, характерною рисою його творчого методу. Світовідчуття Бродського (як і будь-якого іншого художника еміграції) визначається ментальністю, що сформувалась на основі стосунків з новою культурою. На індивідуальному рівні інший культурно-мовний пейзаж впливає на внутрішню атмосферу художника, визначає інший кут зору, створює особливу напругу між психологічним багажем, естетичними поглядами і незвичайним середовищем, слугує джерелом творчої енергії, що перетікає в нове слово. Бродському властиве недискриміноване ставлення до різних пластів російської мови. Його мова – сплав незвичайно різнорідних елементів: поет вводить у свої вірші архаїзми та вульгаризми, технічну термінологію та іншомовні слова. Тож перекладати Бродського – справа складна, адже необхідно максимально передати російський текст, відтворити завуальовані цитати, гру слів та алюзії. Сам поет вважав, що тканина змісту під час перекладу його творів повинна бути якомога краще збережена.

У перекладі поезії виділяють наступні категорії відповідностей: 1) перекладацькі відповідності; 2) перекладацькі трансформації.

Навіть у перекладах творів Бродського можна знайти повну відповідність мовного матеріалу оригіналу, що зумовлено близькістю мов:

Он здесь бывал: еще не в галифе –	*Він тут бував: іще не в галіфе –*
в пальто из драпа; сдержанный, сутулый.	*в пальті із драпа; стриманий, сутулий*
	(переклад А.Секретарьова).

Усі слова в наведеному поетичному фрагменті мають еквівалентні відповідності в перекладі та характеризуються тотожністю смислу, а також збігом формальних (структурних) та змістових (лексико-семантичних) елементів двох мов.

Під перекладацькою трансформацією розуміється семантичне перетворення. Трансформація семантичної структури проявляється в заміні лексичної одиниці словом чи словосполученням іншої внутрішньої форми, що актуалізує певні семи слова спорідненої мови. Заміни – найбільш поширений вид семантичної трансформації.

Кольоропозначення оригінального тексту іноді перекладається лексемою зі значенням іншого кольорового відтінку, що стає можливим завдяки спільним семам:

Тьма скрадывает, сказано, углы.	*Пітьма, це факт, приховує кути.*
Квадрат, возможно, делается шаром,	*Квадрат не відрізняється від вежі,*
и, на ночь глядя залитым пожаром,	*і проти ночі* ***кольором пожежі***
багровый *лес незримому курлы*	*чутливий ліс аж тягнеться туди,*
беззвучно внемлет порами коры;	*де галас журавлиної юрби*
	(переклад К. Доніна);

Такі зміни не ведуть до смислового спотворення оригинального тексту. Відомо, вогонь – прототип червоного кольору. Тому семантичний контекст твору не порушений, адже смислові компоненти епітету ***«багряний»*** реалізовані перекладачем у словосполученні ***«колір пожежі»***. Перекладач обирає кольорову характеристику, можливу для реалії, що описується, не порушуючи при цьому прагматичної функції кольоропозначень.

Іноді перекладачі відмовляються від повних еквівалентів кольорових прикметників оригіналу, замінюючи їх на лексеми з характерним кольоровим забарвленням, які містять імпліцитні семи кольору, що сприяє досягненню адекватності перекладу:

В окне	*Бачу за вікном,*
маячат ***белые****, как девство, крыши,*	***сніг*** *на дахах, незайманий, як дівство.*
и колокол гудит. Уже темно.	*Вже сутінки. На вежі дзвін гуде*
	(переклад А.Секретарьова).

Семантичні трансформації часто супроводжуться граматичними змінами, що пов'язано з розбіжностями граматичних структур російської та української мов. Такий вид трансформації як антонімічний переклад являє собою заміну будь-якого поняття, наявного в оригіналі, протилежним поняттям у перекладі із відповідною перебудовою всього висловлювання для збереження незмінного плану змісту [5, с. 48]:

И в шутку	*і жартома, між ділом,*
устраивает вечный недолет	*об'їждчику під лікоть піддає,*
объездчику, ***стреляющему*** *в утку.*	*щоб той* ***ніколи качки не поцілив***
	(переклад А.Секретарьова).

Стверджувальна конструкція оригіналу в перекладі замінена на заперечливу, яка абсолютно точно відтворює смисл поетичних рядків оригіналу.

Сутність контекстуально-синонімічних замін під час перекладу полягає в тому, що перекладач прагне знайти таке слово чи словосполучення, яке хоча і не відповідає значенню оригіналу, але із необхідною точністю відтворює його зміст у конкретному контексті:

Осенний вечер*. Якобы с* ***Каменой.***

Сумні часи. *Неначебто з* ***Ерато***
(переклад К. Доніна).

Поза наведеного фрагменту слова «***осінній***» та «***сумний***» не сприймаються як синоніми в силу свого різного смислового наповнення. Проте в значенні слова «***осінній***» на асоціативному рівні наявні негативні (пов'язані зі сумом, журбою) емоційні елементи смислу. Тож актуалізація імпліцитних сем епітета «***осінній***» дозволяє передати в перекладі («***сумні часи»***) як смисл словосполучення «***осенний вечер»,*** так й емоційне забарвлення цього фрагменту. Перекладач у цих рядках навіть вдався до збереження образів з античної міфології. Хоча, безперечно, ім'я музи любовного співу Ерато більш відоме читачу, ніж німфи струмків Камени.

Переклад початкових словесних образів з мови на мову вимагає певних трансформацій, що допомагають зберегти або модифікувати вихідну емоційно-естетичну інформацію. Услід за Л. М. Меншиковим, ми вважаємо, що «віршований переклад має відтворювати оригінал, а не фантазії перекладача» [4, с. 10]. Для забезпечення адекватного перекладу перекладачеві потрібно без спотворень передавати смислове та стилістичне навантаження оригіналу.

У наступному фрагменті перекладач теж вдався до контекстуально-синонімічної заміни:

Подруга милая, кабак все тот же.
Все та же ***дрянь красуется*** *на стенах,*
все те же цены.

О мила жінко, в цій корчмі знайомій
ніяких змін. На стінах ***мазанина***
та ж сама. Як і ціни
(переклад А.Секретарьова).

Синонімія слів «***дрянь» / «мазанина»*** заснована на тотожності сем, що входять до семантичної структури цих слів (дрянь – «нечто **плохое**, негодное; плохие вещи»; мазанина – «невміло, **погано** зроблений малюнок»). При перекладі можуть опускатися деякі елементи оригіналу з метою компресії тексту. Але достатньо уявити цей поетичний фрагмент без дієслова «***красуется»*** – і семантичний, а також емоційний заряд фрази суттєво знижується. Український переклад втратив його. Разом з ним іронія Бродського, яка відчувалась завдяки контекстуальній співвіднесеності слів оригіналу ***«дрянь красуется»***, у перекладі також загубилась. Отже, варто вважати, що емоційна еквівалентність фрази оригіналу перекладачем не досягнута.

У перекладі К.Доніна «Двадцять сонетів до Марії Стюарт» викликає питання не зовсім виправдана, на наш погляд, заміна слова «**скоты**» на «**хуї»**. Можливо, це пов'язано із необхідністю збереження ритмічної організації вірша:

Мари, шотландцы всё-таки ***скоты****.*
В каком колене клетчатого клана
предвиделось, что ***двинешься*** *с экрана*
и оживишь, как статуя, сады?

Марі, шотляндці все ж таки ***хуї****.*
Кому з усій строкатої родини
примарилось, що ***рипнешся*** *з картини*
та будеш жвавити, як мумія, гаї?

Проте семантичні розбіжності в текстах оригіналу і перекладу важко пояснити фактами самої мови. Перекладач спотворює емоційне забарвлення слів та надає зовсім нового відтінку тексту. Експресивного резонансу надають перекладу слова «***хуї»*** та ***«рипнешся»***. Смисл всього поетичного уривку змінюється, адже слова мають зовсім іншу конотацію. У результаті авторська іронія втрачається. Сам Бродський переклав перший рядок цього фрагменту англійською так: *"Mary, I call them* ***pigs, not Picts, those Scots"*** (тобто від свиней до Піктів (середньовічних варварів) [2]. Так, автор і у власному перекладі виводить на словесну поверхню іронію, сарказм; лексика позбавлена романтичного ореолу та ліричної інтонації, але немає і натяку на вульгарність, як це спостерігаємо в українському перекладі. Тож, будь-які лексичні трансформації вимагають від перекладача почуття міри, аби не втратився аромат оригіналу.

Або ще:

Там снимки звёзд, там главная - брюнет,	*Там висять зірки у фойе, корчма*
*там две картины, **очередь на обе.***	*працює, **черга жопа к жопі.***
И лишнего билета нет.	*І зайвого квиточка вже нема*
	(переклад К. Доніна).

І знову перекладач використовує розмовні слова, які відсутні в оригінальному тексті, і які стають фактом вільної перекладацької інтерпретації. Інтелігентна авторська іронія свідомо знімається насмішкуватим перекладом.

Переклади К. Доніна, який прагне, ймовірно, відтворити ті емоції, що викликає в ньому поезія Бродського, часто грішать підміною одного образу іншим:

Пусть ног тебе не вскидывать в зенит:	*Не підмахнеш у позі горілиць:*
на то и камень (это ли не мука?),	*завадить камінь (це ж бо не гризота?).*
*но то, что страсть, как **Шива шестирука,***	*Безсила пристрасть, **курва шестирота…***
бессильна…	

В оригіналі поет звертається до індуїстського божества Шиви, непізнаного, таємничого та вічного. Такою, очевидно, Бродський бачив пристрасть – майже безум, коли хочеться обіймати шістьма руками, якби була така можливість. Перекладач створює зовсім інший асоціативний ряд. Навряд чи переклад «***Шива шестирука»*** / «***курва шестирота»*** можна вважати адекватним, адже він не тільки підміняє один образ іншим, а ще й викривляє думку автора підміною лексики, що належить до одного пласту мови, лексикою, яка належить до іншого.

Бродський відомий своєю інтертекстуальністю. У творчості поета широко представлені як алюзії афористичного характеру, так і цитати з літературних творів. Однією з основних функцій алюзій та цитат є формування у свідомості читача уявлення про авторський текст у співзвучних йому зовнішніх контекстах. Отже, авторський текст включається в складну систему культурних асоціацій. У Бродського емоційний фон твору часто створюється прийомом нового прочитання відомого всім афоризму:

Сюды	*де мої*
забрёл я как-то после ресторана	*блукають **очі старого кнуряки,***
*взглянуть **глазами старого барана***	*що повертається дорогою пияки,*
***на новые ворота** и в пруды.*	*аби поглянути обіч себе (переклад К. Доніна).*

З одного боку, ці рядки нагадують традиційну реалізацію російського фразеологізму ***«смотреть как баран на новые ворота»***. З іншого, підсилюється іронія автора в результаті співвіднесеності слова «***старый»*** зі словом «***баран»*** та просторіччям «***сюди»***. Перекладач не використовує еквівалентного афористичного вислову, проте за допомогою використання слова ***«кнуряка»*** із згрубілим та зневажливим забарвленням все ж досягає яскравого іронічного відтінку. Саме завдяки такому перекладацькому рішенню переклад у стилістичному плані не поступається оригіналу.

Відомо, що іронія – одна із основних властивостей поезії Бродського. Дуже часто вона виникає від взаємодії алюзії або цитати з класичного твору з віршем поета:

Земной свой путь пройдя до середины,	***Здолавши шлях земний до половини***
я, заявившись в Люксембургский сад, смотрю	*і причволавши в згадані сади,*
на затвердевшие седины	*дивлюся на закляклі я сивини*
мыслителей, письменников; и взад-	*філософів, пісатєлєй; й туди-*
вперёд гуляют дамы, господины;	*сюди тиняються баби, пани, корови (переклад*
	К. Доніна);

У цьому фрагменті зв'язок з алюзивним джерелом (Данте «Божественна комедія») вгадується як в оригіналі, так і в перекладі. І знову постійне прагнення Бродського нейтралізувати ліричний момент дає про себе знати. Піднесений емоційний фон знижується словами ***«господины», «письменников», «взад-вперед»***. А в перекладі з'являються «***баби, пани, корови»,*** що створюють у цьому поетичному фрагменті приблизно подібне до оригіналу смислове та стилістичне навантаження. Цікаво, у цих рядках свій сарказм Бродський відтворює і за допомогою кальки з української мови – ***«письменников»,*** в українському перекладі маємо кальку з російської – ***«пісатєлєй»***.

Використання алюзивних висловів має стилістичне завдання. При перекладі алюзій перекладач має зберегти їх асоціативний фон, тобто викликати весь той комплекс асоціацій, що викликає алюзія в оригіналі. Цитата із класики налаштовує на романтичну хвилю. З цим зарядом ми читаємо оригінал далі, і тут розуміємо, що нас ошукали:

Где ***встретил Вас****. И в силу этой встречи,* *и так как* ***"всё былое ожило*** ***в отжившем сердце"****, в старое жерло* *вложив заряд классической картечи,* *я трачу что осталось* ***русской*** *речи* *на ваш анфас и матовые плечи.*	*Де я* ***зустрівся з Вами.*** *І зустріч ця мені вертає дні* *минулого, її класичне "ні",* *моє діряве серце, і словами,* *від мови* ***української*** *сміттям,* *я пещу плечі і обличчя Вам (переклад К. Доніна).*

Ефект від розбіжності стилістичного очікування, що народилося після згадки про вірш Тютчева та новим стильовим рішенням теми слугує засобом посилення експресії поетичного твору. На жаль, у перекладі автор не тільки не відтворив стилістичні функції алюзії, а взагалі втратив зв'язок з нею. Питання викликає й правомірність заміни лексеми «***русской» на «української»***.

Завдяки використанню алюзій у поезії Бродського завжди виникає досить несподіваний ефект:

Я Вас любил. Любовь ещё (возможно*, что просто боль) сверлит мои мозги.*	***Я Вас. Кохання ще (чи, може,*** *біль звичайнісінький) мій мозок розрива* *(переклад К. Доніна).*

Алюзія, що міститься у першому рядку створює певний піднесений тон, потім поет відсуває в сторону пушкінський оригінал, щоб у кінці виступити з власним номером [3, с.53]. Знову ліризм блокується скепсисом та сарказмом. Ці інтертекстуальні зв'язки з Пушкіним у процесі перекладу, на жаль, руйнуються.

Отже, розглядаючи проблематику перекладу поетичних творів, слід звернути увагу на прагматичну цінність перекладу в цілому та всіх його значущих елементів. Перекладачі вимушені звертатись до семантичних трансформацій для того, щоб зберегти смислову та ритмічну організацію вихідного тексту, його стилістичне забарвлення, емоційний фон. Оскільки смислова інформація поетичної фрази вимагає завжди ретельного вибору слова, щоб отримати максимально точне відбиття в перекладі, то вирішення перекладацької задачі залежить, як від вдалого вибору слова, так і від його граматичної категорії, тобто – від збереження цілісної семантико-стилістичної системи твору словесного мистецтва.

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ВІДОМОСТІ ПРО АВТОРА

Інна Перцова – кандидат філологічних наук, доцент кафедри зарубіжної літератури та компаративістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: семасіологія, стилістика, семантичні аспекти перекладу.

УДК 81'25+808.2

РЕДАГУВАННЯ ТЕКСТУ – ПЕРЕКЛАДАЦЬКА ПРОБЛЕМА ЧИ ПРОБЛЕМА ПЕРЕКЛАДАЧА?

Евеліна ПОЛЬОВА (Київ, Україна)

Стаття розглядає проблеми редагування перекладу професійними перекладачами та студентами, аналізує причини погіршення якості письмових перекладів та пропонує шляхи поліпшення рівня підготовки перекладачів у вишах.

***Ключові слова**: редагування перекладу, правка-вичитка, правка-обробка, правка-переробка, перекладацький аналіз тексту, якість перекладу.*

Статья рассматривает проблемы редактирования перевода профессиональными переводчиками и студентами, анализирует причины снижения качества письменных переводов и предлагает пути улучшения уровня подготовки переводчиков в вузах.

***Ключевые слова**: редактирование перевода, правка-вычитка, правка-обработка, правка-переделка, переводческий анализ текста, качество перевода.*

The article highlights the problems of revising translated texts by professional translators and students, analyses the causes for decline in quality of written translation in general and suggests the ways of improving the standards of translators' education in universities. In recent years the number of translated texts has increased dramatically in Ukraine with simultaneous drop in their quality. The problem may deteriorate with the decision made by the Ministry of Education and Science of Ukraine to eliminate translation specialization from university curriculums joining it to the philology course. The article questions the similarity of two specialisations taking into account modern views on translators' competences which are different from the ones philologists should develop. Translation revision is considered an essential skill which helps the translator produce a text which conforms to language norms and suits the client's needs without involving an editor or reviser. It obviously reduces the time it takes to return the translation to the end-user and, at the same time, makes the translator be the only one who bears entire responsibility for its quality. The author also shares the view on justifying translation into L2, given the prerequisites for its successful performance.

***Key words**: proofreading, editing, revising, translator's text analysis, translation quality.*

Актуальність проблем, що стосуються навчання перекладу та загальної підготовки перекладачів у вищих навчальних закладах України, пояснюється не лише значною потребою в таких спеціалістах, але й тими викликами, з якими стикається перекладацька галузь через необґрунтоване рішення Міністерства освіти України про ліквідацію окремої спеціалізації «Переклад» та її приєднання до спеціалізації «Мова і література», що затверджено Наказом МОН України №567 від 25 травня 2016 року. Гібридний курс підготовки філолога зі знанням основ перекладу унеможливлює перетворення студента на фахівця з перекладу вищого ґатунку, оскільки у процесі підготовки професійних перекладачів формуються окремі компетентності, відмінні від філологічних, які допомагають їм у подальшій праці під час створення адекватних достовірних перекладів [5, с. 4-7], а саме:

а) *соціокультурна компетентність*, пов'язана зі здатністю перекладача-фахівця правильно оцінити комунікативну ситуацію, в якій здійснюється перекладацька діяльність, здійснити відбір адекватного мовного матеріалу та обрати відповідну модель поведінки, наприклад, під час ділових перемовин;

б) *інформаційно-пошукова компетентність*, що допомагає в стислі терміни знайти необхідну інформацію, використовуючи пошукові сайти, електронні словники та бази даних, оцінити її якість і можливості застосування в процесі роботи над перекладом;

в) *технологічна компетентність* залучає уміння користуватися автоматизованими системами перекладу, створювати термінологічні бази даних та працювати з файлами замовника, що належать до різних форматів.

Сукупність згаданих вище компетентностей, а іншими словами, рівень їх сформованості, найкращим чином виявляється в процесі редагування власного перекладу перекладачем, оскільки в сучасній перекладацькій діяльності організації, що її здійснюють, не завжди мають посаду редактора [7, с. 182], покладаючи контроль за якістю перекладу власне на перекладача.

Загалом, огляд навчальної вітчизняної літератури з редагування перекладів виявив таке. Автори здебільшого фокусують увагу на особливостях мови перекладу (у нашому випадку української) чи стадіях перекладу (відповідності нормі перекладу, обранні правильних стратегій і тактик, перекладацькому аналізі тексту), аніж стадіях редагування тексту перекладу. Перегляд змісту посібника М. Зарицького [2] виявляє відсутність конкретних рекомендацій щодо редагування, а переважно стосується процесу перекладу та перекладацьких прийомів. Спроби визначити головні засади навчання редагуванню загалом зроблено в посібнику З. В. Партики [3], принципи навчання редагування іншомовних текстів окреслено в посібнику В. В. Губарця [1]. Теоретичні засади та практичні рекомендації, що стосуються редагування текстів перекладів українською мовою запропоновано О. В. Ребрієм [4].

Відзначимо, що всі вищезазначені посібники окреслюють етапи роботи редактора виключно з текстами рідною мовою. Таким чином, **проблема**, яка виникла в перекладацькому секторі, стосується того, що умова, яка панувала на теренах перекладацької науки, про те, що якісний переклад можливо створити виключно рідною мовою, була перенесена й в редакторську діяльність. Проте, у наш час реалії ринку перекладів спричинили низку змін в умовах виконання галузевих перекладів, що не обмежуються перекладами рідною мовою та позбавляють перекладача можливості користуватися послугами редактора задля пришвидшення часу виконання замовлення та заощадження коштів. Це пов'язано з активізацією політичних та економічних контактів України на міжнародній арені та, як наслідок, збільшенням обсягів перекладу з української іноземною мовою, а також відсутністю навичок редагування перекладів іноземною мовою у більшості професійних редакторів.

Цей факт визначив **мету** статті: з'ясувати спектр проблем, що стосуються редагування перекладів у професійній сфері та місця редагування у підготовці студентів факультетів перекладачів. Мета розвідки передбачає вирішення таких **завдань**: проаналізувати причини погіршення якості перекладів та запропонувати можливі шляхи їх вирішення на етапі підготовки професійних перекладачів вишами України.

Загалом, процес редагування багатовимірний, тому часто виникає плутанина з редакторською термінологією в Україні та її еквівалентами англійською. У зарубіжних посібниках з редагування перекладів розрізняють [7, с. 33]:

- *proofreading,* що еквівалентно *правці-вичитці* власного перекладу перекладачем до подання виконаного перекладу замовнику на предмет виправлення друкарських та орфографічних помилок, пропусків, тощо;

- *editing,* що відповідає *правці-обробці* й означає редагування готового перекладу редактором чи спеціалістом у відповідній галузі знань щодо відповідного до жанру та стилю слововживання, адекватності термінології, правильності граматичних форм чи синтаксису, та виключає можливість порівняння тексту перекладу з текстом оригіналу;

- *revising,* що залучає *правку-переробку* іншим перекладачем задля покращення загальної якості перекладу, усунення фактичних та логічних помилок.

У переліку згаданих вище компетентностей для здобуття ступеня магістра в Європейському Союзі окреслено уміння, якими має володіти перекладач у рамках інформаційно-пошукової компетенції [5, с. 6], що дозволяє виокремити ті, які стосуються процесу редагування, а саме: вміння з'ясовувати яким інформаційним та технічним вимогам має відповідати перекладений документ; уміння розробляти стратегії пошуку необхідної для виконання замовлення галузевої термінології включно зі спілкуванням з експертами певної сфери; вміння використовувати автоматизовані системи перекладу.

Саме відсутність цих умінь зазвичай і призводить до низькоякісних перекладів не тільки на заняттях зі студентами, але й в перекладацькій галузі, де ситуація погіршується через малу кількість редакторів, які не в змозі впоратися зі зростаючими обсягами роботи, та через низькі гонорари за письмові переклади, що сплачуються менеджерами проектів безпосереднім виконавцям.

У свою чергу, перекладам, виконаним студентами під час перекладацької практики, бракує лексичної та граматичної вивіреності, стилістичної завершеності через відсутність перекладацького досвіду загалом, брак знань з порівняльного мовознавства та нерозвиненість інформаційно-пошукової компетентності, яка, у разі сформованості, допомогла б здолати основні проблеми редагування.

Серед найпоширеніших помилок, проігнорованих студентами в процесі редагування перекладів англійською мовою, – неправильний вибір слова, зокрема виникає плутанина під час диференціації значень у таких парах лексичних одиниць: *building-construction, category-nomination, policy-politics, research-scientific, security-safety*; неправильний вибір часових форм англійського дієслова *(Present Perfect – Past Simple)* та категорії стану.

У проектах, виконаних студентами для освітніх агенцій, під час редагування не виправлялися такі помилки:

• переклад поняття чи усталеного словосполучення кількома різними варіантами у межах одного документа. Так, *заклади вищої освіти* відтворювалися як *higher school, higher education establishments, higher educational institutions* замість *higher education institutions*; *"диплом про вищу освіту" – higher education certificate, degree qualifications* замість *university diploma*; "прийом до аспірантури" – *enrollment to a postgraduate studying* замість *admission to a postgraduate course/programme*, тощо;

• буквальні переклади: *навчання з відривом від виробництва – studying with the work being discontinued* замість *full-time course*; *приймальна комісія – selection commission* замість *admission board*; прикріпити до наукового керівника – *attach to the supervisor* замість *assign the research supervisor*; *здобувач – the obtainer* замість *a degree-seeking student*; продуктивність праці – *work productivity* замість *labour productivity*;

• хибний переклад назв організацій з української мови англійською;

• пунктуаційне оформлення англомовних перекладів.

Очевидно, що труднощами перекладу англійською мовою для студентів залишаються галузева термінологія та вузькоспеціальні абревіатури.

Таким чином, для подолання згаданих проблем, що виникають у процесі перекладу тестів перекладач має володіти навичками саморедагування, які, беззаперечно, мають формуватися під час занять з навчання перекладу. Викладач разом зі студентами має витратити значний час на першому етапі підготовки перекладу, здійснивши перекладацький аналіз запропонованого тексту, визначивши основні труднощі запропонованого тексту, окресливши можливі стратегії й тактики їх подолання. Значною перевагою у цій ситуації буде реальний перекладацький досвід викладача, який, у такому випадку, виступатиме як експерт, здатний передати свій перекладацький досвід майбутнім фахівцям. На нашу думку, достатньо часу варто приділяти детальному аналізу вдалих варіантів перекладу, цікавим перекладацьким рішенням, запропонованим студентами, тощо.

Залучаючи студентів до творчості, стимулюючи критичне та аналітичне мислення під час коментарів до перекладів, здійснених одногрупниками, викладач перекладу може попросити студента перевірити, чи досягнуто мети, поставленої автором тексту оригіналу, чи не було часом випущено важливої інформації, чи відповідає переклад мовним та стилістичним нормам, оцінити когерентність тексту перекладу.

У працях зарубіжних авторів [7] пропонується кілька інших варіантів навчання редагування окрім саморедагування: редагування виконаних студентами перекладів слабшими чи схожими за рівнем знань студентами, редагування студентських перекладів професійним редактором з коментарем, редагування тексту перекладу носієм мови чи експертом певної галузі.

Саме через значну перевагу спілкування студентів з експертами зростаюча кількість університетів Європи залучає майбутніх роботодавців до тісної співпраці з потенційними робітниками, якими є студенти старших курсів бакалаврату та магістратури. Через проектні завдання здійснюються контакти з перекладацькими агенціями, виробничими компаніями та державними установами, які зацікавлені в адаптації системи підготовки майбутніх перекладачів до потреб певної галузі економіки чи політики [6, с. 32].

Отже, для подолання складної ситуації, що виникла на ринку перекладацьких послуг, вважаємо за необхідне модифікувати наявні програми з редагування перекладів, якими послуговуються виші, додавши обов'язковий модуль з редагування іншомовних перекладів, поширювати використання студентами автоматизованих систем перекладу, новітніх цифрових технологій та баз даних для вирішення перекладацьких завдань, а також залучати представників перекладацької галузі до навчання студентів.

Перспективним напрямом подальших досліджень вбачаємо розробку програм та створення посібників з редагування перекладу, які б відповідали новітнім тенденціям розвитку перекладацької галузі та потребам сьогодення з огляду на необхідність формування навичок та вмінь перекладу не лише рідною мовою (L1), але й іноземною (L2).

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ВІДОМОСТІ ПРО АВТОРА

Евеліна Польова – кандидат філологічних наук, доцент кафедри англійської філології і перекладу Київського національного лінгвістичного університету.

Наукові інтереси: передвиборчий дискурс та його відтворення у перекладі, переклад галузевих текстів, редагування перекладу.

УДК 81’23 (477) (091) “19”

ПРОБЛЕМА ПЕРЕОЦІНКИ ЯВИЩА БУКВАЛІЗМУ В КОНТЕКСТІ УКРАЇНСЬКОЇ ПЕРЕКЛАДОЗНАВЧОЇ ТРАДИЦІЇ

Андрій САВЕНЕЦЬ (Люблін, Польща)

У статті звернено увагу на складність переоцінки в наш час явища перекладацького буквалізму, однозначно негативно трактованого в українському перекладознавстві по ІІ світовій війні. Автор звертається до формульованих ще у першій половині ХХ ст. ідей Володимира Державина та Олександра Фінкеля, які демонстрували інше трактування категорій дослівності й чужості у перекладі.

Ключові слова: *буквальний переклад, адекватний переклад, очуження, стилістика, історія перекладознавства.*

В статье обращается внимание на сложность переоценки в наше время явления переводческого буквализма, однозначно негативно воспринимаемого в украинском переводоведении после ІІ мировой войны. Автор обращается к формулированным еще в первой половине ХХ в. идеям Владимира Державина и Александра Финкеля, которые демонстрировали иную трактовку категорий дословности и чужести в переводе.

Ключевые слова: *буквальний перевод, адекватный перевод, отчуждение, стилистика, история переводоведения.*

The paper claims that the redefinition of the phenomenon of literalism that has taken place in the Western tradition of reflection on translation (presented among others in the publications by George Steiner, Antoine Berman, and Lawrence Venuti) hardly has a significant influence on today’s translation criticism and theorizing on translation in Ukraine. This can partly be explained by the generally negative attitude to literalism under the Soviet rule and by the stance of Ukrainian post-WWII translators and translation scholars against the policy of Russification of Ukrainian language. At the same time, the ideas formulated by the Kharkiv-based translation scholars Volodymyr Derzhavyn and Oleksandr Finkel as early as the first half of the 20th century demonstrate a different approach to the categories of literalness and foreignness in translation within the Ukrainian tradition. Nowadays, however, antiliteralist stance may have a destructive influence on the process of artistic translation into Ukrainian, as some translators treat the principle of ‘creative translation’ as a licence to deviate from the meaning of the original text.

Key words: *literal translation, adequate translation, foreignization, stylistics, history of translation studies.*

Дихотомію дослівного (буквального) і вільного перекладу Е. Честермен зарахував до п’яти «супермемів» теоретичної рефлексії про переклад [22, с. 3]. Центральну роль, що цілком природно, відіграли дискусії навколо цих категорій і для розвитку теоретичних уявлень про переклад в українському контексті, з тією лише поправкою, що ці дві полярні стратегії перекладацької діяльності давно вже перестали виконувати роль повноцінної системи перекладацьких координат. Із появою й теоретичним обґрунтуванням категорії адекватного перекладу (пор. вірний, творчий, реалістичний переклад) в українській перекладознавчій рефлексії радянського періоду фокус уваги дослідників зосередився на новій опозиції: «буквальний переклад – адекватний переклад». При цьому видається, що опозиція «адекватний переклад – вільний переклад» не привернула такої ж уваги критиків і дослідників перекладу – можливо, почасти, у царині перекладу поезії, завдяки легітимізації вільного перекладу в формі переспіву як повноцінного жанру. Водночас аксіологічні пріоритети, розставлювані перекладознавцями в рамках опозиції «переклад дослівний – переклад творчий», доволі стабільні: перший різновид перекладу є за визначенням «антимистецький» [19, с. 200], а стосування буквалізму[41] свідчить про перекладацьку недолугість і брак професійної компетенції.

Разом з тим у ІІ половині ХХ століття в західноєвропейській та північноамериканській рефлексії про переклад відбувалося явище, котре можна було б назвати «реабілітацією буквалізму». Пов’язане воно передовсім із переосмисленням класичних текстів мислителів періоду Романтизму (Й. В. Ґете і Ф. Д. Е. Шляєрмахера), перевідкриттям перекладацької концепції В. Беньяміна в англомовному світі, науковою рефлексією Дж. Стайнера та публікаціями програмних текстів А. Бермана, К. Е. Еппіа та Л. Венуті. Стратегія буквалізму, якій її нові апологети, услід за романтиками, приписують чіткий моральний імператив [23, с. 127], спрямована на освоєння адресата перекладу з чужим коштом природності мовлення; разом з цим вона стає інструментом опору експансивній, етноцентричній політиці перекладу, підкоренню культури-джерела цільовою культурою, що підриває узвичаєну практику одомашнювального перекладу в англомовному світі й набуває особливого значення в контексті дедалі ширшої культурної експансії англомовної культури – неминучого виміру процесу глобалізації. Природно, що поняття буквалізму й очуження виступають як дві сторони однієї медалі, адже очужувальний переклад означає близькість до джерельного тексту [6, с. 24].

Що характерно, у радянському контексті ще у 1971 році прозвучав самотній голос М. Гаспарова, котрий намагався позбавити буквалістичний підхід закріплених за ним негативних характеристик [4]. Сьогодні до нечисленних російських перекладознавців, надихнутих перспективою Гаспарова, належить А. Азов, чия монографія [1] є спробою «реабілітації» підходу, трактованого як буквалістичний, у контексті практики перекладу російською в епоху СРСР. Праця Азова, що аналізує передумови й розвиток конфлікту між ідеологом реалістичного перекладу І. Кашкіним, з одного боку, та перекладачами Є. Ланном і Г. Шенгелі, з іншого, також зустрілася з доволі холодною реакцією аж до звинувачень у ідеологічних пересмикуваннях [12, с. 36; 3, с. 37]. Відзначаючи недостатню теоретичну обґрунтованість праці Азова та дискусійність історико-літературних узагальнень, не можна заперечити її цінності в контексті історії перекладу в СРСР [5, с. 387]. Рецепція книжки А. Азова стала відлунням попередньої дискусії з приводу буквалізму (відсилання до переліку основних публікації у її рамках містить, зокрема, згадана стаття Ланчикова) [12, с. 29]. На думку Д. Бузаджі, одного з основних опонентів А. Азова, основний недолік позиції прихильників перекладацького буквалізму в тому, що вони не відрізняють в оригіналі загальномовних елементів від індивідуально-авторських рис, тож під буквалізмом мається на увазі саме дослівне відтворення загальномовних особливостей [3, с. 48]. У такому контексті, стверджує автор, справедливіше говорити не про те, що прихильники неточності змагалися з прихильниками точності, а про те, що прихильники точності на рівні прагматики змагалися з прихильниками точності на рівні лексики й синтаксису [3, с. 40–41]. Подібним чином

41 Замислюючись над семантичним наповненням поняття «буквалізм», історію появи якого в українському перекладознавчому дискурсі відстежує Т. Шмігер [21, с. 146–147], слід розмежувати два його основні значення: 1) буквалізм як конкретний одиничний вияв стратегії буквалістичного перекладу – дослівно перекладена одиниця тексту (пор. 9, с. 234); 2) буквалізм як ширша тенденція або навіть осмислена стратегія, система перекладацьких норм (пор. 10, с. 101). Ця стаття зосереджується саме цьому другому, ширшому значенні терміна.

В. Ланчиков, підсумовуючи дискусію про буквалізм на шпальтах часопису «Мости», стверджує плутанину в розумінні поняття «буквалізм» учасниками полеміки [11, с. 10–11].

Тим часом у головній течії українського перекладознавства у період після II світової війни подібної дискусії – зі зваженим розглядом нюансів проблеми – не заіснувало. Складається враження, що з приводу явища дослівності чи буквалізму в перекладі серед українських перекладознавців панує загальна згода. Народжується питання про чинники, які до певної міри унеможливили чи загальмували – можливо, що лише до певного часу – висвітлення питання буквалізму в українських перекладознавчих дослідженнях не в однозначно негативному світлі. Очевидно, пошук можливих відповідей на це запитання можливий лише шляхом врахування ситуації функціонування перекладу в українській культурі у ширшому історичному зрізі.

Нове світло на трактування категорії дослівності в історії українського перекладу кидають перевідкритий в останні роки багатий пласт публікацій з періоду 1920-х − 1930-х років, коли в українській науці й літературній культурі зазначила своє існування повноцінна рефлексія над явищем перекладу. Видається-бо слушним спостереження, що саме в корпусі цих текстів, на кілька десятиліть виключених з наукового обігу, можна спостерегти багатоголосся перекладацьких поглядів і позицій, у тому числі різних поглядів на проблему дослівності в перекладі, що містять потенціал для дальших пошуків і дискусій. Розгляд публікацій з зазначеного періоду демонструє існування як виразно артикульованої критики буквалізму в перекладі, так і аргументованої позиції обстоювання дослівності. До критиків перекладу, чиї погляди були в той період досить виразно артикульовані, належать Володимир Державин і Олександр Фінкель.

В. Державин, якого О. Кальниченко зараховує до так званої «Харківської школи» прихильників очужувального перекладу в СРСР [6, с. 43], своїми тезами з приводу дослівності у перекладі вирізняється на тлі тодішнього головного нурту перекладознавства. Виникають вони і з уявлень ученого про природу мови, як і зі своєрідних уявлень етичного характеру: «Точно відтворити структуру чужої мови неможливо; але можна утворити щось подібне, вдало комбінуючи згуковий та граматичний матеріял, що є в рідній мові. Звичайно, що мова стає від цього не звичайною, не зовсім ясною та почасти штучною: але це так і мусить бути. Перекладач не може передати художній бік чужої мови без значного насильства над своєю власною; тому він має право і від читача вимагати значного напруження» [6, с. 53]; «У всякій мові є улюблені синтаксичні конструкції та улюблені форми порядка слів, які можна передати засобами будь-якої іншої мови. Буде незрозуміло? А хіба естетика чужої культури, чужого світогляду та мови може бути легкою до розуміння? Порушіння граматичного канону рідної мови? Але художній переклад – не вправа на граматичні правила, і поскільки основна мета його полягає в тому, щоб відтворити щось принципово − чуже рідній язиковій свідомості, то ніякі синтаксичні норми до художнього перекладу неможливі: він з самого початку стоїть по той бік граматичного добра та зла» [6, с. 56]. Художній переклад (переклад-стилізація), на думку Державина, «мусить бути, по можливості, дослівний, − не в тому, що кожне слово оригіналу перекладається зокрема, а в тому, що художня цінність будь якого речення, слова, граматичної та фонетичної структури оригіналу, повинна, по можливості, знайти собі відображення в стилі перекладу» [6, с. 57]. Тут важливе те уточнення поняття «дослівний переклад», що його робить Державин, яке наближає семантичне наповнення поняття до значення «адекватний».

Апологія дослівності у Державина переходить у постулат антиілюзоричності: «Загалом кажучи, ми не погоджуємось з поширеною думкою, що художній переклад, мовляв, завжди має бути такий, щоб читач сприймав його, як оригінальний твір: бо більш-менш послідовне запровадження цього принципу спричинятиметься часто-густо до втрати специфічних стилістичних рис оригіналу і до незграбної „гіпер-українізації" цілого стилю, всупереч чужоземній соціальній та культурно-історичній тематиці твору...» [6, с. 261]. У рецензії на українське видання 2 тому «Творів» Гоголя «літеральну точність» перекладу учений називає передумовою стилістичної виразності й експресивності тексту перекладу, що перегукується з ранішим спостереженням М. Сагарди про переклад Псалтиря, зроблений П. Кулішем «Де П. О. Куліш почуває себе зв'язаним з оригіналом, там його переклад набуває більшої поетичної краси (...) іноді, одступивши од оригінала, він [Куліш] змінює саму думку, ослаблює силу первісного виразу й навіть його красу» [18, с. 71]. Подібну залежність свого часу помітив автор цих рядків, аналізуючи переклади з польської поезії, здійснені С. Шевченком та Д. Павличком: у ситуації, коли естетичний ефект виникає саме з конкретної семантики образу, «відходячи від дослівности, перекладач руйнує поетичність» [16, с. 23].

Олександр Фінкель проблематику дослівності та антиілюзійності перекладу розглядає в історичному ключі, об’єктивізовано; для нього важливо встановити причину вибору таких, а не інших методів, дати їх культурно-історичне обґрунтування. Зазначивши, що «збереження особливостей своєї мови та своєї культури» є загальною рисою «майже всіх перекладачів XIX−XX ст.» [14, с. 71], він констатує, що «спір між цими двома позиціями не розв’язано» [14, с. 72]. Більше того, О. Фінкель вважає цю суперечку за нерозв’язну в принципі і є прихильником синтезу обох підходів. Оскільки кожен із них має і свої вади, й недоліки, «віддавати безумовну та рішучу перевагу будь-якому одному з них не можна» [14, с. 72]. Однак у передостанньому абзаці «Теорії й практики перекладу» автор підсумовує: «З двох перекладів, один з яких систематично замінює чужерідні стилістичні ознаки на звичні та своєрідні, а другий передає їх, не лякаючись деякої дивності враження та труднощів сприймання, останній теж краще, бо він диференціює різних авторів, а перший дає одноманітну масу» [14, с. 178] – і цим резонує з концепцією В. Державина, при тому, що, за спогадом Я. Айзенштока, останній у питаннях художнього перекладу був для Фінкеля об’єктом полеміки» [2, с. 97]. Дослідник із помітною дистанцією трактує вимогу «офірувати точністю для збереження духу цілого твору» з метою збереження «духу поета», стверджуючи: «що це за дух − ніхто точно не визначив. Як повсюди, і тут цей дух є невпійманий» [14, с. 77−78]. Для Фінкеля, який обирає не позицію не «або..., або», а «і..., і...», позірна опозиція «або точність, або художність» набуває форми залежності − «художність у точності»: «Незрозуміло, відкіля міг виникнути такий погляд, нібито точність перешкоджує художності. Мабуть, тільки з свавольного та неточного тлумачення обох цих слів. Художність будь-якого твору залежить виключно від його стилістичних компонентів та їхньої цілокупности. Поза стилістикою жадної художности немає, бо стилістика, як ми наводили вище, є якраз мовна естетика. Отже, що більше естетичних компонентів твору відтворить перекладач, дбаючи, звичайно, не тільки про їх передачу у розпорошеному вигляді, а також і про зв’язок їх з загальною авторовою поетикою (цебто відтворюючи їх не тільки як окремі факти, а ще як члени якоїсь системи із їхніми зв’язками та відношенням до цілого), то більше художности матиме такий переклад. А дух прийде сам. Тому треба не офірувати точність, а, навпаки, зберігати її, якомога дбайливіше» [14, с. 78]. Слід додати, що Фінкель розмежовував поняття «точність» і «дослівність»: остання майже завжди є «мінусом» перекладу, але там, де вона «можлива без якогось мовного чи змістового збитку для перекладу, там вона перестає бути лише дослівністю, а переростає у вищу якість − адекватність» [14, с. 252].

Разом з тим Фінкеля неможливо звинуватити у категоричності, безапелятивності: його орієнтація на естетичну та історико-літературну домінанту [14, с. 177] вказує на програму перекладу, яка не є радикальною чи догматичною, а радше еластичною і зваженою. Та акценти наприкінці «Теорії й практики перекладу» розставлені чітко: автор віддає перевагу відтворенню стилістики над відтворенням тематики, передачі чужорідних стилістичних ознак над їх заміною звичними, «сміливому» перекладу над «полохливим» [14, с. 178].

Характерним прикладом із повоєнного доробку Фінкеля є його праця, присвячена аналізам російських перекладів «нічної пісні мандрівника» Ґьоте, в котрій він демаскує маніпулятивні за своєю суттю оцінки Маріеттою Шагінян перекладів Лермонтова, Анненського та Брюсова. «Складно зрозуміти, − пише Фінкель, − чому введення Лермонтовим “долин, полных влаги” (до речі, у Лермонтова вони наповнені не вологою, а свіжою млою) и “не пылящей ночной дороги” виправдані самі й виправдовують зміну ритму, а у Брюсова ті ж долини виявилися спотворенням образу; чому навіть відкинуті Лермонтовим “птички в лесу” не спотворюють картини, а брюсовські “птицы в молчании бора” виявились “суворими”; чому німецьке *nur* ‘тільки’ не потьмарює “ніжної і доброї інтонації", а його російський еквівалент (*только*) "зовсім руйнує чарівність"» [14, с. 332–333]. Отже, у судженнях і оцінках Шаґінян «нет ни объективности, ни рационального обоснования, ни беспристрастности, − все они насквозь субъективны» [19, с. 333]. Нестримний суб'єктивізм у ще більш вираженій формі спостерігає Фінкель у Абрама Арґо (книжка «Десята муза», 1964) з його поверховими висновками, мовляв «коли Лермонтов прагнув бути точним, він виявився поганим перекладачем, а коли нехтував точністю, ставав геніальним» [14, с. 334]. На думку Фінкеля, «дивовижність» висновків Арґо пояснюється невизначеністю значень, які той вкладає в слова *дух*, *буква*, *буквальність*, *близькість* та *виразність*. Категорично не погоджується Фінкель і з найвищою оціною лермонтівського перекладу, висловленою академіком Л. І. Тімофеєвим [14, с. 354].

Але голос О. Фінкеля уже видається осібним і не досить чутним у головному струмені перекладознавства повоєнного періоду; своєю чергою, ім'я та праці В. Державина на довгий час опинилися взагалі поза контекстом. Повоєнний канон українського перекладознавства формувався у руслі загальнорадянських традицій «адаптування оригіналу до норм та смаків цільової культури», а отже очужувальний переклад із притаманною йому буквалістичністю був підданий дошкульній критиці [15, с. 179]. Як ствердив у 1972 р. В. Коптілов, «Ніхто в наші дні не захищає буквалістський метод у теорії, а рецидиви його у практиці перекладу пояснюються не хибними теоретичними настановами (давно спростованими радянськими дослідниками), а недосвідченістю, а то й браком здібностей у деяких перекладачів» [8, с. 147] (знаменною є категоричність ученого всього лише через кілька місяців після публікації згаданої статті М. Гаспарова, на яку він сам згодом відгукнувся в наступному випуску збірника в обоймі критичних відгуків [8]). Учасники перекладознавчих дискусій, демонструючи відмінності у трактуванні категорій форми чи мовних і художніх рис оригіналу, спільним фронтом виступали проти «буквалістської механічної трансплантації» [17, с. 144] та «буквалістського схиляння перед кожною дрібницею оригіналу» [8, с. 150].

І у сьогоднішній рефлексії над художнім перекладом загалом спостерігається тенденція до трактування категорій дослівної точності й художності у перекладі як взаємовиключних – у руслі твердження К. Чуковського, що «буквальний (...) переклад ніколи не може бути художнім» [20, с. 48]. Висловлювань, близьких до наведеного за змістом, не бракує: так, наприклад, відновлюючи дискусію про буквалізм на сторінках «Українського гуманітарного огляду» у 2002 р., В. Литвинов підкріплює свою різко антибуквалістичну позицію цілою добіркою цитат із праць радянських перекладачів і дослідників перекладу 1960-х – 1970-х років [13, с. 118–119].

Специфіки українській ситуації додало те, що головний струмінь антибуквалістичного напрямку формувався по II світовій війні, зокрема, як реакція на сумнозвісну практику наближення української мови до російської – ідеться передовсім про праці С. Ковганюка та О. Кундзіча. Таким чином, практика перекладу, зорієнтованого на якомога точніше відтворення стилістичних особливостей оригіналу, з позицій естетики соцреалізму потрактована як формалістична, з боку патріотично налаштованої творчої еліти зустрічає опір як загрозлива для української культури за рахунок орієнтації на «чужість». З одного боку, можна погодитися з тим, що ідея перенесення концепції Лоренса Венуті на український ґрунт залишається дискусійною, адже у нього стратегія очуження покликана стримувати «етноцентричне насильство перекладу» [24, с. 20] на англійську мову у її відносинах з іншими, нижчими від неї за статусом і поширенням. З іншого боку, залишається констатувати, що антибуквалістична постава може мати деструктивний вплив на процес перекладу, якщо перекладачі принцип «творчого перекладу» трактують як ліцензію на відхилення від семантики оригіналу.

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ВІДОМОСТІ ПРО АВТОРА

Андрій Савенець – доктор гуманітарних наук (Ph.D.) у галузі літературознавства, викладач Люблінського католицького університету Івана Павла II, перекладач, дослідник перекладу.

Наукові інтереси: соціальні й культурні аспекти художнього перекладу, теорія і критика поетичного перекладу, постколоніальна критика у перекладознавчих дослідженнях.

УДК 821.152.1'111

ВІДТВОРЕННЯ АРХЕТИПНОЇ ОСНОВИ ПРИ УКРАЇНСЬКОМУ ПОЕТИЧНОМУ ПЕРЕКЛАДІ ВИБРАНИХ АНГЛО- І ҐЕЛЬСЬКОМОВНИХ ІРЛАНДСЬКИХ НАРОДНИХ БАЛАД (НА ПРИКЛАДІ АВТОПЕРЕКЛАДІВ)

Ольга СМОЛЬНИЦЬКА (Київ, Україна)

У статті аналізуються чотири тексти ірландських балад (період – від Середньовіччя до XIX ст.). Дослідження являє собою розшифрування імпліцитних реалій у творах. Доведено подібність ірландської та української ментальності. Використано методи: поетологічний, лінгвістичний, історичний, компаративний, архетипний, ґендерний. Усі наведені балади перекладені українською вперше.

Ключові слова: *балада, переклад, ірландистика, ґельська мова, англійська мова*

В статье анализируются четыре текста ирландских баллад (период – от Средневековья до XIX в.). Исследование представляет собой расшифровку имплицитных реалий в произведениях. Доказано сходство ирландского и украинского менталитета. Использованы методы: поэтологический, лингвистический, исторический, компаративный, архетипный, гендерный. Все приведенные баллады переведены на украинский впервые.

Ключевые слова: *баллада, перевод, ирландистика, гэльский язык, английский язык.*

The article deals with the four texts of Irish ballads (the period is since the Middle Ages to the 19th century). The research represents the decoding of the implicit realities in these poetic works. The similarity of *the Irish and Ukrainian mentality is proven. The methods are used: poetological, linguistic, historical, comparative, archetypical, gender. All analyzed ballads are translated into Ukrainian for the first time.*

Keywords: *ballad, translation, Irish studies, Gaelic language, English language.*

Ірландистика в Україні розвивається як теоретично (О. Бросаліна, Л. Коломієць, С. Павличко (1958 – 1999), І. Сенчук, Н. Ференс та ін.), так і практично, у формі художніх перекладів з ірландсько-ґельської (давньо-, середньо- та новоірландської) та англійської мов (І. Гончарова, Р. Доценко (1931 – 2012), О. Зуєвський (1920 – 1996), Олена О'Лір, О. Мокровольський, О. Сенюк, М. Стріха та ін.); як теоретичні, так й ілюстративні (перекладні й перекладознавчі) розвідки належать І. Качуровському (1918 – 2013). З ґельською літературою в українській гуманітаристиці передовсім асоціюються ірландські скели (scel, усталена в неірландському дискурсі назва «саґи» не зовсім адекватна, оскільки взята за аналогією до германо-скандинавського жанру), з англомовною – Джеймс Джойс, нобелівські лауреати Вільям Батлер Єйтс, Шеймас Гіні та новелісти (наприклад, Френк О'Коннор). Проте ірландська літературна традиція невичерпна, і великий масив текстів ще не відкритий і не перекладений як українською, так і багатьма слов'янськими мовами. З огляду на це **актуальне** вивчення ірландських балад (створених як ґельською, так і англійською), позначених нерозкладеною міфологічною системою та яскраво вираженими архаїчними ментальними рисами, що наближає ці тексти до витворів українського фольклору.

Мета статті – дослідити можливості відтворення зашифрованої в ірландських народних баладах архетипної основи. Відповідно, мета передбачає **завдання**: 1) схарактеризувати специфіку ірландської балади як жанру, відмінного від «аналога» в інших європейських народів; 2) проаналізувати чотири народні балади, створені ґельською та англійською мовами (з-поміж яких вирізняється «Бурий ель і золотавий ель», відомий обома мовами), навівши лінгвістичний, міфологічний та ін. аспекти (тексти наводяться за хронологічним принципом); 3) дослідити імпліцитну наявність ментальних, історичних та ін. деталей у баладах. Усі аналізовані балади анонімні, окрім "The Rocky Road to Dublin" (слова поета D. K. Gavan), що вже сприймається як народна; у статті досліджується один з її варіантів.

Характеризуючи ірландські балади взагалі, кельтолог Т. Михайлова пояснює їхні особливості традицією давньоірландського епосу (скел), де важливу роль відігравало лише пряме мовлення героїв: «…у них дуже слабко виражене розповідне начало, зате вони дуже емоційні. Дуже рідко можна натрапити ірландські балади, написані «від третьої особи»; як правило, це монологи або діалоги героїв» [2, с. 428]. Для аналізу обрані балади, які мають відносно стрункий сюжет.

1) Ґельськомовна балада (Південний Захід Ірландії, новоірландська мова): «Косар» ("An Spealadóir"). **Фабула:** восени поле оповідача невижате, але на поклик героя прийшли два юнаки з гострими лезами та «…викосили поле-ниву зрання, / Весь лан до корінця» [1, с. 2]. Ця балада виконується під джиґу. На перший погляд, твір досить веселий (і саме так співається), але насичений кількома архаїчними рівнями. **Лінгвістичний аналіз.** Стиль цієї балади дуже складний, побудований на алітераціях (що подекуди відтворено в перекладі методом заміни – наприклад: Go **br**eoite, **br**ónach, atuirseach – **С**лабкий, неща<u>сний</u> і **с**ум<u>ний</u>, або: Is **bearrtha 'bheadh** an t-acra – *шпарко акр*; у перекладі зі стилістичною метою вжито діалектизм «леґіні»). Римування в ірландсько-ґельській поезії здається примхливим для традиційного читача (але строго логічним); на жаль, відтворити ці надзвичайно багаті принципи ресурсами неґельських мов неможливо.

Імовірні міфологічні та історичні джерела балади. Текст насичений міфічно-історичними реаліями, що помітно, зокрема, у строфі: «Якби косу від саксів привезли, / А косовище – з Лох-Лейну землі, / Точило, дошку і пісок, / Сам І'Ньялль дав мені брусок – / Я намантачив лезо би щосили» [1, с. 1]. *Сакси* – в оригіналі *Shasana* (генітив від Sasana – «Англія», дослівно «земля саксів», від давньоірландського Saxain – «сакси», «Англія», в однині «сакс» – Saxa; у ґельській Shasana – фемінітив у всіх виявах, як, скажімо, у словосполученні «англіканська церква» – Eaglais Shasana). Нащадки кельтів називають англійців «саксами», протиставляючи дві генеалогії. Наприклад, у романі Вальтера Скотта

«Роб Рой» шотландський хлопчик-горянин удає перед чужинцем невігластво: “Haniel Sassenach” («Не розумію англійської мови»). Щоправда, незрозуміло, чому герой прагне косу від ворогів. *Лох-Лейн* (Locha Léin) має кілька значень. Це може бути давня королівська влада в Манстері, а може – і одне з трьох найбільших озер (англ. Lough Leane, ірл. Loch Lein дослівно означає «озеро для навчання»; можливо, на його берегах друїди або інші навчали мудрості) у Кілларні (графство Керрі). *І'Ньялль* – Uí Néill, приблизно «і ньєль», дослівно «від Ньялля» – ірландська і шотландська династії, нащадки напівлегендарного Верховного короля Ірландії Ньялля Дев'ятьох Заручників (умер бл. 405), який вважається родоначальником ірландців. Не виключено, що оповідач у баладі бажає отримати дар від самого предка свого народу. Отже, герой потребує сили славетних героїв, чарівних предметів, сакральної мудрості, утіленої в матеріальному. Коса постає чарівним предметом (як у казках, легендах). Тобто це потреба в рідних архетипах (мотив, який наявний у колоніальній та постколоніальній художній літературі: ірландській, шотландській, українській, бразильській, тощо). За К. Ґ. Юнґом, Вічний Старий (Senex Peur) відчуває власну обмеженість і потребує психічної енергії Вічного Юнака (Puer Aeternus). Незрозуміло, чому в проблемах ліричного героя звинувачується сусідська родина («Не скошений ще досі в мене лан – / І Бруклана у цьому винен клан, / Бо прибрана сусідова отава, / На сонці висушені трави» [1, с. 1]). Або тут мається на увазі ворожнеча, або наявна гумористична підміна причини і наслідку (винні всі, окрім оповідача). Те, що герой хворий (*breoite*), і цей стан згадується першим (а далі – *brónac*h – «скорботний», «у гóрі», *atuirseach* – «слабкий», «послаблений», «пригнічений», «скрушний») – архаїчне відчуття, знайоме ще з ірландських скел, де скорбота та інші негативні емоції описані як недуга. Осінь згадується недарма («Середина осіння до мене підійшла – / Невесело я вів свої діла, / Слабий, нещасний і сумний, – / Нерадісний вік мій» [1, с. 1]): це і жниварський цикл, і сам людський вік, і межа (перед зимою – смертю). Згадано середину осені – отже, наближається зима (смерть), що означає кінець репродуктивних функцій організму (заплідненого поля, з якого треба зняти врожай). Герой непокоїться, тому що пора підбивати підсумки, а боги (фейрі) можуть його забрати на той світ неготовим. Меланхолійність, депресивність притаманні ірландській поезії. У пісні наявний мотив чарівного помічника: у молодих прекрасних юнаках легко вгадуються колишні божественні герої давньої Ірландії, можливо, фейрі (fairy) – за однією з версій, колишні боги кельтського пантеону. Для ліричного героя міфічні постаті цілком реальні, він не розрізняє фантазії і земного, тому що у синкретичній свідомості все важливе. Отже, тут наявні витоки магічного реалізму. Також у творі часте для ірландського фольклору архаїчне поєднання гумору і танатологічного, негативних емоцій крізь призму позитивних (і навпаки), уміле нагнітання атмосфери і катарсис. Розв'язання проблеми надходить герою вві сні (чи у передсонні), що нагадує магічний акт або ворожбу. Цікаво, що оповідач прямо не звертається до двох юнаків, а посилає гінця – це схоже на звертання до божеств через посередника. Сон стає явою чи навіть є реальнішим, ніж сама реальність. Як у казці, прокидаючись, герой бачить поле вижатим. Але тут не згадано, яка була подяка від оповідача за допомогу.

2) Англомовні балади:

а) «Бурий ель і золотавий ель» (“The Brown and the Yellow Ale”). Ґельська назва – “Chuaca Lan De Bu(i)” [6]. **Фабула**. Герой погоджується позичити молодому незнайомцю свою дружину на годину та чверть; коли жінка повертається («Прийшла вона – не має стиду геть» [1, с. 10]) і розповідає про свою зраду, її чоловік умирає. **Лінгвістичний аналіз.** Ірландською *buí* – «жовтий», «бурштиновий»; *lan* (але *lán*) можна розуміти як «повний» (якщо це не омонімія), *de* відповідає англійському *of, from*, але якщо дотримуватися англійського перекладу *brown*, то це слово можна вважати варіантом *donn* («брунатний») – такий корінь наявний в англійській лексемі dun («бурий»). Інше ірландське слово, *dubh*, означає «чорний». Також кельтський корінь du- наявний у багатьох англійських іменах: Дафф (Duff: <кельтськ. dubh – чорний, темний, *перен.* темноволосий *або* смагляволиций), Данкан (Дункан, Duncan – від Donnchadh <ґаельськ. donn – смаглявий + cath – битва; *букв.* – смаглявий воїн) [4, с. 126]. Ґельською «ель» – leann, тому, можливо, lan – варіант цієї лексеми. Один з англійських перекладів тексту належить Дж. Джойсу [6]. Сьогодні англійський і ґельський (давніший) варіанти балади сприймаються та слухаються незалежно один від одного.

Приспів "Oh the brown and the yellow ale" відтворено як «бурий і золотавий ель». Це в жодному разі разі не «темний» і не «світлий» ель, тому що тоді було б *dark and pale* (пейл ель, який «блідий» завдяки злотистому відтінку; ураховуючи це, у поетичному перекладі *yellow* відтворено не як «жовтий», а як «золотавий»). Знаменитий ель, національний англійський напій, має безліч сортів. Є навіть офіційний термін «справжній ель» (real ale). Вислів *brown ale* часто просто транслітерується як *бравн-ель*. Цей сорт включає в себе й напої світлих тонів. «Гіркий» ель (біттер, bitter) зазвичай темно-мідяний, але є відтінки від бурштинового до бронзового. Ірландський ель відрізняється темним відтінком і зовсім чорніє, коли піна здіймається нагору. Є й інша версія щодо рефрену балади: первісно лексема була не "ale", а "earl" [6], тобто «граф» (утім, це слово не є повним аналогом статусу в кельтському та англосаксонському суспільстві), тобто в баладі може матися на увазі право першої ночі. Омонімія ключової лексеми зумовлена тим, що спочатку ця балада існувала в усному варіанті, сприймаючись реципієнтами на слух; також чинником розбіжностей виступала і відмінність в ірландському та власне британському акценті англійської мови. Ще слід ураховувати, що невідомий виконавець (точніше, виконавці) першою (рідною) мовою спілкування мав усе ж таки ірландсько-ґельську, що позначилося на лексиці твору (мовна інтерференція).

Історичний аспект. У баладі відображений мотив позичання партнерів або обміну (що зафіксовано у фольклорі й інших народів, у тому числі українського). Вочевидь, це відгомін первісного проміскуїтету. З іншого боку, навіть у вікторіанській Англії селянин міг продати дружину, якщо вона його не влаштовувала (цей «гуманний» звичай зумовлювався забороною розлучень з XVII ст.; вищі кола могли брати розлуку, але це було важкою процедурою); так само дружина (яка могла навіть вести власний бізнес) не мала прав на майно. Те, що у баладі незнайомець питає в ліричного героя, чи не дочка йому ця жінка («Спитав він, чи та жінка поряд – мені доня, / *О бурий елю й золотавий елю,* / Сказав я: то жона мені – його зальоти безсоромні. / *О, ти єдина в моїм серці*» [1, с. 10]), напевно, означає, що дружина була набагато молодшою (що до XX ст. включно траплялося нерідко). Зустріч з незнайомцем – архетиповий мотив у фольклорі різних народів. Це виявляється ворог, представник нечистої сили (так званий деградований фейрі), а може бути і добра чарівна сила – з огляду на амбівалентність архаїки. Утім, у даному тексті персонаж явно негативний. Ліричний герой описує свою смерть і похорон («А як усе розповіла – упав я каменем і вмер – / <…> Вона ж за гробом двох послала, ні слізки не зроня тепер, <…>. // Ось дошка з вільхи, дошка з омели… <…>, / І ще два ярди савану були» [1, с. 11 – 12]), але зрозуміло, що ця пісня побудована за принципом небувальщини, один з мотивів якої «Як я вмер». У заключній строфі наявний антифеміністичний (чи антифемінний) мотив: «Якби ж у мене матінка не жінкою була – /<…>, Такого про жінок вам наказав би зла» [1, с. 11].

Жанру балади притаманна анормальна поведінка героя (про що зазначала Л. Коломієць при аналізі балади Р. Бернса "The Lass That Made The Bed To Me" (українською перекладали: М. Лукаш; О. Смольницька – 2014), але ірландські балади з огляду на архаїчність гранично гіперболізують емоції (аналогічно – у скелах). Не виняток і цей твір. Якщо ліричний герой (і оповідач) охоче віддає дружину, то незрозуміло тоді, чому факт зради вражає його до смерті. Вочевидь, тут давній мотив випробування: герой хоче переконатись у вірності дружини, але жінка демонструє невірність, піддаючись на провокацію.

б) «Святий з Ґлендалу» ("The Glendalough Saint"). Балада досі популярна, співається гуртом "The Dubliners". **Фабула**. «Старий жив у Ґлендалу знаний святий, / Учена людина й побожна, / І звичай мав надто химерний, чудний – / Стрічав діву холодно кожну» [1, с. 5], любив книги (часто згадувана деталь у ліриці ірландських ченців) і риболовлю (алюзія: риба – символ перших християн; апостол Петро – у Католицькій Церкві – перший Папа Римський – був рибалкою; Ісус Христос сказав майбутнім апостолам, що зробить їх ловцями людських душ). До святого Кевіна приходить дівчина Кетлін, яка, попри його відмови (мотивовані целібатом), заходить до Кевінового будинку (натякається на мету – спокусу). Святий топить

Кетлін. **Лінгвістичний аналіз.** Мова балади англійська, подекуди наявні лексеми Irish English – переважно фонетичні модифікації: *ould* (=old), **be Jaysus** (=by Jesus; у перекладі твору – «О Христе»). З огляду на це у перекладі вжито діалектизми: *пеструга, струг* – літ. форель (*trout*): «Та ввечері якось він вудив пеструг, / І виловив струга значного» [1, с. 5].

Історико-релігійний контекст. Головний герой – знаменитий ірландський святий Кевін Ґлендалохський (народжений Cóemgen, ірл. Caoimhín, лат. Coemgenus, англ. Kevin, 498 – 618), засновник першого абатства у Ґлендалу (графство Віклов; назване містечко відоме й тим, що саме там данські вікінґи збудували свій знаменитий драккар – «морського коня з Ґлендалу», Havhingsten fra Glendalough). День пам'яті святого Кевіна у Римсько-Католицькій і Православній Церкві – 3 червня (дата смерті). Традиційно змальовується старим з тонзурою і довгою бородою, у веретищі. Герой казок і балад, з ним пов'язано багато легенд. Є сюжет про те, як Кевін дозволив чорному дрозду звити гніздо у своїй долоні (наприклад, вірш Шеймаса Гіні – Seamus Heaney,"St. Kevin and the Blackbird").

Апокрифічно-фольклорні мотиви. Сама фабула нагадує житія святих: до відлюдника приходить блудниця (або диявол в її подобі) спокушати. Проте в ірландській баладі акцент робиться на ірраціональності героїв (узагалі передбачену жанром): юна Кетлін обирає старого Кевіна (у тексті не пояснюється її мотивація, але, мабуть, це стимул спокусити відомого цнотою аскета), прагне жити у нього в хаті та вести господарство – миття посуду (глиняного чи фаянсового – *crockery*) означає демонстрацію такого бажання: переступивши межу (яку означають дорога і сад), дівчина потрапляє до чужого простору. Це нагадує стародавній український звичай, за яким дівчина могла сама свататися до обранця, що її відторгнув, і не покидала його хати, доки той не дасть згоду на весілля. Отже, у баладі простежується натяк на шлюб, а святий відомий своїм целібатом, тобто ні зв'язок, ні вінчання для нього не припустимі. Святий сприймає Кетлін (Кітті) як ворога, але у баладі не згадуються моральні якості дівчини – тобто чи блудниця вона. Тут важливе і зіткнення віку – юності й старості. Кінцівка досить дивна: адже аскет має просто боротися зі спокусою, але не чинити смертного гріха – убивства, інакше втратить святість. Отже, побожність (*piety*), за яку переймався герой, усе ж таки втрачено. Можливо, у потопленні юної Кетлін відгомін язичницького жертвопринесення (з огляду на давній характер багатьох ірландських пісень). Несподіваний коментар оповідача (виконавця балади), не надто притаманний епічному жанру, проте наявний у часто емоційних ірландських баладах, дослівно перекладається так: «І я хочу, щоб поліція зловила його!» (*"And I wish that the Garda had caught him!"* [1, с. 7]). Garda («Ґарда Шихана») – ірландська поліція. Ця вставка досить сучасна. Таким чином, улюблена постать святого Кевіна тут набуває зовсім іншого, не такого привабливого, змісту. Можливо, тут архаїчність ірландського мислення, адже в неадаптованому фольклорі персонажі взагалі поводяться нелогічно та чинять, поряд з добрими справами, злочини (звідси гіпертрофована жорстокість у народних казках), тобто із самого початку про мораль тут не йдеться. У тексті помітне співчуття оповідача до юної Кетлін. Імовірно, що в баладі наявна *контамінація язичницьких і християнських мотивів* (зрозуміло, що реальний святий не чинив убивства).

в) «Крем'янистий шлях до Дубліна» ("The Rocky Road to Dublin"). Балада відома завдяки музичному гурту "The Dubliners". **Фабула:** герой покидає рідне село та рушає у Дублін; після поневірянь сідає на корабель, а висадившись на берег, завдяки підтримці земляків перемагає у бійці ліверпульців, які ганили Ірландію. **Лінгвістичний аналіз.** Мова англійська, але з ірландизмами: наприклад, *brogues* – взуття, черевики (ця ж лексема є в шотландсько-ґельській мові та фігурує в піснях), *lassies* – «дівчата» – слово, яке більше асоціюється з шотландсько-ґельською мовою й сприймається як поетичне (особливо у класиці). Це пояснюється спільністю коренів у кельтських мовах гойдельської групи. У творі віддзеркалені й кельтські забобони: герой зрізає тернову гілку, щоб відганяти ґоблінів і примар ("*Cut a stout black thorn to banish ghosts and goblins"* [1, с. 8]). Ґоблінами могли називатися духи (фейрі) взагалі. W. Sikes (1880) пропонував класифікацію валлійських фейрі, де вирізняв *The Coblynau, or mine fairies* [5, p. 12] – у даному випадку *mine* означає «підземні». (Тут наводяться валлійські приклади, бо походження фейрі та найдавніша та найповніша, «чиста», класифікація їхніх типів належать Велсу). Цією ж гілкою герой б’ється з чужими – ліверпульцями: в оригіналі – бере *shillelagh* (дослівно – «різка», саме тернова колюча палиця). **Історичний аспект.** *Падді* (Педді, Paddy) – загальне прізвисько для ірландців, так цей народ часто називали англійці. Те, що на кораблі ірландці сидять серед свиней, означає чужинський глум, бо з «любові» ірландців (як і українців) до свиней часто глузували – досить згадати ущипливе зауваження Ретта Батлера, адресоване Скарлетт О’Гара у «Звіяних вітром»: героїня каже, що ліпше вона поцілує роху, ніж Ретта, на що Батлер наводить стереотип, що ірландці справді обожнюють свиней (у перекладі Р. Доценка – «поросят») і навіть тримають їх під ліжком [3, с. 326]. (Подібні імперські висміювання українців). Сама свиня (як і вепр) – неодмінний атрибут ірландського господарства, тотем (як і у валлійців: кабан Турх Труїт в епосі «Мабіногіон»), знайдений на багатьох археологічних пам’ятках. Характер ліричного героя балади – типовий ірландський: це прив’язаний до рідного дому селянин, але водночас він прагне мандрів, новинок; темпераментний, забобонний, патріотичний. Світ за межами рідної домівки (села) сприймається як чужий, ворожий – це одна з причин, чому персонаж робить собі оберіг від нечистої сили. Місто (Дублін), попри ірландськість, зустрічає селянина ворожо – отже, тут виразні **бінарні опозиції**: *свій/чужий, місто/село* (аналогічно – в українській літературі). Виступаючи спочатку як самотній, герой знаходить земляків (спочатку з графства Коннахт – у Дубліні, потім – з графства Ґолвей), і, об’єднавшись, ірландці долають ліверпульців [1, с. 9]. Сама фабула епічна (як у казках): герой полишає рідний дім, батьків, кохання та вирушає в чужий простір шукати щастя.

Версифікаційні нюанси. Потрійне внутрішнє римування (наприклад: “Saluted father dear, kissed me darling *mother*, / Drank a pint of beer, me grief and tears to *smother* ” [1, c. 8], переважно вжиті в тексті, – притаманний ірландській поезії прийом ще з раннього Середньовіччя (відтворений у перекладах Оленою О’Лір, збірка «Прочанські пісні», 2006). Приспів: «Раз, два, три, чотири, п’ять, / Злапав зайця і впустив я крем’янистим шляхом в Дублін, / Whack follol de rah!» [1, с. 8]; рефрен звуконаслідувальний.

Здійснений аналіз демонструє багатозначність кельтської літератури з огляду на архаїчність досліджених балад. Показова бінарна опозиція свій/чужий, наявна в усіх перекладених баладах: *свій* – це дружина, рідна домівка, Ірландія; *чужий* – як чужий простір, так і незнайомець або ворожа людина. Герой відчуває власну беззахисність, вразливість, на межі («Косар»: осінь – початок зими; «Крем’янистий шлях до Дубліна» – дорога), при полишенні рідного простору та вступу до чужого (або ж при зустрічі з ворожим началом: «Святий з Ґлендалу», «Бурий ель і золотавий ель», «Крем’янистий шлях до Дубліна»), проте віднаходить баланс завдяки власним ментальним рисам. Рідна культура виявляється у формі притлумлених національних архетипів (пара юнаків з балади «Косар»). Лінгвістичний аналіз виявив цікаве явище полісемії та різночитань, зумовлених варіантами ґельської та Irish English, численними повторами (або англійським перекладом) твору, тощо. Ірландська балада створює унікальні можливості для українського перекладознавства в теоретичному (зокрема, компаративному) і практичному аспектах (власне переклад). Спільні з українськими міфологічні паттерни виявляють, що ірландська культура може бути ключем для пізнання інших архаїчних культур, передусім – мисленнєвих систем, структури міфу (або кристалізованої, або частково розкладеної у фольклорі). Робота має перспективу продовження з огляду на великий корпус неперекладених творів кельтської літератури та їхній зв'язок з індоєвропейською системою мислення.

БІБЛІОГРАФІЯ:

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ВІДОМОСТІ ПРО АВТОРА

Ольга Смольницька – кандидат філософських наук, старший науковий співробітник відділу української філології Науково-дослідного інституту українознавства Міністерства освіти і науки України.

Наукові інтереси: вітчизняна філософія кінця XIX – початку XX ст., теорія української літератури, компаративістика, перекладознавство, латиноамериканістика, кельтологія, скандинавістика, міфологія, релігієзнавство.

УДК 811.16

ЯВИЩЕ ІКАВІЗМУ В СТАРОУКРАЇНСЬКИХ ПЕРЕКЛАДАХ СВЯТОГО ПИСЬМА XV СТ.

Інна ЦАРАЛУНГА (Хмельницький, Україна)

*У статті з'ясована проблема розвитку ікавізму на матеріалі староукраїнських перекладів Святого Письма XV ст., простежені явища зміни *ě, *о, *е > і, яка стала однією з диференційних фонетичних ознак української літературної мови. Приклади ікавізму, зафіксовані в середньовічних релігійних текстах, зокрема, в Кам'янко-Струмилівському Євангелії 1411 року, Четьї-Мінеї 1489 року, Мукачівському Псалтирі XV ст. та ін., свідчать про відхід перекладача від традиційного правопису і церковнослов'янської вимови під впливом українського народного мовлення.*

***Ключові слова**: писемні пам'ятки, конфесійний стиль, фонетична система, голосний звук, ікавізм.*

*В статье выяснена проблема развития икавизма на материале староукраинских переводов Священного Писания XV в., прослежены явления изменения *ě, *о, *е > и, которое стало одним из дифференциальных фонетических признаков украинского литературного языка. Примеры икавизма, зафиксированные в средневековых религиозных текстах, в частности, в Каменка-Струмиловском Евангелии 1411 года, Четьи-Минеи 1489 года, Мукачевском Псалтыре XV в. и др., свидетельствуют об отходе переводчика от традиционного правописания и церковнославянского произношения под влиянием украинской народной речи.*

***Ключевые слова**: письменные памятники, конфессиональный стиль, фонетическая система, гласный звук, икавизм.*

*The problem of ikavism development on the materials of Old Ukrainian XV century Holy Scripture translations, the phenomenon of changing *ě, *o, *e > i, which became one of the differential phonetic features of Ukrainian Literary Language is investigated in the following article.*

The examples of ikavism recorded in medieval religious texts, particularly in Kamyanka-Strumylivsky Gospel 1411, Lives of the Saints, 1489, Mukachevo Psalms XV and etc. show an abstraction from the traditional interpreter spelling and Church-Slavonic pronunciation under the influence of Ukrainian folk speech.

***Key words**: written manuscripts, confessional style, phonetic system, vowel, ikavism.*

Для надійних і переконливих наукових висновків про особливості розвитку мови цінне джерело становлять писемні пам'ятки, оскільки дають змогу основуватися на узагальненні всієї сукупності мовних фактів як системи, на квантитативній оцінці фактичного матеріалу. Вивчення текстів конфесійного стилю з урахуванням інших досліджень їх у царині філології, палеографії, історії богослів'я має незаперечні перспективи для мовної інтерпретації церковних книг із визначенням місцевих мовних традицій того часу, їх локалізації як елементів національної писемної культури, розв'язання дискусійних питань формування, хронологізаці й систематизації українського церковно-писемного корпусу зокрема та для отримання висновків про походження і розвиток української мови в цілому.

До визначальних для долідження історії української літературно-писемної мови слід зарахувати такі релігійні пам'ятки XV ст.: Апостол XV ст., Ужгородський Півустав XV ст., Мукачівський Псалтир XV ст., Кам'янко-Струмилівське Євангеліє 1411 р., Четья-Мінея 1489 р., Повчання Єфрема Сирина 1492 р. та ін. Вони, неодноразово згадувані у працях П. Житецького, О. Востокова, А. Кримського, І. Огієнка, В. Німчука, Ю. Шевельова та ін. як пам'ятки з власне українськими фонетичними рисами, консеквентно відображають мовні ознаки традиційного, церковнослов'янського, письма і звукові процеси, типові для української літературної мови. До таких належить фонетичне явище ікавізму.

Мета нашої наукової розвідки – дослідити проблему розвитку ікавізму на матеріалі староукраїнських перекладів Святого Письма XV ст., простеживши явища зміни **ě, *о, *е > і* у контексті формування диференційних фонетичних ознак української літературної мови.

Процес переходу подовжених етимологічних голосних **о* та **е* в *і* у новозакритих складах разом зі зміною **ě > і* називають у славістиці ікавізмом [7, с. 39]. Розвиток звука *і* на місці колишнього **ě* й етимологічних **о* та **е* в українській мові пов'язаний зі спорідненими явищами у полабській, серболужицькій, хорватській, польській та чеській мовах [1, с. 199]. І. Огієнко вважає цю рису найголовнішою особливістю фонетичної системи української мови і простежує її в Крехівському Апостолі XVI ст [8, с. 253], тож вияви її можна спостерігати і в богослужбових пам'ятках попередніх століть.

Насамперед привертають увагу численні приклади переходу колишнього - в *и (ы),* незалежно від наголосу, зокрема, в Кам'янко-Струмилівському Євангелії 1411 року*: ј(т)виоа* КСЄ, 197 зв., по *в-ри* КСЄ, 26 зв., *въсхотиша* КСЄ, 41 зв., не оставлu васъ *сuри* КСЄ, 191, у Четьї-Мінеї 1489 р.: *дитище* своє, сквоз- твои роуц- и *нози*, во *єрдани, свидительствоуєть*, ј *свид-ни(х)* тощо 1489, Четья, 41; *диилосє, зацвила, пєрєсмиханья, процвитє(т), свитающю* та ін [2, с. 266]; в Апостолі XV ст. з Кременеччини: *видити, со всими, на древи, о д-ви, въ закони, лицемирїе, въ м-сти, во облаци, правди, свидите(л)ствуем* та ін.; у списках Ізмарагду кінця XV ст.: в *б-ди* Ізм. №488, 16 зв., *всимь* (Д.в. мн.) Ізм. №488, 50 зв., въ *гр-сихъ* Ізм. №488, 50, ј *гр-си(х)* Ізм. №488, 25, *лицемирныи* Ізм. №488, 50 зв., *призривь* Ізм. №488, 54 зв., *расмотрити* Ізм. №488, 34 зв., *сиители* и жители Ізм. №488, 227, *спиваюои* Ізм. №488, 20 зв., *оутишат-* Ізм. №488, 23, *оутишают(т)* Ізм. №488, 29 зв.; у Тріоді Цвітній 1491 року*: въси* вы Тріодь Цв, 45, *въси* величаемь Тріодь Цв, 86 зв., злато въ *гръныли* Тріодь Цв, 182, въ *злод-истви* Тріодь Цв, 165 зв., въ *коупи* Тріодь Цв, 120, *неразоумїемь* Тріодь Цв, 115, *сиры* рабы Тріодь Цв, 159 зв., *сироу* Тріодь Цв, 153, *оутишиль* еси Тріодь Цв, 57 тощо, в Ужгородському Півуставі: сuдоуть *вси* УП, 64 а, *свuдителство* УП, 64 а та ін.

Наявність таких випадків засвідчує І. Срезневський у студії про Повчання Єфрема Сирина: *законопрuступьникъ, мнозихъ, прибываіть, не прuнемагаи, притъкнеши, прир-куzи, разділиюще* тощо [9, с. 50], що підтверджують матеріали наших спостережень: 68 б, *приспuвъши* ЄС, 154 зв., *сырымы* (тобто «*сірими*») и удовами ЄС, 103, съл-пымъ и *сырымъ* (тобто «*сірим*») ЄС, 102 зв., *срд~цевидець* ЄС, 20.

Поширеність цього явища підтверджують і зворотні поплутання із використанням - на місці *и*: *зав-сти* Ізм. №488, 22, *зав-стю* Ізм. №488, 56, *зав-сть* Ізм. №488, 36 зв., 55, *јб-д-ти* Ізм. №488, 28, *херов-момь* Ізм. №488, 13, *чрънор-зець* Ізм. №488, 14 тощо; *прїид-те* Тріодь Цв, 119, *приим-те* Тріодь Цв, 135, *см-ренuи* Тріодь Цв, 126 зв.; *л-цем-ры* ЄС, 86, *покор-мъ* ЄС, 75 зв., *удав-те* ЄС, 142 і под.

У текстах конфесійного стилю XV ст. часто простежується вживання - на місці етимологічного *и* в 1 особі множини дієслів наказового способу, а також у дієсловах минулого часу, рідше – у корені слів, до прикладу, в Четьї 1489 року: *вєсєл-мси, люб-мъ, поклон-мси, приим-мъ, смотр-мо, јскорб-лъ, твор-ла, хвал-мъ; л-хоиманию, нєпр-єтєлю, Олєксандр-я, Сироф-ми* і под [2, с. 267]. О. Требін звернув увагу на аналогічні вияви ятя у дієслівних формах наказового способу в 2 особі особі множини в рукописах XV ст. із київських книгосховищ: *блюд-теси* Ізм. №488, 8, 21, 22 зв., *боуд-те* Ізм. №488, 34, *вид-те* Ізм. №488, 51, *гръд-те* Ізм. №488, 5, *кл-н-те* Ізм. №488, 5 зв., не *крад-те* Ізм. №488, 25, не *моз-те* Ізм. №488, 32, 49 зв., *ј(т)жен-те* Ізм. №488, 31, *ј(т)ид-те* Ізм. №488, 57, *попеч-теси* Ізм. №488, 35 зв., не *приемл-те* Ізм. №488, 22 зв., *пріим-те* Ізм. №488, 57, *прїид-те* Ізм. №488, 8, 34, 48 зв., Ізм. №489, 19, *прид-те* Ізм. №488, 32 зв., *рц-те* Ізм. №488, 35 зв., *оувид-те* Ізм. №488, 48, *чт-те* Ізм. №488, 48; *възв-ст-те* Апостол, 37, *клен-теси* Апостол, 35, *люб-те* Апостол, 36 зв., *мол-теси* Апсотол, 35, *не(л)ж-те* Апостол, 33 зв., *прос-те* Апостол, 34, *те(р)п-те* Апостол, 35 тощо, які, поряд із формами 3 особи однини теперішнього часуна *--ть – боуд-ть* Ізм. №489, 236, *възьм-ть* Ізм. №488, 233 зв., *принес-ть* Ізм. №488, 143, – можуть свідчити, на думку дослідника, про ознаки галицько-волинського діалекту [10, с. 12]. Ять замість *и* в дієсловах наказового способу подибуємо в тексті Мукачівського Псалтиря XV ст.: *възм-те* МП, 23, *вънемл-те* МП, 77, *въсклuкн-мь* МП, 94, *прїид-те* МП, 94, *припад-мъ* МП, 94, *растръгн-(м)* МП, 2 і под.

Явище ікавізму, а саме – континуацію **ě > і*, фіксують у богослужбових текстах XVI ст. У Крехівському Апостолі 1560 рок, І. Огієнко часто знаходить перехід ятя в *и (і): вси, вырозумити, всими, дидичне, мисто, нимое, побиленая, узривши, усих* і багато інших

[8, с. 237]. Примітно, що науковець фіксує і зворотні хитання: *ж-в-те, нами(л)шіи* і *нам-(л)шіи, од-нь* (тобто «один») Бог, *перем-(р)я* і *переми(р)я* та ін [8, с. 238]. Цінними, з погляду мовознавця, є випадки варіативності ятевих рефлексів, які виразно показують, що перекладач був українцем і вимовляв - як *і*: *вс-м – всим, вс-х – всих, в-рною – вирноє, над-я – надия, оф-ра – офира, розум-ль –розумил, розум-є(т) – розумиє(т), св-т – свит, т-ши(т) – тишили, ц-лый –цилый* і под [8, с. 240]. В текстах Пересопницького Євангелія 1556–1561 рр.: засвідчується також літера *и (ы)* для позначення континуантів колишнього **ě*: *хот-ль – хотили, -сти – или* (форма минулого часу множини дієслова *-сти*), *исть, ликарю, лич^бою,* вс- *рычи, свитаню, смотрили* та інші приклади, які, на думку науковця, «відбивають, очевидно, тогочасну вимову етимологічного - людьми, котрі створили пам'ятку» [11, с. 33]. Із цього погляду особливої актуальності набувають твердження П. Житецького, що Пересопницьке Євангеліє виражає з достатньою ясністю звукові риси української мови в середній стадії її розвитку, і тому представляє середній пункт, від якого йдуть лінії доверху й донизу, тобто до XV, XIV ст. і далі з одного боку, до XVII, XVIII ст. з іншого, тому вивчення мовних особливостей пам'ятки могло би освітити глухі XIV і XV ст. і відновити сторінки, вирвані пізнішими переворотами, що звершилися на цій землі [3, с. 229].

Перехід етимологічних голосних *ō* та *ē* в *і* в текстах Святого Письма XV ст. представлений переважно прикладами проміжної зміни **о > у, *е > ю*, що є важливою рисою розвитку українського ікавізму [6, с. 39-42].

Зокрема, в Четьї-Мінеї 1489 року використана графема *у* на місці наголошеного і ненаголошеного голосного *о*, що, очевидно, відображає рефлексацію **о > у*: *докулє, j(т)коу(л), j(т)тоуль* та ін., а ймовірну зміну етимологічного *е* на *ю* репрезентують приклади: *занюжь, нюжьли, j(т)сюлє, j(т)сюль* [2, с. 267]. Написання літер *у, ю* на місці *о, е* в новому закритому складі простежують в українських пам'ятках південного походження ще з XIII ст [4, с. 93], тож досліджуване нами XV ст. можна потрактувати як етап послідовного розвитку цих тенденцій.

Щодо відображення цього явища у конфесійних текстах наступного століття, І. Огієнко у праці про мову Крехівського Апостола зауважив: як не пильно тримався перекладчик традиційного правопису і церковнослов'янської вимови, все ж таки він часом помилявся : *взур – взором, груш – гроши, завсегды – завсюгды, кун – на кон-, однюсши – однести, покуй – в покою* та ін [8, с. 256-257]. Велика кількість випадків написання *у, ю* на місці етимологічних *о, е* в новому закритому складі репрезентована в Пересопницькому Євангелії: *братоув, влосоувь*, на *доброуй* зємли, *кроу(м)* жєнь, по *л-воуй* сторон-, в^ *поульночи, тисячоувь; злод-ювь, наплъню(н), оплюль* єго, по *сюй* сторон-, *юй* тощо [11, с. 33]. Досліджуваний рефлекс *у* можна вважати деякою мірою проміжним, підтвердження чого знаходимо у В. Мойсієнка, який у результаті аналізу пам'яткового матеріалу XVI–XVII ст. констатує, що між давнім подовженим унаслідок занепаду зредукованого голосним *ō* та сучасним голосним *і* мав бути лабіалізований, звужений монофтонг *у* [5, с. 146]. Приклади написання *у* на місці **о* в новозакритих складах у писемних пам'ятках середньоукраїнської доби незалежно від наголосу дозволяють припускати обов'язкову наявність лабіалізованого монофтонга спочатку непереднього ряду [*у*] з подальшим пересуненням артикуляції вперед [*ӱ*] в процесі витворення *і* [6, с. 44]. Аргументом на користь цього можуть бути й спостереження Ю. Шевельова, що голосний *у*, який виник унаслідок рефлексації *ō*, відрізнявся від первинного голосного *у* іншим – слабшим – ступенем огубленості [12, с. 562]. За висновками дослідника, початково голосні *у, ю* з *о, е* були характерні лише для відносно невеликої південно-західної зони, а потім поширилися на усі південноукраїнські діалекти [12, с. 559].

Деякі написання прийменників в списках Ізмарагду кінця XV ст. репрезентують зміну **о > и,* кодифіковану в сучасній українській мові: не j(т)метываисu *ви(д)* прироженіu своего и *видь* прирожены(х) свои(х) Ізм. №488, 4 зв. поряд із: л-пшїи ми соу(т) *j(т)* хрестьин, нижь *j(т)* поганы(х) Ізм. №488, 49.

Відтак на основі проаналізованих виявів давніх **ě,*о, *е* в староукраїнських перекладах Святого Письма XV ст. можна висновувати про певний етап розвитку тенденцій ікавізму, які свідчать про відхід перекладача від традиційного правопису і церковнослов'янської вимови під впливом українського народного мовлення, а отже – про формування визначальних фонетичних ознак української літературної мови.

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ВІДОМОСТІ ПРО АВТОРА

Інна Царалунга – кандидат філологічних наук, доцент кафедри української філології Хмельницького національного університету, докторант кафедри української мови Житомирського державного університету імені Івана Франка.

Наукові інтереси: історія української мови, старослов'янська мова, ономастика.

УДК8.811.112.2

ANTONYMIE ALS MITTEL DES ANTONYMISCHEN ÜBERSETZENS VON DEN DEUTSCHEN RÄTSELN INS UKRAINISCHE

Zinaida TSCHEPURNA, Helena LYSSENKO (Kyjiw, Ukraine)

Стаття присвячена розгляду поняття антонімії при перекладі загадок. Особлива увага приділяється особливостям вживання антонімічних пар та визначення їхніх видів для створення ефекту протиставлення. Виділяються ряд проблем, які можуть виникнути при перекладі таких текстів з німецької мови українською, визначені критерії, які використовуються при пошуку відповідних антонімів. Проводиться аналіз як з семантичної, так і зі стилістичної точки зору.

Ключові слова: *антонімія, загадки, ефект протиставлення, антонімічні пари, семантика, стилістика.*

Статья посвячена рассмотрению понятия антонимии при переводе загадок. Особое внимание уделяется особенностям употребления антонимических пар и определение их видов для создания эффекта противопоставления. Выделяются ряд проблем, которые когут возникнуть при переводе таких текстов с неметкого языка на украинский, определены критерии, которые используются при порске соответствующих антонимов. Проводится аналіз как с семантической, так и со стилистической точки зрения.

***Ключевые слова**: антонимия, загадки, эффект противопоставления, антонимические пары, семантика, стилистика.*

The article is devoted to consideration of the concept of antonymy in the translation of riddles. Special attention is paid to the peculiarities of the use of the pairs of antonyms and determining their types to create the effect of opposition. Highlighted a number of issues that may arise by the translating of such texts from German into Ukrainian, define the criteria that are used in identifying appropriate antonyms. The analysis with the semantic and stylistic point of view.

***Keywords:** antonym, riddles, effect of opposition, antonym pair, semantic, stylistic.*

Heute beobachtet man ein großes Interesse nicht nur für das Erlernen der deutschen Sprache insgesamt, sondern auch für solch eine grammatische Erscheinung wie Antonymie. Im vorliegenden Artikel schenken wir unsere Aufmerksamkeit der Übersetzung von den deutschen Rätseln. **Das Ziel** dieses Artikels besteht in der Ermittlung der optimalen Lösungen von den Problemen, die bei der Übersetzung entstehen.

Die Antonymie wurde in verschiedenen Zeiten von solchen Linguisten untersucht wie: L.A. Novikov, E.I. Roditschewa, W.N. Komissarow, J. D. Apresjan, Y. M. Kuschkowa, W. Schmidt und viele andere.

Antonymie erweist sich als eine universale Erscheinung, weil sie in allen Sprachen vertreten ist: добре – погано (укр.), свет – тьма (рус.) day – night (Eng.), lang – kurz (Deutsch) u. a.

Antonyme werden oft für die Gegensatzbildung in den Werken der schöngeistigen Literatur benutzt:

Es war, als hätt der Himmel
Die Erde still geküsst,
Dass sie im Blütenschimmer
Von ihm nun träumen müsst.(…)
Josef von Eichendorf
[5, 4]

Не знаю, ким – дияволом чи Богом –
Дано мені покликання сумне:
Любити все прекрасне і земне
І говорити правду всім бульдогам. (…)
В. Симоненко «Толока»

Im Laufe der kulturell-historischen Entwicklung der Menschheit wurden alle Gattungen der Volkskunst weiterentwickelt. Diese Erscheinung ging auch die Rätsel an und sie bekamen diejenige Form, die wir heute beobachten können. Das erlaubt einige wichtige Besonderheiten von den Rätseln zubestimmen. Das sind: *Meinungsverdichtung, Traditionsaufbewahrung, Stabilität der Bildhaftigkeit, Vielfältigkeit der Kunstformen, Vielfältigkeit der poetischen Gestalten, lexikalische und stilistische Variation der Sprache, aphoristische Sprache, breiter thematischer Umfang und enge Verbindung mit anderen Gattungen der Volkskunst [*2, 131-132].

Im Deutschen existiert eine Vielfalt von den Rätseltypen. Viele von ihnen können nur mithilfe von verschiedenen Hilfsmitteln (z.B., Bildschirm) gelöst werden.

Uns interessieren die Rätsel, die eine Wortform haben. Diese Rätsel werden ihrem Ziel nach klassifiziert, d.h. die entscheidende Rolle spielt die von einem Rätsel aufgegebene Aufgabe, z. B.: man muss eine mathematische Lösung finden, ein unpassendes Wort ausstreichen usw. Man unterscheidet folgende Rätseltypen:

1. Vers-und Worträtsel. Dazu gehören die Rätsel der Volkskunst. Sie haben Vers-und Wortform und bilden die Hauptquelle der antonymischen Paare:

z.B. *Was will ein jeder werden? Was will doch keiner sein? – Від чого не втечеш і чого не доженеш?(старість).*

2. Autorenrätsel. Die antonymischen Paare kommen hier nur selten vor:

Er bricht wie dünne Halmen,

den stärksten Baum entzwei;
er kann das Erz zermalmen,
wie dicht und fest es sei.(Blitz), FSchiller
І хороша каблучка, та не на палець.
Дарма! Візьме молоденький,
Та візьме і старець. Всяк утіху має,
Перстеня приймає, та подержить у руках –
Зараз поламає.(бублик), О. Пчілка

3. TriviaQuiz. Diese Rätsel erscheinen in der Form der logischen Frage und fordern eine logische Antwort, was den Gebrauch von antonymischen Paaren unsinnig macht, z. B., *Welche Pilze lässt man von Schweinen suchen? – Trüffel; wie heißt das Parlament Israels? – Knesset.*

4.Um die Ecke gedacht. Diese Rätsel sind als Fragen gedacht. Den Effekt der Verwirrung bilden die vorhandenen antonymischen Paare, die doch nicht oft vorkommen, z. B., *Was steht immer zwischen dem Bruder und der Schwester?*– das Wort*„und". Was wird kürzer, je länger man daran zieht? – Zigarette.*

5.Geschichte mit Knoten sind verwirrende mathematische Aufgaben. Antonymische Paare spielen hier keine Rolle.

6.Historische Rätsel sind Geschichten über berühmte Leute deren Namen man finden muss.

7.Ein Begriff passt nicht. Dabei muss man einen Begriff aus der Reihe finden, der eine Eigenschaft bezeichnet, die alle anderen gemeinsam haben.

8.Schwedenrätsel sind klassische Kreuzworträtsel, wo die Antwort auf eine Frage gegeben werden muss

9.Teekesselchen-Rätsel. Hier muss die Antwort in zwei Schritten gesucht werden, z.B.: *a).Mein erstes Teekesselchen hat ein Netz. Mein zweites Teekesselchen hat ein Schloss.b). Mein erstes Teekesselchen wird mit Bällen beschossen. Mein zweites Teekesselchen schützt vor Eindringungen. (Tor, als ein Fußballtor und als eine große Tür) [*6].

Diese Klassifikation von den Rätseltypen erlaubt einen passenden Typ für die weitere Analyse aus dem Standpunkt der Anwesenheit vom antonymischen Ausdruck zu wählen. Die Wort- und Versrätsel erhalten die größte Zahl von antonymischen Paaren, deren Funktion besonders wichtig ist. Dieser Typ von den Rätseln ist im Übersetzungsaspekt von großem Interesse.

Im Ukrainischen bedeutet der Begriff „das Rätsel" einen metaphorischen Ausdruck in der Frage- oder Erzählform. Vorwiegend sind das kleine gereimte Gedichte oder einzelne einfache Fragen. Verschiedene graphische, mathematische Aufgaben, logische Wörterketten oder Rebusse gehören nicht zu dieser Kategorie und bilden ein eigenes Denksportgebiet. Ukrainische Rätsel werden auf folgende Weise klassifiziert: a). Rätsel über Natur, b). Rätsel über Menschen. Zu der ersten Gruppe gehören Naturerscheinungen:*Коло носа в'еться, а в руки не дається (запах);*Pflanzenwelt:*Що то за голова, що лише зуби та борода? (часник).*Tierwelt: *У болоті плаче, а з болота не йде (кулик).*

ZuderzweitenGruppegehörendieRätsel, diemitderpsychischenNaturzutunhaben:*на вагу не зважиш, на базарі не купиш (розум);* NatürlichesLebenschildern:*червона корова чорне поле лиже (полум'я);* Haushalt:*чорним волом все поле споров (рало);* Berufe:*хто майстер на всі руки? (рукавичник);* Bewegungsmittel:*нижче трави, а вище гори (стежка)*; geistigesLeben:*не золото, а найдорожче (життя).*Einzelne Gruppen bilden: Autorenrätsel, Wortspiel, Denkaufgaben, Akrostichen, Fragen für Kontrolle der Aufmerksamkeit [1, 194-196]. Die Tatsache, dass die Typen von Rätseln nicht zusammenfallen, kann durch verschiedene Motivation für die Klassifikation erläutert werden. Im Deutschen wird der Faktor der Rätselaufgabe und im Ukrainischen des Rätselthemas zur Acht genommen.

Ukrainische Rätsel sowie auch deutsche Vers- und Worträtsel sind die Hauptquelle von antonymischen Paaren. All das bildet eine gute Voraussetzung für ukrainisch-deutschen Vergleich von diesen Paaren und für die Bestimmung einer Reihe von den Rätseln, die bei der Übersetzung von den Rätseln entstehen können.

Das Rätsel hat einen spezifischen Bau, u. zw. der erste Teil des Satzes beschreibt eine Eigenschaft und der zweite enthält eine Wiederlegung der angegebenen Information. Im Rätsel sind gleichzeitig einige Kategorien vertreten. Oft werden sie gegenübergestellt und der Mensch baut keine logische Kette, weil er die, im Rätsel präsente Information nicht analysieren kann.

Der Mensch muss die äußeren Reize so verarbeiten, dass die Reizmenge in einzelne invariante Objekte eingeteilt wird und diese wiederum in Klassen äquivalenter Teilmengen zusammengefasst werden. Identität und Äquivalenz stellen fundamentale Prinzipien bei der Kategorisierung der Welt und des Wissens von der Welt dar. Das Prinzip der Identität lässt uns ein Objekt in verschiedenen Bedingungen als ein und das selbe Entität erkennen. Das Prinzip der Äquivalenz lässt uns zwei Objekte aufgrund ihrer gemeinsamen Eigenschaften als zwei Entitäten erkennen. Bei der Lösung des Rätsels operiert der Mensch mit allen diesen Einheiten, manchmal passiert das unbewusst. Die Schwierigkeit passiert darin, dass zuerst eine Charakteristik erwähnt und dann wiedergelegt wird. Das Gedächtnis arbeitet dann in verschiedenen Richtungen, was zur Verwirrung führt.

Ein wichtiger Faktor ist die Bildhaftigkeit der Rätsel. Durch eine Reihe von Assoziationen entsteht ein bestimmtes Bild. Je höher der Bildhaftigkeitsgrad von Informationen ist, desto leichter und besser werden diese behalten und verstanden [4, 98].

Die Besonderheit des Rätsels besteht darin, das durch den ersten Teil des Rätsels die Einordnung des Begriffes in ein Feld von Begriffen angestrebt wird, das sich im zweiten Teil als unbrauchbar erweist. In diesem Fall wird nach neuen Kategorien gesucht.

Der kognitive Aspekt spielt eine wichtige Rolle in den Rätseln, weil sie mit Kategorien operieren und einen hohen Grad der Bildhaftigkeit besitzen. Bei der Lösung von Rätseln benutzt der Mensch vorwiegend das Grundwissen, das keine komplizierten Begriffe enthält. Aber es ist manchmal schwer, mit den Einheiten zu operieren, denn ihre Zahl ist manchmal groß und unser Gedächtnis kann nicht alle umfassen und analysieren.

Für die Übersetzung von deutschen Rätseln gibt es noch einen wichtigen Punkt, der die Strategie dieses Prozesses wesentlich beeinflusst. Die Rede ist von der Ausgangstextanalyse. Die Ausgangstextanalyse ist eng mit der Frage verbunden, welchem Zweck die Übersetzung, d.h. der Zieltext in der zielsprachlichen Kommunikationssituation dienen soll. Die Aufgabe der Ausgangstextanalyse soll helfen festzustellen, welche Elemente des Ausgangstextes in der Übersetzung bewahrt und welche Elemente verändert werden müssen. Im Fall mit den Rätseln ist es aktuell, weil sie ganz selbständige Texte mit einer langen, kulturellen und historischen Tradition sind. Alle Eigenschaften von den Rätseln müssen gründlich analysiert und bei der Übersetzung beachtet werden. Die Ausgangstextanalyse besteht aus den textexternen und textinternen Faktoren. Zu den textexternen Faktoren gehören: Intention. Sie gibt die Auskunft darüber was der Sender mit dem Text bewirken will: *Vier Füße, die er nie bewegt, wenn er dich auf dem Rücken trägt (Stuhl).* Zeit: das ist der Zeitpunkt zu dem der Text produziert wurde. Der Zeitpunkt gibt Informationen über den historischen Sprachzustand. Da die Rätsel im Laufe der historischen Entwicklung gebildet wurden, veränderten sie sich sehr wenig und bewahrten ihre Urform und ihren Ursinn. Der Wortschatz veränderte sich aber mit Zeit. Diese Tendenz ist in manchen Texten zu sehen, weil sowohl die veralteten Wörter als auch die Fremdwörter hier zu treffen sind: *ohne Kopf ist Haar so schön brauch ich zum kein Friseursalon (Perücke).*

Zu der zweiten Gruppe(textinterne Faktoren) gehören: a) Form. Ein Rätsel kann in drei Formen existieren, usw. in der Erzähl-, Frage- und Verseform. Ein wichtiger Aspekt ist auch der Reim und der Rhythmus. Bei der Übersetzung muss die Form des Ausgangsrätsels erhalten werden, weil sie historisch gebildet wurde.

b) Funktion. Das Rätsel hat eine Lehrfunktion, schöpferisches Denken, Aufmerksamkeit zu entwickeln und den Wortschatz zu erweitern. c). Semantische Einheiten. Man unterscheidet in den Rätseln folgende semantische Einheiten: antonymische Paare, Gruppen von Synonymen, Metaphern, veraltete Wörter, ständige Vergleiche und Epitheta. d). Syntax. Dabei werden die Satzlänge, die Satzformen, und satzwertige Strukturen, Verteilung von Haupt- und Nebensätzen analysiert. Die Rätsel haben keine komplizierten syntaktischen Strukturen; sie können aber bei der Übersetzung verändert werden, damit z. B. der Rhythmus erhalten wird.[3, 2]. Um die Fehler bei der Übersetzung zu vermeiden, muss man auch den kognitiven Aspekt berücksichtigen, weil er zu Grunde jedes Rätsels liegt.

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ВІДОМОСТІ ПРО АВТОРІВ

Гелена Лисенко – кандидат філологічних наук, доцент, професор, завідувач кафедри теорії, практики та перекладу німецької мови факультету лінгвістики Київського національного технічного університету «КПІ імені Ігоря Сікорського».

Наукові інтереси: переклад фахової літератури, переклад фразеологічних одиниць.

Зінаїда Чепурна – старший викладач кафедри теорії, практики та перекладу німецької мови факультету лінгвістики Київського національного технічного університету «КПІ імені Ігоря Сікорського».

Науковіінтереси: Переклад фахової літератури, граматичні трансформації.

УДК 81’25: 821.161.2.0

ЛІНГВОКРАЇНОЗНАВЧЕ ТЛО ПЕРЕКЛАДНОЇ ПОЕЗІЇ (НА ПРИКЛАДІ ТВОРЧОГО ДОРОБКУ УКРАЇНСЬКИХ НЕОКЛАСИКІВ)

Олександр ЧЕРЕВЧЕНКО (Умань, Україна)

У статті розглядаються проблеми вираження лінгвокраїнознавчих ознак в індивідуальному стилі поета. Дослідження виконано на матеріалі художніх перекладів українських неокласиків. Доведено, що найбільш динамічною є лексична система мови, за допомогою якої в художньому перекладі відтворюються етнічні мовні картини світу.

Ключові слова*: лінгвокраїнознавче тло, індивідуальний стиль, художній переклад, лексична система, етнічні мовні картини світу.*

В статье рассматриваются проблемы выражения лингвокраеведческих особенностей в индивидуальном стиле поэта. Исследование выполнено на материале художественных переводов украинских неоклассиков. Доказано, что наиболее динамической является лексическая система, с помощью которой в художественном переводе отображаются этнические языковые картины мира.

Ключевые слова*: лингвокраеведческие особенности, индивидуальный стиль поэта, художественный перевод, этнические языковые картины мира.*

The article deals with the problem of expressing linguistic characteristics in the individual style of the author. The research is based on the material of literary translations of Ukrainian neoclassicists. The research proves that the most dynamic is lexical system of the language which helps to show ethnic language map of the world in literary translation. It studies the evolution of an individual author’s nomination in the poetic creativity of M. Rylsky, M. Zerov, Y. Klen, M. Dray-Hmara, P. Fylypovych. The paper examines the semantic-derivative structure of innovations of different classes of parts of speech, classifies the most numerous lexical and semantic groups of new words, and defines the most frequent root morphemes in the new words that represent the specific national language and poetic picture of the world. There has been worked out the principles for compiling a neoclassic new words’ dictionary.

Key words*: linguistic studies, individual style, literary translation, lexical system, ethnic language map of the world.*

Художній переклад має особливий статус, оскільки не належить до області суто практичної мовної комунікації, а наділений естетичною багатозначністю. За останні роки розвитку української філологічної науки радикально змінилися теоретико-методологічні підходи, що призвело до оновлення теорії літератури, «реабілітації» порівняльного літературознавства. З’явилася потреба переосмислення багатьох сфер досліджень, у тому числі й перекладознавства.

У книзі «Мистецтво перекладу» М. Рильський писав про критерії оцінки сучасного перекладу і вимоги до перекладача. На думку поета, перекладач повинен: вміти «ввійти» у світ автора, підкорити йому свою індивідуальність; добре знати мову оригіналу (строфіку, чергування і характер рим); переклад повинен звучати у тому ж ключі, що й оригінал; окрім мови оригіналу, перекладач повинен знати звичаї, особливості історії, культури того народу, з мови якого він перекладає [7, с. 364].

Видатні поети, талановиті перекладачі, авторитетні учені М. Зеров, М. Драй-Хмара, Ю. Клен (Освальд Бурхардт), М. Рильський, П. Филипович належать до тієї когорти митців Розстріляного Відродження, які своєю творчою, науковою і громадською працею виводили національне мистецтво, літературу на шляхи високоестетичного європейського розвитку, які зробили великий внесок у розвиток українського художнього слова. Поетична мовотворчість неокласиків синтезувала в собі найкращі досягнення національної та європейської літературної традиції. Їхня поезія характеризується філософською глибиною змісту, класичною довершеністю форми, красою і вишуканістю словесно-художніх засобів, шляхетністю мовнопоетичного стилю. Вона репрезентує високий інтелектуальний рівень української літературної мови.

Хоч перевидання творів окремих неокласиків в Україні здійснено в 60-х роках XX ст., вони не були введені в активний науково-освітній контекст. У сучасних суспільних умовах відбувається вирівнювання мовно-літературного процесу, заповнюються штучно утворені порожнини. Потреба скласти цілісне, повне уявлення про мовно-національний розвиток 20-30-х років XX ст., зокрема у царині поетичної творчості, скеровує інтерес дослідників до вивчення мови репресованих у той час письменників. Актуальність дослідження визначається також тим, що в особі неокласиків українська культура має одночасно талановитих поетів і перекладачів, тобто їхня мовотворчість розвивалася у річищі традицій класичної і перекладної літератури.

Творчу та наукову діяльність неокласиків у літературознавчому аспекті досліджували С. Білокінь, В. Брюховецький, О. Гальчук, С. Гречанюк, М. Жулинський, Ю. Ковалів, Л. Череватенко, їй присвятили наукові розвідки зарубіжні літературознавці В. Державін, Б. Кравців, Ю. Лавріненко, М. Ласло-Куцюк, В. Петров, Б. Рубчак, Ю. Шевельов. Перекладацька майстерність була об'єктом аналізу І. Заславського, Р. Зорівчак, В. Коптілова, Г. Кочура, А. Содомори. Лінгвістичні аспекти художньої мовотворчості неокласиків у загальному контексті досліджень поетичної мови 20-30-х років розглядали С. Костянтинова, М. Кудряшова, Л. Ставицька. Проте лінгвокраїнознавче тло перекладної поезії неокласиків ще не було предметом окремого дослідження, що й зумовило **актуальність дослідження**.

Метою роботи є вивчення мовотворчості неокласиків, реалізованої в перекладній поезії, виявлення характерних лінгвокраїнознавчих ознак ідіостилю поетів.

Поставлена мета передбачає розв'язання таких **завдань:**

– з'ясувати теоретичне тло проблеми художнього перекладу;
– розкрити теоретичні засади перекладної мовотворчості неокласиків;
– простежити вплив світоглядних орієнтирів неокласиків на семантичну структуру поетичного перекладу.

Об'єктом дослідження стала мова поетичних перекладів неокласиків.

Предметом дослідження стало лінгвокраїнознавче тло поетичних перекладів неокласиків (лексика, фразеологія, стильові домінанти).

Методи дослідження: метод семантичного та функціонально-стилістичного аналізу, порівняльно-зіставний метод.

Місце та значення художнього перекладу в культурному розвитку кожної нації визначається його естетичною, історичною, просвітницькою, пізнавально-комунікативною функціями. «Оскільки історія розпорядилася так жорстоко, що українська мова і література – головні чинники формування нації в умовах бездержавності – майже ніколи не мали нормальних умов для свого розвитку – перекладна література у нашому культурному житті, починаючи від княжої доби, відігравала надзвичайно важливу роль і як виховний засіб, і як засіб самовиразу нації, і як засіб розвитку української мови, збагачення її поетичного вислову» [4, с. 142]. З огляду на ці історичні умови, художній переклад для українського народу був засобом національного самоствердження. На цьому у свій час наголошував ще М. Старицький: «Переклади – се найцінніший труд у добу виховання мови, – вони дають найкращу пластику слову, найліпше ширють його, і крім того, збагачують читальні засоби для народу на рідній мові, а з тим укорінюють силу і їй самій» [9, с. 637].

Переклади, як писав І. Франко, «для кожного народу являються важним культурним чинником, даючи можливість широким народним масам знайомитись з творами й працями людського духу, що в інших краях у різних часах причинялися до ширення просвіти та підіймання загального рівня культури. Добрі переклади важних і впливових творів чужих літератур у кожного культурного народу, почináючи від старинних римлян, належали до підвалин власного письменства» [12, с. 7]. Отже, переклад художнього тексту – не лише зміна мовного коду, а й перенесення його змісту в інший літературно-культурний контекст.

Зміст художнього твору – складна структура, де розрізняється пряма та образна інформація; у межах образної – інформація про належність суб'єкта до певного середовища та інформація про стан його думок і почуттів; у межах останньої – істотні моменти образного змісту. Розуміння цього має велике значення для художнього перекладу, оскільки дає перекладачеві точні знання про те, які властивості першотвору треба неодмінно зберегти, а якими можна пожертвувати. Саме проблема перекладу інокультурного твору, труднощі трансформації його в інше середовище постають актуальними сьогодні.

Слово «переклад» вживається в достатньо широкому значенні: як частина й засіб розвитку національної культури, як ґрунтовне нашарування й фактор культурних процесів. Діалектична природа перекладу проявляється ще в одній, виключно важливій його стороні – у взаємозв'язку й взаємодії національних та інтернаціональних першопочатків в оригінальному творі та його перекладі. Лінгвокраїнознавча проблема сприйняття перекладного твору висвітлювалась у працях В. Бабич, Є. Верещагіна, В. Костомарова. Плідна робота щодо вивчення перекладного твору можлива лише тоді, коли дослідник бере до уваги фонові знання, особливості історії, культури суспільства того народу, твір якого є об'єктом вивчення.

Не менш важливого значення набуває етнічний фактор. У сучасному мовознавстві дослідники вирізняють етнічні мовні картини світу, у які занурені всі члени суспільства. Етнокультура, таким чином, виступає найважливішим показником національної свідомості, формує ментальність того чи того народу. Це положення базується на гіпотезі лінгвістичної відносності Е. Сепіра та Б. Уорфа, які стверджують, що структура мови впливає на спосіб мислення і поведінки людини. Через це носії мови схильні сприймати дійсність по-різному. Наприклад, обстоюючи ідею унікальності українського етносу, окремі дослідники розглядають українство як «своєрідний етноментальний феномен. Його основні риси: селянськість, гуманність, індивідуалізм, кордоцентризм. Їх сукупність породжує похідні явища в етнопсихологічній поведінці українців (самозаглибленість, інтравертизм, самоіронія, емоційність, гостинність, своєрідна щирість і т. д.)» [2, с. 145].

На етнічну самобутність ґенетично впливають найрізноманітніші чинники: умови географічно-кліматичного оточення (природний ландшафт, підсоння, стихійні явища, флора, фауна), історико-соціологічні фактори (господарська діяльність, рід занять, стосунки з сусідами, суспільно-політичні форми), ментально неповторні риси національного характеру, які визначають тло індивідуалізації будь-якої етнокультури. Як бачимо, самобутні риси будь-якого етносу позначаються як на його психологічній поведінці, так і на культурі. Саме їх відображення у перекладному творі потребує особливої уваги.

Найбільш виразною та динамічною є лексична система мови. Вона швидко реагує на зміни в соціально-економічному, політичному, культурному житті, відтворює складний процес інтелектуального поступу суспільства в цілому. Аналіз лексико-семантичного рівня поетичного мовлення, розгляд особливостей авторського слововживання сприяє проникненню в глибини поетичного тексту, дозволяє визначити низку засобів його інтелектуального збагачення.

Перекладний доробок українських неокласиків синтезував у собі класичні традиції та новітні тенденції розвитку поетичної мови. Стильовою ознакою їхньої творчості стало засвоєння найвищих досягнень національних та західноєвропейських мистецьких здобутків. Цінність класичної спадщини для української літератури митці пов'язували із виробленням високого стилю, під яким розуміли логічність, ясність художньої думки, смислове багатство, емоційно-експресивну наснаженість, красу звучання.

Феноменальним явищем в українському перекладацькому мистецтві був М. Зеров, неперевершений поет-перекладач, автор праць з теорії та практики перекладу. Більшість його художніх версій явили незрівнянні взірці філігранних перекладів шедеврів давньоримських авторів (Катулл, Горацій, Вергілій, Марціал та ін.), французьких (Леконт де Ліль, Жозе Ередіа, Верхарн, Бодлер), російських (Пушкін, Лермонтов, Бунін, Брюсов), білоруських (Янка Купала), польських (Міцкевич, Красіцький, Сова, Залеський) поетів, німецьких (Гете), англійських (Шекспір, Байрон) класиків. Таке широке представництво зарубіжних письменників засвідчує високий рівень літературної обізнаності, дає виразне уявлення про ґрунтовний культурний потенціал неокласика.

Бездоганним перекладачем увійшов у свідомість читачів ще один неокласик – О. Бургардт (Юрій Клен). Крім україномовних інтерпретацій творів всесвітньовідомих митців (Пушкіна, Лермонтова, Блока, Шеллі, Шекспіра, Діккенса, Дюамеля, Верлена, Верхарна, Валері, Рембо, Рільке), він чимало зробив для популяризації українського слова в європейському культурному світі. На Заході добре знані перекладені О. Бургардтом поезії Т. Шевченка, художні твори неокласиків, галицькі народні пісні.

Значущим для української культури є перекладацтво й перекладознавство М. Рильського. Його перекладацька спадщина може зрівнятися хіба що з грандіозним доробком І. Франка в цій галузі. У 20-х роках він працює з творами французьких, польських, російських, білоруських поетів. Його перекладацький імідж асоціюється о цій порі насамперед з художніми інтерпретаціями творів О. Пушкіна.

Національний духовний фонд представлений також і перекладами П. Филиповича. Його доробок у цій сфері становлять художні версії переважно російських (Пушкін, Брюсов, Баратинський) та французьких (Беранже, Барб'є, Верлен, Бодлер) авторів. Перекладаючи з оригіналу без підрядника (французьку мову знав ґрунтовно), він віртуозно володів здатністю максимально наближатись до «лексичного складу та синтаксичних конструкцій оригіналу» [5, с. 108]. Його переклади варті особливої уваги з погляду мовної структури, а також концептуальних засад відтворення художньо-естетичних акцентів оригіналу.

Орієнтація неокласиків на високий стиль визначала вербальне наповнення авторської лексико-семантичної системи, у якій переважають культурологічно вагомі мовні одиниці, стилістично осмислено запозичені елементи, абстрактна, суспільно-політична, термінологічна лексика, складні слова, спектр кольороназв, звукових та одоративних образів. Через їхнє органічне поєднання митці активно реагують на ключові проблеми того часу, а відтак освоюють жанрово-родові різновиди громадянської лірики, що пояснюється передусім впливом французького «парнасизму» та європейського символізму. В окремих творах спостерігається еволюція художнього розвитку від фольклорної традиції через символізм до експресіоністичної поетики.

Тим самим, ідеться про очевидну стильову поліфонію, синкретизм концептуальних граней кількох стильових систем, що визначили мистецько-філософські візії неокласичної творчості, індивідуально-своєрідну образну структуру, іманентні ключові мотиви, жанротворчі засади, своєрідні версифікаційні сполуки. Однак особливість авторських образно-смислових трансформацій полягає у домінуванні класичної тенденції, кожен елемент якої підпорядкований ідеї краси та гармонії, які осмислюються поетами як вічні сили творення. Глибокий культурологічний зміст цих поезій об'єднує еллінську, європейську та українську класичну традиції, а також включає елементи символізму, «парнасизму», неоромантизму тощо. Великі труднощі при перекладі інокультурного твору виникають при передачі фразеологічних зворотів, оскільки стійкі сполучення слів більшою мірою, ніж одиниці будь-якого іншого структурного рівня мови, наділені національним колоритом.

Таким чином, процес сприйняття інонаціонального твору, системи його образів є надзвичайно складними з точки зору не лише лінгвістичної, а й психологічної, світоглядної. Трансформуючи інокультурний текст, перекладач має виділити в мовах те спільне та відмінне, що зумовлює ізоморфізм та передачу літературно-художнього образу в процесі перекладу.

Українські неокласики, продуктивно засвоївши естетичний досвід попередників у сфері збагачення української літератури європейськими класичними здобутками, здійснили титанічний поступ на шляху європеїзації вітчизняної літератури, її входження в світове духовне середовище. Оскільки найвразливішим місцем української перекладної літератури XIX – початку XX століття була стильова відсталість, то вагомим критерієм вони вважали стилістичну відповідність оригінального й перекладного твору.

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ВІДОМОСТІ ПРО АВТОРА

Олександр Черевченко – кандидат філологічних наук, доцент кафедри слов'янських мов та зарубіжної літератури Уманського державного педагогічного університету імені Павла Тичини.

Наукові інтереси: перекладознавство.

УДК 81'25: 82.0

ЛІТЕРАТУРНО-ХУДОЖНІЙ ПЕРЕКЛАД ЯК ФАКТОР МІЖЕТНІЧНОЇ КОМУНІКАЦІЇ

Вікторія ЧЕРЕВЧЕНКО (Умань, Україна)

У статті розглядається проблема міжетнічної комунікації засобами художнього перекладу, визначено рівень сучасних вимог до нього. Доведено, що завдання перекладача полягає у збереженні народної специфіки, народного духу першоджерела. Сам художній переклад визначено як особливу комунікативну ситуацію, у якій синтезуються не лише мови, а й етноси та соціуми.

***Ключові слова**: міжетнічна комунікація, художній переклад, етнос, соціум.*

В статье рассматривается проблема междуэтнической коммуникации средствами художественного перевода, определен уровень современных требований к нему. Доказано, что задача переводчика заключается в сохранении народной специфики, народного духа первоисточника. Сам художественный перевод определяется как особенная коммуникативная ситуация, в которой синтезируются не только языки, но и этносы и социумы.

***Ключевые слова**: межэтническая коммуникация, художественный перевод, этнос, социум.*

The article researches the problem of interethnic communication by means of literary translation, defines the level of modern requirements to it. We proved in the article that the task of the translator is based on the preservation of folk peculiarities, folk soul of the original source. Literary translation is defined as a special communicative situation which synthesizes not only languages, but ethnos and social groups.

The Thesis is devoted to the investigation of both the problems of the Ukrainian language and the general knowledge of languages, the theory of translation, lexicography in interpretation by Rylsky. Thesis characterizes his theoretical and practical activity as a – linguist on the material of the philological, and lexical, publicistic and epistolary heritage of the writer (articles, speeches, book reviews and responds to the Thesis, letters).

It is revealed the main questions of the stylistic means of the modern Ukrainian literature in appreciation of the scientist. The thoughts and remarks about the history of both the national language of the Ukrainian people in general, and the modern Ukrainian language in particular are analysed. It is investigated numerous observations of the linguist, his recommendations in the fields of lexicography especially in the theory of translation. They are aimed ot both the improvement of lexicographical technics, translating skills and improvement of the general culture of the Ukrainian language.

***Key words**: interethnic communication, literary translation, ethnos, social group.*

У другій половині XX століття лінгвістика, не відмовляючись від лексикологічних прийомів дослідження, сформувала текстоцентричні підходи, які орієнтують дослідників на розгляд слова (чи будь-якої іншої мовної одиниці) у його функціональних виявах, де семантика лексем експлікується через реальні й потенційні словосполучення, зазнає змін, деформацій і зміщень та збагачується новими контекстуальними семантичними відтінками.

Дотичною до окресленого підходу постає проблема художнього перекладу. Він має особливий статус, оскільки не належить до області суто практичної мовної комунікації, а наділений естетичною багатозначністю. З огляду на ситуацію, що склалася у заідеологізованій радянській науці, обмеженій кон'юнктурними рамками марксистсько-ленінської філософії матеріалізму, практика перекладознавства значною мірою була підпорядкована ідеологічним засадам, бачилася як пропаганда насаджуваних цінностей та ідеалів. Це зумовило викривлений однобічний підхід до вивчення мистецтва слова на всих рівнях: від дослідження творчості окремих письменників і цілих епох до теоретичних проблем твору і тексту, естетики та поетики, не говорячи вже про накладання табу щодо розгляду проблем міжлітературної комунікації, відтак – творів, письменників, національних літератур, пов'язаних з іншою філософією, іншою ідеологією, іншим світобаченням та світотворенням.

Переклад у сучасному розумінні вимагає точності змісту та формальної відповідності, але не абсолютної залежності від оригіналу. Виходячи з того, що переклад – це особливе «вторинне» мистецтво, мистецтво «перевираження» оригіналу в матеріалі іншої мови, індивідуальність перекладача виявляється передусім у доборі певних мовних засобів. «У перекладача також є велика кількість елементів для вибору, але усі вони – елементи мови. Проте й у своїх мовних муках творчості перекладач обмежений направленням пошуку, оскільки йому задані зміст, форма, функції шуканого. Перекладач здійснює пошук нової мовної оболонки для передавання уже відомої смислової, естетичної і художньої інформації» [1, с. 8].

Проблеми дослідження мовностилістичної індивідуальності перекладача визначаються самою специфікою цього різновиду художньої мовотворчості. Вони були об'єктом вивчення багатьох лінгвістів: Л. Бархударова, В. Виноградова, В. Комісарова, Я. Рецкера, О. Федорова, А. Швейцера. У вивченні перекладацької майстерності окремих письменників вагомий внесок зробили І. Франко, М. Рильський, Ф. Арват, Р. Зорівчак, С. Єрмоленко, С. Ковганюк, В. Коптілов, О. Кундзіч, Т. Цимбалюк та ін. Проте проблема міжетнічної комунікації засобами художнього перекладу ще не була предметом окремого дослідження, що й зумовило **актуальність дослідження**.

Метою статті є з'ясування механізмів виникнення міжетнічної комунікативної ситуації, визначення рівня сучасних вимог до художнього перекладу.

Поставлена мета передбачає розв'язання таких **завдань:**

– з'ясувати теоретичне тло проблеми художнього перекладу;
– розкрити механізми перекладної мовотворчості;
– визначити рівень сучасних вимог до художнього перекладу.

Об'єктом дослідження є художній переклад як різновид літературної мовотворчості.

Предметом дослідження – міжетнічна комунікація засобами художнього перекладу.

Методи дослідження: метод семантичного та функціонально-стилістичного аналізу, порівняльно-зіставний метод.

Художній переклад є видом художньої мовотворчості, який несе на собі відбиток індивідуальності творця. «Перепускаючи ідеї та емоції оригіналу крізь свою свідомість, перекладач не залишається до них байдужим, осмислює їх, виявляє якоюсь мірою свої симпатії та антипатії і мимоволі підкреслює одне і затирає інше, дещо проминає, а дещо наголошує більше ніж автор. Цей процес справді нагадує процес оригінальної творчості, але з однією істотною різницею: в оригінальній творчості відбувається осмислення реальності, а в перекладі – нове осмислення осмисленого» [4, с. 36]. Відбір тих, а не інших варіантів, інтерес лише до певних інтерпретаційних ресурсів – печать творчої індивідуальності перекладача.

Незаперечним є й те, що перекладна література великою мірою впливає на розвиток оригінальної літератури. «Художній переклад, – як слушно зауважив Д. Павличко, – необхідна умова повнокровного життя кожної літератури. Чим ширші перекладацькі можливості й чим вищий рівень інтерпретаторського мистецтва тієї чи іншої словесності, тим потужніша її оригінальна продукція» [7, с. 2].

Теоретик і практик перекладу О. Кундзіч наголошував: «Художній переклад іде в одному річищі з оригінальною творчістю, він розвиває мову, розширює коло понять, збагачує культуру народу. Перекладаючи твір, письменник дошукується засобів вираження, ще прихованих у його мові. Маючи перед собою образ, він на базі своїх слів пускає в ужиток нові переносні значення, лексичні утвори, крилаті слова, окреслює засобами своєї лексики нові поняття, переймає способи лаконізму, інструментовки, образної типізації, емоціонального наснаження і загалом здійснює для свого народу засобами своєї мови освоєння культури іншого народу, отже й культури його мови» [6, с. 104]. Отже, особливості ідіостилю перекладача художньої літератури виявляються у певних перекладацьких прийомах, у різноманітності мовних ресурсів, в улюблених художніх засобах, у виборі творів для перекладу, який у свою чергу відображає світоглядні, ідейно-естетичні орієнтири письменника.

Текст художнього перекладу повинен передавати ідею тексту-оригіналу, інтенції автора, зберігати стиль висловлюваного й справляти адекватний авторському вплив на читача. Переклад входить у трансформованому вигляді у контекст нової культури і продовжує своє життя у ньому. Перекладач має «творити» так, щоб у читача перекладу виникло відчуття національного середовища, з одного боку, а з іншого, щоб останній одержав насолоду від читання твору, а не словника іншомовних слів. Саме тому лінгвокраїнознавча та семантико-стилістична сутність перекладного твору набуває концептуального характеру.

Наявність національних культурних одиниць – слів-концептів – є основним чинником, який розрізняє етномовні картини світу. Кожний народ експлікує у мовні формули особливості свого світосприйняття. Він не тільки фотографує, інтерпретує світ засобами мовної символіки, а й створює свій невичерпний арсенал артефактів – образів, символів, знаків, які втілюють у собі результати діяльності всієї етнокультурної спільноти. Національна мова у свій неповторний спосіб перекодовує досвід колективно-історичної групи. Здійснюється цей процес через призму мовної особистості.

Маючи на увазі національно-мовну особистість, закономірно говорити про мовну картину світу як етнопсихолінгвістичне поняття. На взаємозв'язку мови, мислення і духу народу наполягав видатний німецький філософ та гуманіст, один із ідеологів «Бурі та натиску» Й. Г. Гердер. Він зазначив, що мова відзеркалює не лише особливості мислення, а й специфіку національного характеру: «У кожній мові відобразився розум і характер народу» [2, с. 239]; «Усяка мова – це посудина, в якій відливаються, зберігаються і передаються ідеї та уявлення народу» [Там само, с. 297]. Кожний народ бачить світ по-своєму і відображає це бачення в певних проявах, зокрема мовотворчості. Про світоглядний зміст кожної національної мови писав ще В. фон Гумбольдт: «Різні мови – це не різні позначення того самого предмета, а різні бачення його» [3, с. 9].

Проблему співвідношення національної мови і національного світобачення обгрунтували неогумбольдтіанці. Представник етнолінгвістичної школи Л. Вайсгербер («Про сили німецької мови», 1944 –1955) доводив, що кожна мова має свій, тільки їй властивий, світогляд [5, с. 8].

Виходячи зі сказаного, завдання перекладача полягає у збереженні народної специфіки, народного духу першоджерела. Перекладач, наголошує Ж. Мунен, який не виконав функції етнографа, не може цілком впоратися зі своїм завданням. Проте культурна адаптація художнього перекладу не може бути абсолютною, адже дистанція між двома культурами ніколи не зникне. Певні втрати інформації неминучі при перекладі ще й в силу дії суб'єктивних факторів, зумовлених естетичними та аксіологічними засадами перекладача.

Незважаючи на це, художній переклад розсуває часові та просторові межі, але вийти за них повинна прагнути не одна людина чи невелика група людей, а весь народ, який дав запит на той чи той переклад. Лише за цієї умови можна говорити, що переклад зближує народи, служить збагаченню мови.

Цікаві міркування з приводу таких кардинальних проблем перекладознавства, як пошуки адекватності форми і змісту при перекладах, перекладності й водночас неперекладності художнього твору, збереження при перекладі ідіостилю автора, розмежування власне перекладів і переспівів, стилізації та багатьох інших залишив М. Рильський. Основним принципом перекладацького мистецтва вчений уважав максимальну адекватність змісту стилістичної тональності та виражально-зображальних засобів оригінального і перекладеного творів, водночас застерігаючи від небезпеки механічного буквалізму в перекладах («треба перекладати не букву, а дух»), який особливо став укорінятися в період сталінського тоталітаризму. Не менш важливим, за М. Рильським, є принцип розумної збалансованості в передаванні мовностилістичної специфіки та образної системи першотвору між збереженням особливостей мови-джерела і дотриманням вимог мови-реципієнта [8, с. 81]. Серед інших концептуальних положень М. Рильського як перекладознавця слід указати на такі, як: складність перекладів з близьких, споріднених мов (небезпека міжмовної омонімії і т. ін.); за умови неможливості повної адекватності перекладу слід обов'язково знайти й відтворити мовностилістичну домінанту твору; необхідність перекладу безпосередньо з мови оригіналу, без посередництва інших мов.

Отже, художній переклад іде в одному річищі з оригінальною творчістю, розвиває мову, розширює коло понять, збагачує культуру народу через освоєння культури інших народів. Сучасна лінгвістична теорія перекладу, на думку А. Швейцера, розглядає переклад як особливу комунікативну ситуацію, у якій накладаються не лише мови, а й різні етноси і соціуми [12, с. 21]. Ця теорія не зводиться до простого перекодування мовних одиниць, а є складним процесом створення нового тексту – аналога оригіналу, призначеного для функціонування в цілком новому соціоетнічному середовищі. Для того, щоб твір продовжував жити у цьому середовищі, перекладач повинен перейняти на себе функції автора і в чомусь навіть повторити творчий процес його створення, наповнити твір новими асоціативними зв'язками, які викликали б образи, властиві для носіїв даної мови.

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ВІДОМОСТІ ПРО АВТОРА

Вікторія Черевченко – кандидат філологічних наук, викладач кафедри слов'янських мов та зарубіжної літератури Уманського державного педагогічного університету імені Павла Тичини.
Наукові інтереси: перекладознавства.

УДК 81´25: 81‘373(46+612.2):811(11.8+161.2)

МЕТАФОРА В АНГЛІЙСЬКИХ ТЕРМІНАХ НАФТОГАЗОВОЇ ГАЛУЗІ: СЕМАНТИКА ТА ПЕРЕКЛАД

Ольга ЯНИШИН, Катерина СІРЕЦЬКА (Івано-Франківськ, Україна)

За допомогою комплексного аналізу укладеної вибірки, досліджено три семантичні підгрупи англійських термінів нафтогазової галузі, утворених шляхом метафоризації на основі перенесення внутрішньої чи зовнішньої подібності. З'ясовано способи їх перекладу на українську мову.

***Ключові слова**: метафора, термін, нафтогазова галузь, семантична підгрупа, переклад.*

С помощью комплексного анализа составленной выборки, исследованы три семантические подгруппы английских терминов нефтегазовой отрасли, образованных путем метафоризации на основе перенесения внутреннего или внешнего сходства. Установлены способы их перевода на украинский язык.

***Ключевые слова**: метафора, термин, нефтегазовая отрасль, семантическая подгруппа, перевод.*

By means of complex analysis, three semantic subgroups within the selection of English oil and gas terms formed by the metaphorical transfer of internal or external similarities were considered. Several methods of their translation into the Ukrainian language have been found out.

***Keywords:** semantic subgroup, oil and gas, terms, metaphor, translation*

Постановка проблеми. Україна та англомовні країни мають тривалу історію розвитку нафтогазової промисловості, проте співвідносні етапи їхнього розвитку достатньо віддалені у часі та просторі, що й спричинило формування незалежних терміносистем, які, описуючи однакові процеси, відображають різні культурні й ментальні підходи до термінотворення та мають конкретні семантичні, лексичні та ситнаксичні прояви. Як незалежна держава, що прагне інтегруватися до світового науково-технічного простору та досягти стабільного розвитку й енергетичної незалежності, Україна гостро відчуває потребу узгодити національну терміносистему нафтогазової галузі з міжнародними стандартами, зокрема у перекладацькому аспекті, що не тільки збагатить її змістовно, але й полегшить порозуміння і співпрцю між спеціалістами галузі,.

Водночас, розуміємо, що терміносистема нафтотагової галузі – це живий організм, який повсякчас оновлюється і збагачується разом із розвитком світового паливно-енергетичного комплексу, створюючи все нові й нові галузеві терміни. Як свідчать наукові дослідження метафоризація є набільш частотним різновидом серед лексико-семантичних способів утворення термінів. Ще одним вагомим викликом є необхідність забезпечити у вітчизняних ВНЗ викладання англійською мовою для значної кількості іноземних студентів.

Таким чином метафоричні терміни нафтогазової галузі дотичні до інтересів значної кількості фахівців галузі, викладачів і студентів профільних ВНЗ та перекладачів, що й актуалізує проблеми, пов'язані з їх аналізом і перекладом та зумовлює вибір теми цього дослідження.

Огляд останніх розвідок і публікацій засвідчив, що проблеми загальної термінології та термінології нафтогазової сфери входять до кола наукових інтересів зарубіжних і вітчизняних лінгвістів та перекладознавців. Зокрема, досліджено складнощі тлумачення термінів нафтогазової галузі, які виникають під час перекладу [15]; схарактеризовано метафоризацію як один із способів термінотворення у нафтогазовій термінології [10]; зроблено спробу встановити роль і місце метафоричної американської нафтогазової термінології з урахуванням національної свідомості фахівців [13]. У порівняльно-зіставному аспекті проаналізовані лексико-семантичні групи метафоризованих термінів і дієвість метафоричного переносу як способу терміноутворення в нафтогазовій сфері англійської та російської [12] і китайської [1] мов.

Об'єктом вивчення вітчизняних науковців стали функціональне навантаження засобів експресивності в науково-технічному тексті [5]; типологія лексичних одиниць німецькомовного науково-технічного тексту з нафтової промисловості [14]; проблема значення та смислу терміна [9]; загальні особливості функціонування метафори у термінології [2] і процеси метафоризації і метонімізації у термінології геодезії та кадастру [6].

Особливий інтерес виклакає уперше проведене комплексне дослідження формування та розвику української термінології нафтогазової промисловості [8], яке, крім іншого, пропонує класифікувати утворені шляхом метафоризації від загальновживаних слів терміни нафтогазової промисловості залежно від типу *перенесених на них характеристик* і якостей [8, с. 74–75]. У такому ракурсі порівняльно-зіставний аналіз метафоризованих англійських термінів нафтогазової промисловості та їх українських відповідників ще не проводився.

Завдання та матеріал дослідження. Завдання статті – на основі укладеної вибірки, встановити семантичні підгрупи англійських метафоризованих термінів нафтогазової галузі, утворених шляхом перенесення внутрішньої чи зовнішньої подібності предметів, та з'ясувати способи їх перекладу на українську мову.

Матеріалами досліджeня послужили термінологічні тлумачні словники нафтогазової галузі, галузеві періодичні видання, наукові праці та статті за тематикою дослідження, Інтернетресурси. Джерелами для укладання вибірки є спеціалізований англійський тлумачний словник нафтопромислових термінів, скорочень і акронімів «5000 Oilfield Terms: A Glossary of Petroleum Engineering Terms, Abbreviations and Acronyms» у редакції 2010 року [16] та словник інженерних термінів – «McGraw-Hill Dictionary of Engineering» [17], який налічує близько 18 000 термінів, конкретизуючи кожен з них за сферою застосування. Ми також послуговувалися офіційним он-лайн глосарієм найбільшої нафтосервісної компанії Schlumberger – «The Oilfield Glossary: Where the Oil Field Meets the Dictionary», який містить понад 4600 термінів і отримав винагороду Спілки технічної комунікації (the Society for Technical Communication) [18]. Перевагами цього сайту є легкий доступ до необхідних термінів за допомогою інтерактивного вікна пошуку; постійне поновлення глосарію та перевірка інформації експертами галузі; посилання на джерела інформації; наявність (за необхідності) окремих визначень для конкретної сфери у нафтогазовій промисловості; паралельне існування вузькоспеціалізованих і спрощених науково-популярних визначень. Остання із перелічених характеристик особливо важлива власне для перекладача, оскільки

Для досягнення повного і правильного розуміння термінів у межах предметної галузі, ми скористалися Тлумачно-термінологічним словником-довідником з нафти і газу, Енциклопедичним словником морських нафтогазових технологій та Довідником із нафтогазової справи [3; 11; 7], що допомогло здійснити правильний вибір українського відповідника завдяки забезпеченню відповідність єдності змісту і форми як в оригіналі, так і в перекладі кожного з термінів. На жаль, кількість спеціалізованих словників для перекладу термінів нафтогазової промисловості українською мовою доволі обмежена. Обсяг вибірки складає 150 термінів нафтогазової сфери. Це список англійських термінів-метафор, які використовуються на позначення притаманних для нафтогазової галузі явищ і вказують на: 1) схожість предметів за зовнішніми і внутрішніми ознаками; 2) схожість предметів за функцією, яку вони виконують; 3) зближення явищ та вражень, які вони справляють.

Для виконання поставлених завдань використано ряд методів дослідження: метод суцільної вибірки, аналіз словникових дефініцій, компонентний, зіставний та перекладацький аналіз, узагальнення

Виклад основного матеріалу. Візьмімо за основу положення про те, що людське мислення є асоціативним процесом, який забезпечує пізнання нових явищ, предметів та їхніх властивостей завдяки порівнянню нового з уже відомим, знаходженню в них спільних і відмінних рис та виокремленню найсуттєших. Цей процес завершується вибором найменування нового. Виникнення нової назви на основі предметної, якісної чи функціональної подібності двох гетерогенних об'єктів є семантичним процесом метафоризації, який слід розглядати як єдність двох протиріч, оскільки, попри те, що термінологічна метафоризація актуалізує певну схожість між референтами (на якій власне й будується метафоричний перенос), вони є різними поняттями, а міра схожості чи несхожості визначає роль метафори у створенні терміна, ступінь його метафоричності. Такі міркування узгоджуються із твердженнями Р. І. Дудок і Д. В. Василенко про те, що слово є метафорою тільки тоді, коли, не втрачаючи попереднього зв'язку з денотатом, одержує новий зв'язок з новим денотатом [9, с. 210]. Таким чином у процесі термінотворення метафора вказує на певну схожість і виконує функцію перекодування природного знаку в мовний знак [4, с. 94], що дає підстави поділити цей процес на три етапи: етап відбору; етап концептуалізації та етап термінотворення [12].

Установлено, що для класифікації метафор використовують ряд характеристик, які випливають з процесу проникнення метафори у термінологічну систему. Науковці пропонують класифікувати метафори за різними критеріями: морфологічний вияв головного компонента метафори; структура; належність головного компонента метафори до певної лексико-тематичної групи; функція, яку виконує метафора; належність до систем мови чи мовлення; семантика; особливості співвідношення зіставлюваних предметів тощо [2, с. 219]. Оскільки обсяг статті дозволяє розглянути тільки один із них, то, виходячи із предмета дослідження, оберемо запропоновану українським лексикологом С. М. Дорошенко систему, яка грунтується на *співвідношенні характеристик, що їх переносять на назви явищ або понять.* Серед українських метафоричних термінів нафтогазової промисловості, науковець виділяє три семантичні підгрупи [8, с. 74–75], які також присутні в укладеній нами вибірці.

До першої семантичної підгрупи належать терміни, метафоричність яких пов’язана з *перенесенням зовнішніх і внутрішніх ознак за схожістю.* Аналіз укладеної нами вибірки засвідчив, що до цієї підгурпи належить найбільша кількість (75 із 150) відібраних термінів, що становить 50%. Для унаочнення різниці між перекладом термінів і найбільш уживаних перекладів слів, які належать до загальної лексики чи їхніх словосполучень, у наведених нижче прикладах подаємо їх у послідовності *англійський термін* → (переклад загальноуживаних слів) → *переклад терміна*: *bed wrap* (покривало на ліжко) – *перший шар на колтюбінгу; bonnet* (капелюшок, берет) – *кришка корпуса засувки; butterfly valve* (клапан-метелик) – *дросель, дискова засувка; casing bowl* (мисочка обсадної колони) – *ремонтна муфта (обсадної колони); casing collar* (комірець обсадної колони) – *з’єднувальна муфта (обсадної колони); casing head* (голова обсадної колони) – *колонна головка; casing shoe* (туфель обсадної колони) – *«башмак» труб обсадної колони; Chocolate Rocks* (шоколадні скелі) – *червоний сланець; pay zone* (промислова зона) – *продуктивний пласт; window* (вікно) – *апертура; fishbone well* (рибний хребет) – *горизонтальна свердловина з боковими стовбурами; cap rock* (ковпачкова порода) – *покривна порода; rathole* (щуряча нора) – *шурф для ведучої труби*.

Принагідно зауважимо, що значна кількість загальномовних словосполучень, які перейшли у сферу нафтогазової термінології (*fish bone → fishbone*, *rat hole → rathole*) зливаються у єдину лексичну одиницю.

Метафоричність термінів другої семантичної підгрупи пов’язана з *перенесенням функції*. Ця підгрупа налічує 35 термінів (або 23,3%), серед них: *gas lock* (газовий замок) – *газова подушка; mouse trap* (мишоловка) – *ловильний інструмент з нижнім клапаном; pickle* (розсіл, маринад, соління) – *кислотний розчин, протрава; oil kitchen* (нафтова кухня) – *«кухня»; thief* (злодій) – *пробовідбірник; thief zone* (злодійська зона) – *зона водовіддачі; toolpusher* («інструментоштовхач») – *буровий майстер; traveling block* (мандрівний блок) – *талевий блок; wildcat* (дикий кіт) – *розвідувальна свердловина; wireline feeler* (дротове щупальце) – *ловильний інструмент для кабелю* тощо.

Важливо зазначити, що у цій підгрупі частіше спостерігаємо прояви метафоричності в українському перекладі нафтогазових термінів, хоча кількісно вони значно поступаються англійським відповідникам. З огляду на тему дослідження, хочемо привернути увагу до терміна *oil kitchen – «кухня»*, що означає підземну площу, де породи створюють саме такі умови тиску і температури, які сприяють утворенню нафти. Тобто, нафта буквально «готується» («вариться») у породі-колекторі. Цікаво, що термін «кухня» метафорично використовують й у багатьох інших мовах, зокрема, як зазначено у *Schlumberger Oilfield Glossary*, у іспанській (*cocina de petróleo* – букв. *«нафтова кухня»*)) [18]. Німецькою це – *Petroleumkocher*, польською – *piecyk naftowy*. Така постійність метафори у різних мовах свідчить про однакову образність щодо описаного місця в різних культурах і може слугувати підтвердженням концептуальності терміна. В українській мові термін «кухня» не є виключно професійним жаргонізмом – його використовують як офіційний термін на позначення явища у науково-технічній літературі.

Третю підгрупу становлять терміни, утворені внаслідок *зближення явищ та вражень, які вони справляють*. Таких термінів у нашій вибірці нараховуємо 40 (або 26,7%): *hostile environment (*небезпечне середовище*) – несприятливе середовище; barefoot completion (*босе закінчення, без взуття*) – свердловина з необсадженим забоєм / із забоєм без обсадної колони; cold finger test* (тестування холодним пальцем) – *метод «холодного пальця» (занурюваного охолоджуючого термостата); dead leg* (мертва нога) – *неактивна частина трубопроводу; dead line* (знеструмлена, мертва лінія) – *нерухома гілка; dead oil* (мертва олія) – *дегазована нафта; live cement* (живий цемент) – *незатверділий цемент; live oil* (жива олія) – *газована нафта; live well workover* (капітальний ремонт свердловини «наживо») – *капітальний ремонт без глушіння свердловини; neat cement* (чистий цемент) – *чистий цемент; free water* (вільна вода) – *вільна вода; hard water* (важка вода) – *жорстка вода; soft water* (м'яка вода) – *м'яка вода; graveyard tour* (поїздка цвинтарем) – *нічна зміна; kill* (убивати) – *глушити (свердловину); shrimp test* (креветковий тест) – *тест на визначення впливу на живі організми; sour crude oil* (кисла сира нафта) – *висококосірчаста нафта; sweet crude* (солодка сира нафта) – *малосірчаста нафта; white oil* (біла нафта) – *очищені нафтопродукти* тощо.

До цього типу належать переважно метафоричні терміни (26 із 40 або 65%) прикметникового типу, тобто ті, у яких метафорична складова виступає у ролі означення. Вони часто мають метафоричні відповідники українською мовою (*immature oil – недозріла нафта; marginal well – малодебітна свердловина)* і навіть зберігають їх у відповідних антонімічних парах, як-от: <u>*sour / sweet*</u> *crude oil* (<u>кисла / солодка</u> сира нафта) – <u>*високо-*</u> / <u>*мало*</u>*сірчаста нафта; dead / live oil* (мертва / жива нафта) – *дегазована / газована нафта.* Причиною такого співпадіння є, ймовірно, притаманне всім мовам прагнення до оптимальної чіткості й образності вираження номінації явищ, що досягається за допомогою вживання загальномовних понять у функції метафоричного означення.

Результати аналізу перекладу 150 англійських термінів-метафор нафтогазової сфери показали, що метафоричність притаманна тільки 45 українським термінам-відповідникам.

Збереження метафоричності, а відтак і образності, у перекладі забезпечують кількома способами: пошук у мові перекладу ***еквівалента-відповідника метафори*** вихідної мови (*basket – сітка-фільтр; Christmas tree – ялинка фонтанної арматури; oil kitchen – «кухня»; gas lock – газова подушка; cold finger test – метод «холодного пальця»*); ***калькуванням*** (*free water – вільна вода; hard water – жорстка вода; soft water – м'яка вода; heavy oil – важка нафта; neat cement – чистий цемент; salt dome – соляний купол*); уживанням ***перекладацьких трансформацій***, таких як додавання, опущення або заміна (*fatigue – втома металу;* half-life – період напіврозпаду; *immature – недозріла нафта*) та структурне перетворення (*deadman – якір-мертвяк*).

Попри те, що наявність у мові перекладу метафоричного терміна загалом мало б забезпечити повноцінне відтворення метафори у вихідній мові, спостерігаємо послаблення тропічної сутності метафори у ряді українських відповідників: *dog leg – різке викривлення стовбура свердловини; fishbone well – горизонтальна свердловина з боковими стовбурами; rathole – шурф для ведучого квадрата.*

Переклад решти термінів (а це становить 105 одиниць вибірки) здійснено **без збереження образності**, тобто метафору перекладають не метафорою, а за допомогою інших способів, як-от: ***застосування описового перекладу*** (*basket – сітка-фільтр; shrimp test – тест на визначення впливу на живі організми; casing shoe – башмак труб обсадної колони; cold finger test – метод занурюваного охолоджуючого термостата);* ***пошук відповідності*** (*cellar – гирлова шахта свердловини; Chocolate Rocks – червоний сланець; dress – гострити; graveyard tour – нічна зміна; window – апертура),* яка може структурно відрізнятися від вихідної одиниці (*armor – броня кабелю; rathole – шурф для ведучої труби; macaroni string –*

НКТ малого діаметру; mouse trap – ловильний інструмент з нижнім клапаном; toolpusher – буровий майстер); використання, переважно стосовно окремих елементів терміна, ***змішаного*** (поєднує транскрибування з елементами транслітерування) або ***адаптивного*** (адаптує форму слова вихідної мови до фонетичної або граматичної структури мови перекладу) ***транскодування*** *(capillary – капілярна пора; gas lock (газовий замок) – газова подушка; packer – пакер; thief zone (злодійська зона) – зона водовіддачі; traveling block (мандрівний блок) – талевий блок).*

Висновки та перспективи. Метафора у термінах нафтогазової галузі присутня у різних мовах світу і є результатом їх прагнення до оптимальної чіткості й образності вираження номінації нових явищ за допомогою нового застосування вже наявних у мові елементів. Установлено, що серед трьох семантичних підгруп англійських метафоризованих термінів нафтогазової галузі, утворених шляхом перенесення внутрішньої чи зовнішньої подібності предметів, найбільш чисельною є терміни, метафоричність яких пов'язана з перенесенням зовнішніх і внутрішніх ознак за схожістю (50%). До семантичної підгрупи, пов'язаної з перенесенням функції, належать 23,3% вибірки, а решта (26,7%) складають терміни, утворені внаслідок зближення явищ та вражень, які вони справляють.

Аналіз перекладу метафоризованих англійських термінів установив, що 30% українських відповідників містять метафору. Збереження метафоричності забезпечують такі способи перекладу: пошук еквівалента-відповідника метафори у мові перекладу; калькування; застосування перекладацьких трансформацій (додавання, опущення, заміна або структурне перетворення). Переклад без збереження образності здійснено за допомогою використання описового перекладу, пошуку відповідності, змішаного або адаптивного транскодування щодо окремих елементів терміна. Переклад метафоризованих термінів вимагає від перекладача фонових знань у царині нафтогазової галузі, використання традиційних і новітніх термінологічних словників і довідково-енциклопедичних матеріалів, мовного чуття й образності мислення, здатності проаналізувати суть метафорично вираженого англійського терміна і знайти його український відповідник. Перспективу подальших досліджень бачимо у виокремленні основних критеріїв для укладання англо-українського словника-глосарію метафоризованих термінів нафтогазової галузі.

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ВІДОМОСТІ ПРО АВТОРІВ

Ольга Янишин – кандидат педагогічних наук, доцент кафедри філології та перекладу Івано-Франківського національного технічного університету нафти і газу.

Наукові інтереси: перекладацький аналіз, науково-технічний переклад, медіаосвітні технології в перекладі, проблеми фахової підготовки перекладачів.

Катерина Сірецька – студентка інституту гуманітарної підготовки та державного управління Івано-Франківського національного технічного університету нафти і газу.

Наукові інтереси: науково-технічний переклад, переклад тестів нафтогазової галузі, українсько-англійський переклад.

УДК 811. 111'25 УДК 811.111'373.46

СТИЛІСТИЧНІ ТРУДНОЩІ В ПЕРЕКЛАДІ ТЕКСТІВ МІЖНАРОДНИХ ДОКУМЕНТІВ

Лариса ЯРОВА (Кропивницький, Україна)

В статті розглядаються особливості перекладу документів міжнародного права. Здійснюється аналіз стилістичних засобів деяких міжнародних документів (угод та конвенцій міжнародних організацій) та акцентується увага на стилістичних труднощах перекладу паралельних синтаксичних та граматичних, зокрема інфінітивних конструкцій. У статті також розглядаються аспекти перекладу стилістичних явищ і пропонуються способи адекватної передачі стилістичних засобів і прийомів, характерних мові міжнародного права (повторів, перерахувань, вставних речень, а також паралелізму), так як вони безпосередньо впливають на еквівалентність та адекватність перекладу документів масштабного значення.

Ключові слова: *міжнародне право, міжнародні документи, міжнародний договір, офіційно-діловий стиль, стилістичні ознаки та засоби ОДС, стилістичні прийоми, паралельні синтаксичні та граматичні конструкції, інфінітивні конструкції.*

В статье рассматриваются особенности перевода документов международного права. Осуществляется анализ стилистических средств некоторых международных документов (соглашений и конвенций международных организаций) и акцентируется внимание на стилистических сложностях перевода параллельных синтаксических и грамматических, в частности инфинитивных конструкций. В статье также рассматриваются аспекты перевода стилистических явлений и предлагаются способы адекватной передачи стилистических средств и приемов, характерных языку международного права(повторов, перечислений, вставных предложений, а также параллелизма), так как они непосредственно влияют на эквивалентность и адекватность перевода документов масштабного значения.

Ключевые слова: *международное право, международные документы, международный договор, официально-деловой стиль, стилистические признаки и средства ОДС, стилистические приемы, параллельные синтаксические и грамматические конструкции, инфинитивные конструкции.*

The article discusses the features of the translation of international law documents. Stylistic means of some international instruments have been analyzed, as well as the problems of parallel syntactic and grammatical constructions translation have been put into focus. The article also discusses the aspects of translation of stylistic phenomena and provides some methods for adequate rendering of stylistic devices and techniques characteristic of the language of international law (repetitions, enumerations, parenthetical clauses and parallelism) as they directly affect the equivalence and adequacy of translation of international value texts. The article highlights the stylistic problems that are to be encountered in translation of international documents and tries to establish the most common patterns for their successful translation (e.g. to find direct text structure equivalents in a TL and use them paying attention to preserving relevant lexical and *grammatical structures). It also identifies stylistic similarities and differences that can be found in corresponding texts. The article underlines the need for further in-depth analysis of stylistic peculiarities of the official style translation as a case study of most recent international law documents.*

Keywords: *international law, international instruments, international treaty, official style, stylistic features and devices of the OS, parallel syntactic and grammatical constructions, infinitive constructions.*

У сучасному діловому світі неможливо обійтися без знань англійської мови, яка виступає мовою linguafranca у сфері міжнародних відносин. Як відомо, міжнародний договір є основним джерелом міжнародного права. Договір покликаний чітко, у визначеній формі відбивати угоду між суб'єктами міжнародного права про створення обов'язкових для них правил, тобто міжнародно-правових норм, що регламентують встановлення, зміну чи припинення їх взаємних прав і обов'язків. Оформлення міжнародних договорів відбувається однією або кількома мовами, а в разі необхідності здійснюються офіційні переклади. Отже, міжнародні документи є важливим атрибутом людської діяльності, особливості перекладу яких потребують ретельного дослідження з метою уникнення непорозумінь, що можуть призвести до конфліктних ситуацій.

Актуальність проблеми зумовлюється тим фактом, що міжнародні договори належать до офіційно-ділового стилю, стилістичні особливості перекладу якого загалом ще не отримали належного висвітлення з позицій сучасних досягнень перекладознавчої науки. Стилістичні особливості текстів офіційно-ділового стилю й відповідно їх переклад значно відрізняються від стилістики перекладу інших типів текстів і тому потребують більш глибокого дослідження.

Дослідженням перекладу міжнародних договорів займалося багато вчених (В.Н. Комісаров, Г.Е. Мірам, Н.П. Федорова, А.І. Варшавська, М. Таборі, Е.Н. Муратов). Проте не дивлячись на це, нерозв'язаною залишається важлива проблема – проблема стилістики перекладу міжнародних документів. А проблема стилістики перекладу в свою чергу тісно пов'язана із проблемою еквівалентності та адекватності, що є визначальною у перекладі взагалі.

Офіційно-діловий стиль – функціональний різновид мови, який слугує для спілкування у державно-політичному, громадському й економічному житті, законодавстві, у сфері управління адміністративно-господарською діяльністю. Належить до виразно-об'єктивних стилів. Основне його призначення – регулювати ділові стосунки зазначених вище сфер та обслуговувати громадянські потреби людей у типових ситуаціях.

Специфіка ОДС полягає у певних стильових рисах (ознаках), що притаманні лише йому, а саме:

–нейтральний тон викладу змісту лише у прямому значенні;

–точність та ясність повинні поєднуватися з лаконічністю, стислістю й послідовністю викладу фактів;

–документальність (кожний офіційний папір повинен мати характер документа), наявність реквізитів, котрі мають певну черговість, що дозволяє довго зберігати традиційні стабільні форми;

–наявність усталених одноманітних мовних зворотів, висока стандартизація вислову;

–сувора регламентація тексту; для чіткої організації текст поділяється на параграфи, пункти, підпункти.

Саме ці основні риси є визначальними у формуванні системи мовних одиниць і прийомів їх використання у текстах ділових документів.

Мовознавець М. Пилинський зазначав, що найпершою традиційною ознакою досконалості для групи «нехудожніх» стилів, до яких належить й офіційно діловий, залишається стислість, а також такі вимоги:

–додержання основних загальномовних і функціонально-стилістичних мовних норм;

–слова й вирази, що безпосередньо пов'язані з думкою, повинні стояти в тексті якнайближче;

–дотримування максимально чіткого, послідовно-логічного і граматичного зв'язку між реченнями, що містять окремі судження;

–вставні речення, застереження, супровідні твердження, усякі відхилення від основної думки повинні значно поступатися своїм обсягом перед викладом основної думки [3, с. 170-171].

Отже, до числа найважливіших ознак, що визначаються функціональним призначенням документа, відносяться офіційність і нейтральність, логічність, точність, стереотипність та імперативність.

«Синтаксис визначає стиль» – стверджує відомий американський дослідник Річард Оман. Дійсно, якщо синтаксис є головним утворюючим чинником тексту, то значення синтаксису у процесі досягнення еквівалентності та адекватності перекладу важко переоцінити.

Тому особливої уваги заслуговує переклад синтаксичних стилістичних засобів та прийомів у міжнародних документах. Саме переклад цих мовних явищ складає значний інтерес для нашого подальшого дослідження. Адже як вже було зазначено вище, проблема стилістики перекладу тісно пов’язана з проблемою еквівалентності та адекватності.

Задачею перекладача офіційних документів є знаходження у мові перекладу еквівалентних текстових структур та використання їх як стандартних замінників, заповнення ланок у відповідності до змісту документа. При цьому перекладач повинен дотримуватися відповідних лексичних та граматичних структур [2, с. 175].

Розглядаючи основні аспекти перекладу стилістичних явищ у міжнародній документації, можна, узагальнюючи всі точки зору вчених-перекладознавців, стверджувати, що майже всі синтаксичні виразні засоби та стилістичні прийоми – повтор, перерахування, вставні речення, а також паралелізм відповідно – зберігаються у процесі перекладу документів масштабного значення. Авжеж при цьому можливі й звісно у деяких випадках просто неминучі певні перекладацькі перетворення. Головне те, що ці мовні явища зберігаються у тексті перекладу, оскільки саме вони утворюють специфічну стилістичну оболонку міжнародної документації, виділяють їх з-поміж документів іншого роду, а також забезпечують збереження головних стильових ознак – офіційності, логічності, точності, стереотипності тощо.

Загалом виразні засоби та стилістичні прийоми не є характерними явищами для мови ділової дипломатії, що пояснюється насамперед високим ступенем її стереотипності, логічності, офіційності, точності тощо. Для мови міжнародних документів серед виразних засобів синтаксису найбільш характерні повтор, перерахування та вставні речення, а серед стилістичних прийомів цього ж рівня – паралелізм і анафора. То ж, абсолютно зрозуміло, що ми не можемо не звернути увагу на їх переклад. Адже якщо знехтувати стиль вихідного тексту й не передати при перекладі стилістичні засоби оригіналу, необхідного рівня еквівалентності не буде досягнуто. Відповідно такий переклад ніколи не стане автентичним, тобто таким, що має однакову юридичну силу з оригіналом. Загальновідомо, що згідно міжнародному праву, текст договору може бути створений та прийнятий на одній мові, але його автентичність встановлена на двох і більше мовах.

У ході дослідження встановлено, що майже всі вищезгадані синтаксичні виразні засоби та стилістичні прийоми зберігаються у процесі перекладу ділової документації. Саме вони підкреслюють їх специфічні стильові особливості, привертають увагу читача чи слухача до найголовнішої інформації, наголошують на обов’язковості виконання усіх приписів, що містяться в них.

Так, відзначимо, що такий синтаксичний виразний засіб як повтор завжди зберігається у перекладі міжнародних документів. Наприклад у тексті «Convention on the Rights of the Child» словосполучення *«States Parties shall»*, яке зустрічається майже на кожній сторінці друкованого тексту зберігається при перекладі з аналогічною частотою вживання – *«Держави-учасниці забезпечують»*. Повторення саме цього елемента характерне й для більшості інших досліджуваних документів, що дає нам право назвати його універсальним явищем для створення високого ступеня офіційності та урочистості здебільшого у преамбулах конвенцій і декларацій. У документі «Convention on the Rights of Persons with Disabilities» слово «*persons with disabilities»* повторюється аж 167 разів на 37 друкованих аркушах. У перекладі маємо збереження виразного засобу: *«особи з інвалідністю»*. Також тут простежується граматична трансформація заміни числа з множини «*disabilities»* на однину *«інвалідність».*

Те ж саме явище збереження елементів у процесі перекладу спостерігається і у випадку ланцюгів перерахування. У мові перекладу також наявні ланцюги перерахування, у багатьох випадках з паралельними синтаксичними конструкціями, що створює значний логічно-експресивний ефект. Так, наприклад «International Covenant on Civil and Political Rights», стаття 8:

«1. No one shall be held in… . *2. No one shall be held in ... »* [10, p.16].	*«1.Нікого не можуть держати в….* *2. Нікого не можуть держати в... »* [11, c.18].

Іншим цікавим прикладом паралельних граматичних конструкцій є паралельні інфінітивні конструкції, які водночас виступають також елементами ланцюгу перерахування. Стаття 40 підпункт b «Convention on the Rights of the Child»:

(b) Every child alleged as or accused of having infringed the penal law has at least the following guarantees:	*b) кожна дитина, яка, як вважається, порушила кримінальне законодавство чи звинувачується в його порушенні, мала принаймні такі гарантії:*
(i) To be presumed innocent until proven guilty according to law;	*i) презумпцію невинності, поки її вина не буде доведена згідно із законом;*
(ii) To be informed promptly and directly of the charges against him or her, and, if appropriate, through his or her parents or legal guardians, and to have legal or other appropriate assistance in the preparation and presentation of his or her defence;	*ii) негайне і безпосереднє інформування її про звинувачення проти неї, а у випадку необхідності, через її батьків чи законних опікунів, та одержання правової й іншої необхідної допомоги при підготовці та здійсненні свого захисту;*
(iii) To have the matter determined without delay by a competent, independent and impartial authority or judicial body in a fair hearing according to law, in the presence of legal or the appropriate assistance and, unless it is considered not to be in the best interest of the child, in particular, taking into account his or her age or situation, his or her parents or legal guardians;	*iii) невідкладне прийняття рішення з розглядуваного питання компетентним, незалежним і безстороннім органом чи судовим органом у ході справедливого слухання згідно із законом у присутності адвоката чи іншої відповідної особи і, якщо це не вважається таким, що суперечить найкращим інтересам дитини, зокрема, з урахуванням її віку чи становища її батьків або законних опікунів;*
(iv) Not to be compelled to give testimony or to confess guilt; to examine or have examined adverse witnesses and to obtain the participation and examination of witnesses on his or her behalf under conditions of equality;	*iv) свобода від примусу щодо надання свідчень чи визнання вини; вивчення показань свідків звинувачення або самостійно, або за допомогою інших осіб та забезпечення рівноправної участі свідків захисту та вивчення їх свідчень;*

(v) If considered to have infringed the penal law, to have this decision and any measures imposed in consequence the rereviewed by a higher competent, independent and impartial authority or judicial body according to law;	*v) якщо вважається, що дитина порушила кримінальне законодавство, повторний розгляд вищим компетентним, незалежним і безстороннім органом чи судовим органом згідно із законом відповідного рішення та будь-яких вжитих у цьому зв'язку заходів;*
(vi) To have the free assistance of an interpreter if the child cannot understand or speak the language used;	*vi) безплатна допомога перекладача, якщо дитина не розуміє використовуваної мови чи не розмовляє нею;*
(vii) To have his or her privacy fully respected at all stages of the proceeding [4, p.34].	*vii) повна повага її особистого життя на всіх стадіях розгляду [5, с.205].*

Тут ми бачимо 7 елементів у ланцюзі, які виконують однакову синтаксичну функцію. В пунктах № i, ii, iv відбувається лексичний повтор інфінітивної конструкції «to be», а в пунктах № iii, v, vi, vii - конструкції «to have». Також зауважимо, що в усіх пунктах в перекладі замість інфінітивних конструкції вжито іменники, тобто відбулася номіналізація. При цьому в обох мовах зберігається паралельність конструкцій, для збереження ефекту залежності всіх висловлювань без винятку від головного.

Цікавим з точки зору перекладацького аналізу виявився той факт, що всі конструкції зникають у мові перекладу. Але з нашої точки зору такий прийом є цілком виправданим у цьому випадку, перш за все з тієї причини, що така структура речення є більш типовою для української мови, то ж виглядає й звучить гармонійно по відношенню до всього тексту. Але в деяких випадках паралельні конструкції можуть бути збережені при перекладі. То ж, видається доцільним, щоб кожний переклад міжнародного документу перед його офіціалізацією піддавався ретельній експертизі за участю правників і лінгвістів для запобігання можливих помилок. Бо вилучення хибних офіційних текстів і заміна їх відкоректованими не лише підриває довіру до інститутів права, а й вимагає додаткових витрат.

Що ж до видів речень, то у мові перекладу, так само як і у мові оригіналу зберігається тенденція до використання більшою мірою складнопідрядних речень, а не складносурядних. Взагалі, у ході дослідження було простежено, що однією з ознак офіційно-ділового синтаксису обох мов, що розглядаються, є надзвичайна величина, громіздкість речень. Особливо це стосується документів дипломатичного підстилю, зокрема таких досліджуваних нами документів, як дипломатичні конвенції, декларації, а також меморандуми. Проте тут зауважимо, що така тенденція стилю не ускладнює розуміння тексту завдяки логічній підпорядкованості міркувань, уточнення основної думки підрядними реченнями. Сам факт підрядності свідчить про взаємозв’язок і зв'язок між явищами, потребу ж деталізувати обставини вимагає використання не простих, а саме розгорнутих складних синтаксичних будов. Наприклад:

«1.3 метою врегулювання будь-якої непередбачуваної діяльності, яка може статися у результаті подій, які призвели до укладення Угоди і повинні бути виконані в рамках мандата Місії на території України, Королівство Нідерланди пропонує продовжити Угоду додатково на один рік, таким чином, щоб Угода залишалася чинною до 1 серпня 2017 року»[6, с.14].	*«1. In order to accommodate any unforeseen activity that may still occur as a result of the events that led to the Agreement and that may have to be executed within the frame work of the mandate of the mission on the territory of Ukraine, the Kingdom of the Netherlands propose sth at the Agreement be extended fo ran additional period of one year, so that the Agreement will remain in force until August 1, 2017»* [7, p. 14].

Порядок взаємного розміщення головних та підрядних речень підпорядкований логічній взаємозалежності різних умов і фактів.

У межах складного синтаксису ділової документації як англійською, так і українською мовами, спостерігається певна вибірковість конструкцій, зокрема більша частота складнопідрядних, повторюваність підрядних з'ясувальних, означальних, конструкцій мети та умови. Інші різновиди складного речення менш поширені. Вибірковістю та уніфікацією саме таких складних речень, як і простих, офіційно-діловий стиль перегукується з науковим різновидом літературного мовлення. Місце підрядного речення у даних складних структурах залежить від акцентування уваги на аргументуванні мети, умов, причин, наслідків тощо. Так, наприклад:

«2. Якщо вищезазначене є прийнятним для України, Королівство Нідерланди пропонує, щоб ця нота разом з підтверджуючою нотою у відповідь України становили Угоду (у формі обміну нотами) між Королівством Нідерланди і Україною про продовження до 1 серпня 2017 року строку дії Угоди між Королівством Нідерланди та Україною про Міжнародну місію захисту розслідування від 28 липня 2014 року, яка набере чинності з дати отримання останнього письмового повідомлення про виконання Сторонами внутрішньодержавних процедур, необхідних для набрання чинності цією Угодою» [6, с. 8].	*«2. If the foregoing is acceptable to Ukraine, the Kingdom of the Netherlands proposes that this note, together with the affirmative note in reply from Ukraine, shall constitute an Agreement (in the form of exchange of notes) between the Kingdom of the Netherlands and Ukraine on the extension until August 1, 2017 of the Agreement between the Kingdom of the Netherlands and Ukraine on the International Mission for Protection of Investigation of July 28, 2014, which shall enter into force on the date of receipt of the last written notification concerning the completion by the Parties of their internal procedures required for this Agreement to enter into force* [7, p. 8].

Таким чином, зважаючи на теоретичні засади перекладу текстів офіційно-ділового стилю, на відміну від досить поширеного «лінійного» принципу перекладу, головним принципом перекладу документів є рівнева обробка дій перекладача, що зумовлюється зокрема мовними особливостями текстів офіційно-ділового стилю, а також структурою перекладацької діяльності та її творчо-професійною природою.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Ярова - кандидат педагогічних наук, доцент кафедри перекладу, прикладної та загальної лінгвістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: контрастивна лексикологія, контрастивна стилістика, лінгвокультурологія.

УДК 81’25:821.161.2

УВАГА ДО СУМІЖНОСТІ СТИЛІСТИЧНИХ ПРИЙОМІВ ПІД ЧАС РОБОТИ З ХУДОЖНЬОГО ПЕРЕКЛАДУ (НА ПРИКЛАДІ ВЗАЄМОДІЇ ПРИЙОМУ ПОРІВНЯННЯ З ІНШИМИ СТИЛІСТИЧНИМИ ЯВИЩАМИ)

Олена ЯСИНЕЦЬКА (Бахмут, Україна)

У статті відображено взаємодію порівнянь із такими стилістичними явищами, як: звуконаслідування, гіпербола, мейозис, літота, алюзія, іронія, евфемізація, синекдоха, метафора, оксюморон, антитеза, антонімія, повтор, паралелізм, градація, фольклоризація, а також теперішній історичний час. У проаналізованому перекладі додаються метонімія, антономазія, синонімія, інверсія, хіазма та морфологічна транспозиція щодо вживання іменників у формі однини замість множини у функції узагальнення. Простежено умотивованість застосованих перекладацьких трансформацій, які відтворюють, нейтралізують або видозмінюють специфіку авторського стилю в іншомовному тексті.

***Ключові слова**: логічне порівняння, образне порівняння, переклад, стилістичний прийом, трансформація.*

В статье отражено взаимодействие сравнений с такими стилистическими явлениями, как: звукоподражание, гипербола, мейозис, литота, аллюзия, ирония, эвфемизация, синекдоха, метафора, оксюморон, антитеза, антонимия, повтор, параллелизм, градация, фольклоризации, а также настоящее историческое время. В проанализированном переводе добавляются метонимия, антономазия, синонимия, инверсия, хиазма и морфологическая транспозиция в употреблении существительных в форме единственного числа вместо множественного в функции обобщения. Определена мотивированность применённых переводческих трансформаций, которые воспроизводят, нейтрализуют или модифицируют специфику авторского стиля в иноязычном тексте.

***Ключевые слова**: логическое сравнение, образное сравнение, перевод, стилистический приём, трансформация.*

The article reflects an interaction of comparisons and similes with such stylistic phenomena as: onomatopoeia, hyperbole, meiosis, litotes, allusion, irony, euphemization, synecdoche, metaphor, oxymoron, antithesis, antonymy, repetition, parallelism, gradation, folklorization, and the historical present tense. The translation under analysis also involves metonymy, antonomasia, synonymy, inversion, chiasmus, and the morphological transposition in using the singular number of nouns instead of the plural in the generic function. The analysis discloses the reasons and consequences of translational transformations that convey, level off, or modify the author's style.

***Keywords**: comparison, simile, stylistic device, translation, transformation.*

Художній переклад як навчальна дисципліна у вищому навчальному закладі передбачає зіставний аналіз текстів оригіналу й перекладу як основу для розвитку умінь та удосконалення навичок студентів з перекладу зі збереженням авторського задуму, настанови художнього твору, образності тексту, з коректним відтворенням соціокультурної ситуації, з врахуванням лінгвокультурологічних і лінгвостилістичних аспектів.

Первинною формою мовного вираження образу є порівняння – лінгвостилістичний прийом, який виражається у тому, що об’єкт уваги зіставляється з іншим принаймні за однією спільною для них ознакою, і це спонукає сприймати об’єкт уваги через призму різнопланових характеристик і ототожнень. При перекладі образних порівнянь важливо дотримуватися принципів «психологічної, семантичної та функціональної відповідності, оскільки кожен компонент порівняння актуалізує якусь певну грань художнього образу і в цілому є матеріалізованим репрезентантом цілісної світоглядно-естетичної системи автора» [3, с. 236-237].

Сучасні українські дослідження стилістичного прийому порівняння виявляють його структурно-семантичні особливості (О. Ю. Грипас, М. С. Заоборна, Ю. А. Маковецька-Гудзь, Л. В. Прокопчук, С. М. Рошко, Н. П. Шаповалова та ін.), концептуальні та функціонально-стилістичні аспекти (О. Р. Бурдейна, А. П. Романченко, С. В. Цюра, Н. В. Ярова та ін.), фразеологічну усталеність (Л. В. Гайдученко, О. П. Левченко, К. І. Мізін, А. М. Найда, О. В. Шкуран та ін.). Порівняння позиціонується як важлива складова індивідуальних авторських стилів (О. П. Барменкова, Л. В. Голоюх, І. Л. Демчик, О. І. Марчук, Л. І. М’яснянкіна, О. В. Яблонська та ін.) та об’єкт компаративних і перекладознавчих розвідок (А. Г. Гусєва, М. П. Лук’янченко, О. М. Калустова, О. О. Молчко, І. І. Судук, С. В. Талько, С. В. Цюра, П. М. Ярощак та ін.), предмет яких зазвичай складають як структурно-семантичні, так і функціональні особливості компаративних зворотів.

Однак порівняння переважно лише «відноситься дослідниками до перехідної стилістичної фігури, що має ознаки метафори, фразеологізму, зіставлення тощо» [1, с. 112]. Якщо ж ідеться про те, що для адекватної передачі змісту оригіналу в перекладі важливо приділяти увагу не лише функціям стилістичних прийомів, але і формам їх вираження, то проблема полягає у тому, що аналіз порівнянь зазвичай стосується ознак лише цього компаративно-контрастивного прийому, без уваги до наявності у його основі інших стилістичних явищ, які сприяють увиразненню й індивідуалізації авторського стилю. Для вирішення цієї проблеми, матеріалом дослідження було обрано автобіографічну кіноповість «Зачарована Десна», в якій автор Олександр Довженко наголошує: «Все жило в моїх очах подвійним життям. Все кликало на порівняння, все було до чогось подібне, давно десь бачене, уявлене й пережите» [2, с. 24]. Коли наративно-поетологічні й аксіологічно-образні особливості творів Олександра Довженка знайшли своє висвітлення у працях багатьох дослідників (Ю. Я. Барабаш, І. К. Білодід, М. М. Власов, М. М. Гирич, Л. Ф. Дорошина, Н. І. Іванова, О. С. Кирилюк, Ю. Ф. Кочерган, С. Т. Мащенко, Н. О. Медвідь, С. О. Пензова, О. Є. Поляруш, Г. І. Табакова та ін.), то численні порівняння в цьому творі, особливо у плані перекладознавчих розвідок, залишаються недослідженими. Така обставина суперечить важливості порівнянь у ідіостилі автора, контрастує з великою увагою до компаративних структур у сучасних мовознавчих та літературознавчих дослідженнях, нівелює міжмовні розбіжності та применшує важливість відповідних перекладацьких рішень.

Метою статті є проаналізувати відтворення стилістичних явищ в основі порівнянь кіноповісті в англомовному перекладі А.М. Біленка. Об’єкт дослідження становить взаємодія порівняння з іншими стилістичними тропами та прийомами. Предмет – характерні стилістичні відмінності між оригіналом та перекладом у застосуванні прийому порівняння. Наукова новизна полягає у розробці методики перекладознавчого аналізу на основі систематизації стилістичних явищ у взаємодії з компаративними структурами. Такий підхід спрямований виявити функціонально-стилістичні умови й наслідки застосування перекладацьких трансформацій, певною мірою незалежних від типових лексико-граматичних відмінностей між мовами оригіналу й перекладу.

У статті під стилістичним явищем розуміємо стилістичний засіб, прийом, троп. Стилістичний прийом є способом поєднання засобів (слів, словосполучень, морфем, словоформ) для вираження тропа, який у свою чергу є стилістично родовою фігурою вираження образності та/або увиразнення подібних, суміжних, однотипних, різнорідних чи навіть несумісних ознак. Різноплановість смислотворчих відношень в основних механізмах прийому порівняння – зіставлення й протиставлення – спонукає дослідити взаємодію цього тропа з іншими стилістичними явищами з метою уточнити способи увиразнення й аргументації авторського світобачення та лінгвостилістичну специфіку перекладацьких рішень.

Так, переклад *...він аж синів увесь від кашлю і ревів, **як вовк чи лев*** [2, с. 9]. – *...he coughed himself blue and roared **like a lion*** [4, с. 4] ніби суперечить свідомій паралелізації (і можливій алегоризації) в кіноповісті двох видів хижаків – автохтонних вовків, які вже «перевелись», та екзотичних левів, одного з яких було вбито на Десні після його втечі з клітки мандрівного звіринця. Однак, напевно, саме комбінаторно-смислова специфіка звуконаслідувального дієслова *ревіти* спонукала перекладача вилучити компонент порівняння *вовк*: традиційно лев реве, а вовк виє. В іншому випадку звуконаслідування – *Кашель **клекотів** у нього в грудях, **як лава у вулкані**, довго і грізно* [2, с. 9] – перекладач застосовує перестановку компонентів, які позначають спосіб дії, ближче до дієслова, щоб умотивувати вибір звуконаслідувального відповідника: *The cough in his chest **gurgled long and ominously like lava in a volcano*** [4, с. 4].

Унаочнення та уподібнення в образних порівняннях часто відбуваються у взаємодії з механізмами перебільшення або применшення ознак, які увиразнюються. Відповідними тропами є гіпербола та мейозис, наприклад: – *А комарів було! ...Дихати нічим, повірите, та здорові, **як ведмеді*** [2, с. 44]. – *“And what swarms of mosquitoes there were! ...You simply* *couldn't breathe, they were big* ***as bears"*** [4, с. 26] та *Вовки перевелись, і* ***навіть саме слово «вовк» вважалось вже наче дідовою лайкою****: «га, вовк би тебе з'їв»* [2, с. 50]. – *Wolves had become extinct by then, and* ***the word itself was for us no more than part of Grandpa's cussing*** *like: "Oh, may the wolf gobble you up!"* [4, с. 29]. В останньому прикладі простежується і різновид мейозису – літота, яка полягає в запереченні нехарактерної ознаки, з максимальним її применшенням і заміщенням, як і в наступному випадку: –*...****Не старець****, чорт його бери,* ***а наче дуб, розбитий громом*** [2, с. 32]. – *"...****He's not a beggar****, damn him,* ***more like an oak tree struck by a thunderbolt***" [4, с. 17]. Стосовно літоти така конкретизація уможливлюється шляхом антонімічного перекладу: *Він здавався мені величезним паном,* ***не меншим од справника чи судді*** [2, с. 59]. – *...he seemed at least* ***as important as the police, superintendent or the judge*** [4, с. 35]. Додавання компонентів (*for us no more than*, *more*, *as important as* тощо) у перекладі конкретизує напрямок і мету акцентування ознак – применшення, перебільшення, зрівнювання.

Відмінності в перекладі універсальних (не етноспецифічних) алюзій можуть видатися дещо парадоксальними. Однак перший із наступних прикладів доречно відтворює лінгвокультурологічні розбіжності (змій → дракон): *...притискав до стерні,* ***мов Георгій Побідоносець змія*** [2, с. 43]. – *...pinning him to the stubble* ***like St. George the dragon*** [4, с. 26]. Водночас варто зауважити недоречність калькування еліптичної структури *Георгій Побідоносець змія → St. George the dragon*, оскільки переклад сприймається як Святий Георгій на прізвисько Дракон (якщо не дракон на ім'я Святий Георгій, на кшталт Sebastian the crab, Mrs. Potts the teapot тощо). Наступний приклад підкреслює суміжність фігур порівняння й метафори та довершує образ: почувався → був Васко да Гамою; тобто замість механізму зіставлення застосовується механізм ототожнення, що перетворює алюзію на антономазію: *Він* ***почував себе*** *спасителем потопаючих,* ***героєм-мореплавателем, Васко да Гамою*** [2, с. 34]. – *He* ***was*** *a savior from the flood,* ***a hero-seafarer, a Vasco da Gama*** [4, с. 19].

Іронізування в кіноповісті зазвичай поєднується з унаочненням і уподібненням. Певним чином нівелюючи емоційні відмінності в тональності тексту, перекладач схильний вилучати або нейтрально перефразовувати іронічні компоненти: *Борода в нього була, як і в нашого діда, зовсім уже сива, тільки посередині, там, де був рот,* ***неначе ткнуло щось рудим квачем*** [2, с. 20]. – *His beard, just like Grandpa's, was all white except for* ***a daub of red*** *around the mouth* [4, с. 10]; *...було ще намальовано щось* ***на зразок виставки чи прейскуранта кар за гріхи*** [2, с. 14]. – *...there was something* ***like a pictorial register or list of punishments for the sins*** *that had been committed* [4, с. 7].

Образний паралелізм поєднує порівняння з метафорою: *Вони* [*прокльони*] ***лились*** *з її вуст* ***невпинним потоком, як вірші з натхненного поета****, з найменшого приводу* [2, с. 12]. – *On the least pretext the curses* ***would flow from her mouth in an unending stream like verse from a poet inspired*** [4, с. 6]. Досить цікавим є рішення перекладача застосувати інверсію (змінити порядок слів) у словосполученні *poet inspired*, що надало прикінцевій фразі – якраз порівнянню *like verse from a poet inspired* – влучної ритмомелодійності.

Однак зміна порядку слів може навпаки завадити влучності перекладу, що й спостерігаємо у прикладі *Вони справді виспівали всі свої пісні за маленький свій вік,* ***ніби віщуючи коротку свою мить*** [2, с. 25]. – *Indeed, they had filled their early years with songs,* ***probably guessing they had not much time*** [4, с. 13–14]. Порядок слів *...виспівали... маленький свій вік, ...віщуючи... коротку свою мить* виявляє символічний паралелізм: *співати – віщувати* (життя – смерть). Переклад цього речення поступається оригіналу у виборі як структури, так і її наповнення (*...had filled... with songs, ...guessing... time*). Загалом варто зауважити, що стилістичними характеристиками порівняння в цьому прикладі є евфемізація смерті за допомогою антонімії та синекдохи: позначення цілого відбувається найменуванням частини – життя коротка мить.

Контрастивність у взаємодії з порівнянням проявляється також в оксюмороні й антитезі. Перший троп ґрунтується на поєднанні семантично несумісних, протилежних ознак (наприклад: дід, зовсім як маленький): *...він аж синів увесь від кашлю..., закарлючуючи* *догори ноги,* ***зовсім як маленький*** [2, с. 9]. – *...he coughed himself blue..., kicking his feet in the air* ***just like a small baby*** [4, с. 4]. Переклад конкретизує підґрунтю несумісності: літній чоловік як мала дитина (малий за віком). У свою чергу антитеза поєднує в собі антонімію та паралелізм, часто з використанням повтору для увиразнення паралелізму: *...****не злякає*** *мене страшний божий суд,* ***якщо вже не злякав людський*** [2, с. 25]. – *...the Last Judgement of God will not scare me,* ***because now even the judgement of man no longer has this power*** [4, с. 13]. Перекладач конкретизує детермінантну семантику причини (*якщо* → *because*) та застосовує модуляцію, яка є метонімічно суміжною до оригіналу й по-своєму виражає літоту (*не злякав* → *no longer has this power*). Однак переклад вже не містить повтору, який є значною мірою характерним для оригіналу.

Загалом А. Біленко зберігає лексичний повтор в контексті порівнянь вибірково. В перекладі спостерігаються три варіанти відтворення трьох типових для оригіналу видів повтору – простого, анафори й епіфори: 1) уникнення: –*...Щоб ти* ***зів'яв*** *був, невігласе,* ***як ота морковочка зів'яла*** *від твоїх каторжних рук!* [2, с. 12]. – *"...May you* ***wilt****, you brat,* ***like those carrots*** *which your filthy hands tore out!"* [4, с. 5]; 2) зміна порядку слів: ***Кров лилася*** *з них* ***казанами****. ...****кров****, кажу ж бо,* ***лилася*** *з них відрами,* ***казанами*** [2, с. 43]. – *In my mind's eye I could see the* ***blood flowing*** *in* ***streams****... as I said,* ***rivers*** *of* ***blood*** *would* ***flow*** [4, с. 25]; 3) збереження: *Спочатку я просто жахався цієї картини, а потім поволі* ***звик, як солдат на війні звикає до грому гармат*** [2, с. 14]. – *At first I simply shuddered at the very sight of this picture, but eventually I* ***got used to it like a soldier in battle gets used to the thunder of guns*** [4, с. 7].

Ще одним стилістичним прийомом, в якому проявляється схильність О. Довженка до порівнянь, є градація: *Він не* ***ловив*** *линів у озерах ні волоком, ні топчійкою, а якось* ***неначе брав їх з води прямо руками, як китайський фокусник. Вони ніби самі пливли до його рук*** [2, с. 9]. – *He* ***fished*** *in the lake without a dragnet or a trammel net. He* ***scooped them right out of the water with his bare hands like a Chinese magician****.* ***It was as though they swam right into his fingers*** [4, с. 4]. У зазначеному перекладі стиль А. Біленка спостерігається у рішенні вилучити надлишкове порівняння, конкретизувати спосіб дії (***неначе*** *брав* → *scooped*) та надати синонімічну заміну (пор.: *...руками... рук* → *...hands... fingers*).

Помітним стилістичним явищем, яке також проявляється у взаємодії з прийомом порівняння, є в кіноповісті прийом фольклоризації. Так, етнізація в основі досліджуваних порівнянь стосується словосполучень *стоїш* ***як укопаний*** [2, с. 8], *слухав* ***як заворожений*** [2, с. 13], *знала* ***як облупленого*** [2, с. 48], *шепочу,* ***як зачарований*** [2, с. 50]. Перекладач застосовує лексико-семантичну заміну (*standing there* ***like a brick wall*** [4, с. 4], *knew* ***the ins and outs*** *of...* [4, с. 28]) та вилучає порівняння (*listened* ***spellbound*** [4, с. 6], *whispered* ***spellbound*** [4, с. 30]), керуючись ступенем етноспецифічної ідіоматичності та наявністю усталених відповідників. Ідеться також про контекстуалізування міфологічного образу домовика: *...її став часто по ночах душити* ***домовик****. ...кажуть, ...****схожий був на вивернутий чорним хутром угору кожух*** [2, с. 17]. – *...at nights the* ***hobgoblin*** *choked her more frequently. ...They said that he...* ***looked like a black sheepskin coat turned inside out*** [4, с. 9]. І понад усе, численні прокльони прабабусі по відношенню до малого Сашка й усіх навколо виглядали б парадоксально, якби не їх умотивованість пристрасною схильністю до поетичної народної творчості. Звідси й порівняння *Вони* [*прокльони*] *лились з її вуст невпинним потоком,* ***як вірші з натхненного поета****, з найменшого приводу* [2, с. 12] та *...баба почала творити про мене пісню* [*прокльони*]*, виспівуючи її,* ***як колядку*** [2, с. 18], а також численні випадки використання зменшено-пестливих суфіксів, які в перекладі до певної міри компенсуються прикметником *little*: –*...****Як повисмикував він з сирої землі оту морковочку****, повисмикуй йому, царице милосердна, і повикручуй йому* ***ручечки й ніжечки****, поламай йому, свята владичице,* ***пальчики й суставчики****...* [2, с. 13]. – *"...Our merciful Lady, twist and pluck out his* ***little hands and feet just like he plucked those carrots out of the damp ground****, and break his* ***little fingers and joints****..."* [4, с. 6]. Паралелізм, повтор і градація в зазначеному порівнянні також є типовими стилістичними елементами фольклорного тексту.

Двома очевидними стилістичними уподобаннями перекладача на граматичному рівні є: 1) вживання морфологічної форми однини замість множини у функції узагальнення: *І все життя їх було скорботним,* ***як життя древніх*** [2, с. 61]. – *Their whole life was sorrowful* ***like that of primitive man*** [4, с. 36]; *...****не злякає*** *мене страшний божий суд,* ***якщо вже не злякав людський*** [2, с. 25]. – *...the Last Judgement of God will not scare me,* ***because now even the judgement of man no longer has this power*** [4, с. 13] та 2) невикористання форм так званого теперішнього історичного часу: *...****чую*** *– щось твориться у хаті незвичайне,* ***мов у казці*** [2, с. 29]. – *I* ***heard*** *strange things happening in the house,* ***as if I were in a fairy tale*** [4, с. 15]; – *Тату, гляньте – лев, –* ***шепочу*** *я батькові,* ***як зачарований*** [2, с. 50]. – *"Pa, look, a lion," I* ***whispered*** *to Father,* ***spellbound*** [4, с. 30].

Проведений аналіз зумовлює відповідні висновки. Увага до взаємодії порівняння з іншими стилістичними прийомами виявила в матеріалі дослідження такі стилістичні явища, як: звуконаслідування, гіпербола, мейозис, літота, алюзія, іронія, евфемізація, синекдоха, метафора, оксюморон, антитеза, антонімія, повтор (простий, анафора, епіфора), паралелізм, градація, фольклоризація (зокрема використання стійких порівнянь, міфообразу, зменшено-пестливих суфіксів), а також теперішній історичний час.

У перекладі додаються метонімія, антономазія, синонімія, інверсія (для ритмомелодійності), хіазма (перехресний повтор) та морфологічна транспозиція у вживанні морфологічної форми однини замість множини у функції узагальнення. Перекладач уникає надмірних повторів та форм теперішнього історичного часу, а також схильний застосовувати додавання компонентів, антонімічний переклад та лексико-семантичні заміни з метою конкретизувати смисл порівняння.

Проведений аналіз виявив умотивованість основних трансформацій у перекладі порівнянь. Вилучення авторських нюансів у зазначенні образів та нейтралізація емоційно-експресивних компонентів оповіді нівелюють специфічні ознаки авторського стилю в іншомовному тексті. Проте осмислені лексико-граматичні та стилістичні компенсації засвідчують лінгвостилістичну якість перекладу.

Зіставний аналіз різних перекладів одного художнього твору з метою виявити особливості перекладацьких рішень щодо окремих лінгвостилістичних аспектів залишається актуальною перспективою перекладознавчих досліджень.

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ВІДОМОСТІ ПРО АВТОРА

Олена Ясинецька – кандидат філологічних наук, доцент кафедри англійської філології та перекладу Горлівського інституту іноземних мов Державного вищого навчального закладу «Донбаський державний педагогічний університет».

Наукові інтереси: проблеми перекладу, семантики, стилістики.

УДК 81'373

ОСОБЛИВОСТІ ПЕРЕДАЧІ УКРАЇНСЬКИХ РЕАЛІЙ У НІМЕЦЬКОМОВНОМУ НАУКОВОМУ ТЕКСТІ (НА МАТЕРІАЛІ МОНОГРАФІЇ А. ЄНЗЕНА «EIN UKRAINISCHES DICHTERLEBEN»

Юлія ТКАЧЕНКО (Київ, Україна)

У статті розглядаються особливості функціонування та відтворення українських мовних реалій у німецькомовному науковому тексті. З'ясовуються підходи до класифікації реалій з орієнтацією на вибір адекватної тактики їх передачі у перекладі. Пропонується аналіз реалій, виявлених у літературознавчій праці А. Єнзена, та способів їх передачі німецькою мовою.

***Ключові слова**: мовні реалії, оніми, способи перекладу, науковий стиль, семантико-тематична класифікація.*

В статье рассматриваются особенности функционирования и воспроизведения украинских языковых реалий в немецкоязычном научном тексте. Выясняются подходы к классификации реалий с ориентацией на выбор адекватной тактики их передачи в переводе. Предлагается анализ реалий, выявленных в литературоведческой работе А. Енсена, и способов их передачи на немецком языке.

***Ключевые слова**: языковые реалии, онимы, способы перевода, научный стиль, семантико-тематическая классификация.*

The article deals with the peculiarities of Ukrainian linguistic realia and their rendering in the German scientific text. It investigates the approaches to the classification of the realia with a focus on the choice of an appropriate tactics of their rendering in a foreign language. The article brings forward the analysis of the realia as identified in the literary work of A. Jensen, and ways to render them into German.

***Keywords**: linguistic realia, translation methods, scientific style, semantic and thematic classification.*

Постановка проблеми. Мовна реалія як представник безеквівалентної лексики виступає об'єктом чисельних наукових розвідок, присвячених мовознавству, лінгвокультурології, перекладознавству тощо. Проте найчастіше реалії досліджуються на предмет їх функціонування та відтворення у художніх творах, тексти ж наукової літератури досі не привертали достатньої уваги дослідників. Тому **темою** даної статті ми обрали україномовні реалії на **матеріалі** німецькомовної праці шведського літературознавця Альфреда Єнзена «TarasSchewtschenko. EinUkrainischesDichterleben», виданої у Відні у 1916 році. **Мета** статті полягає ваналізі типів та функцій реалій у науковому тексті, а також підходів до їх передачі німецькою мовою. Досягнення цієї мети передбачає розв'язання таких**завдань**: виявити українські реалії у праці А. Єнзена; прокласифікувати їх відповідно до наявних типологій; охарактеризувати способи їх відтворення в німецькій мові; визначити, як впливає спосіб відтворення реалій на репрезентацію загального образу України та її культури у цій німецькомовної праці.

Дослідженню реалій, а також особливостей їх відтворення, присвячують свої праці чисельні вітчизняні та зарубіжні науковці: Р. Зорівчак, В. Коптілов, Н. Любчук, О. Чередниченко, С. Влахов і С. Флорин, А. Супрун та інші. Проте їхні розвідки репрезентують або широке теоретичнеохоплення проблеми, або базуються на матеріалі художніх творів.

На нашу думку, частотне вживання реалій можна вважатихарактерною ознакою також і наукових текстів, присвячених цілій низці наукових, у першу чергу, гуманітарних дисциплін – історії, етнографії, культурології, літературознавству тощо. Цей факт робить питання адекватної передачі реалій у науковій літературі **актуальною** мовознавчою проблемою.

Специфікадосліджуваного матеріалу полягає в тому, що українські реалії широко використовуються А. Єнзеном у його оригінальному творі, однак автор, не будучи формально перекладачем, для німецького читача все ж таки виступає своєрідним «транслятором» – мови, українського національного колориту, української культури в цілому. Це стверджує і сам перекладач праці А. Єнзена українською мовою І. Мандюк, наводячи слова вченого-славіста д-ра В. Ягіча: «Дуже добре обізнаний з многими слов'янськими літературами шведський історик літератури [...] д-р Альфред Єнзен, [...], присвятив саме тепер прегарну розвідку українському поетові Тарасові Шевченкові. Він назвав свою студію «життя поета», але вона обіймає [...] не лише життя поета, але також історичне представлення головного предмету його поезій, України, і всесторонній аналіз його поетичних творів. Книжка написана незвичайно займаючо, повна ентузіазму і подиву для поета, якого автор як досвідчений знавець літератури не лише замкнув у своїм серці, але зумів також зробити його симпатичним для читача цієї студії» [5].

Представлення широкого контексту українського історичного та культурного життя часів Т. Шевченка вдалося автору не в останню чергу за рахунок активного використання реалій. Їх у тексті нараховується понад 400 одиниць. Роль, яку виконує реалія у науковому тексті, пояснюється самим визначенням функціонального стилю наукового мовлення:його основна функція – пізнавально-інформативна, доповнена функцією доказовості. Твір, написаний цим стилем, передає наукове повідомлення, доводячи його істинність, новизну, цінність. Змістом текстів наукового стилю слугують різні об'єкти і явища об'єктивної дійсності, які досліджуються і пізнаються вченими і фахівцями, а результати досліджень описуються і інтерпретуються вченими в наукових творах. «Передача отриманої інформації нерозривно пов'язана з установкою на таку якість мовлення, яка б дозволила адекватну передачу інформації з найменшими перешкодами, дала б одержувачу точну об'єктивну інформацію про пізнаний об'єкт і переконала б його в правильності інтерпретації» [*переклад – наш* 15, *с.* 42].

Реалія як носій специфічної інформації в науковому тексті виступає ефективним інструментом для реалізації основних його завдань – поінформувати, довести, переконати. Від того, як автор використовує даний інструмент, залежить, чи вдасться йому досягти комунікативної мети у спілкуванні з цільовою аудиторією. При орієнтації автора наукової праці на іншомовну аудиторію перед ним постає комплексна і складна для розв’язання проблема. Як зазначав Я. Рецкер, під час роботи з науковим текстом перекладач (а А. Єнзен виступав, як зазначалося вище, у певному сенсі перекладачем)повинен ураховувати мовленнєві звички носіїв мови перекладу, не порушуючи звичайного сприйняття документу чи тексту. Розбіжності лінгво-етнічного характеру між носіями іноземної мови та мови перекладу можуть мати як культурно-історичне підґрунтя, так і торкатися актуальних подій [11]. Крім того, труднощі знаходяться не лише у мовній площині, а й у площинівідмінності культур з їхніми світоглядними, соціальними та поведінковими особливостями. Тому при використані реалій треба мати на увазі, що те, що зрозуміло носієві вихідної мови, може викликати нерозуміння в реципієнта цільового тексту. Через розбіжності у світогляді, початкових знаннях, уявленнях і поведінкових нормах сприйняття аудиторією одного й того самого тексту може бути не однаковим.

Поняття реалії дослідники інтерпретують з різних позицій. В. Бєрков, наприклад, використовує поняття «національно-культурні реалії, зараховуючи до них безеквівалентну лексику, а саме« назви властивих тільки певним націям і народам предметів матеріальної культури, фактів історії, державних інститутів, імена національних і фольклорних героїв, міфологічних істот і т. п [1, с. 134]. С. Тер-Мінасова до національно-культурних реалій відносить лексику, що позначає предмети і явища, пов'язані з історією, культурою, економікою та побутом країни іншої мови, які відрізняються повністю або частково за своїм концептуальним змістом від рідної мови, також у свою чергу понятійно і культурно складної для іноземців [12, с. 76].

Л. Нелюбін, досліджуючи національно-культурні реалії, зазначає, що дані «понятійно безеквівалентні слова» за своєю формою нічим не відрізняються від звичайних слів, однак для двомовної людини, носія двох різних за своєю специфікою культур, вони зрозумілі, а для людини, що володіє тільки однією (своєю рідною) мовою, становлять нерозв'язну без звернення до спеціальних довідників і словників загадку [8, с. 97]. Дослідник вміщує у дефініцію поняття «реалія» чотири субкомпоненти: «Реалії – 1. Слова і словосполучення, що позначають предмети, поняття, ситуації, відсутні в практичному досвіді людей, які розмовляють іншою мовою; 2. Різноманітні фактори, які вивчають загальна лінгвістика і перекладознавство, такі, як державний устрій певної країни, історія і культура певного народу, мовні контакти носіїв певної мови і т. ін. з погляду їх відображення у відповідній мові; 3. Предмети матеріальної культури, що є основою номінативного значення слова. 4. Слова, що позначають національно-специфічні особливості життя і побуту» [9, с. 178]. О. Білецька, узагальнюючи перераховані вище визначення реалії, робить висновок про те, що під визначення реалії підпадають усі мовні одиниці однієї мови, що позначають її специфічні елементи й не мають еквівалентів у іншій мові[2].Для наших цілей доцільно об‘єднати перше і четверте значення дефініції Л. Нелюбіна, і саме в такому сенсі будемо розуміти реалії надалі.

З нашої точки зору, при виборі адекватних способів передачі реалій як у перекладі вихідного тексту, так і в науковій праці про іншу культуру варто виходити з приналежності реалій до того чи іншого класу. Дослідники різних епох пропонували велику кількість класифікацій реалій. Наприклад, Г. Томахін класифікує реалії за семантичною ознакою в межах групи денотативних реалій – лексичних одиниць, семантична структура яких повністю заповнена фоновою лексичною інформацією, і пропонує розмежовувати реалії побуту, мовленнєвого етикету та норми поведінки, географічні реалії, суспільно-політичні реалії, реалії системи освіти, релігії та культури [14]. З. Прошина, так само виходячи із семантичного поля реалій, виділяє лексеми, що позначають суспільні, військові, освітні явища;лексеми, що позначають традиції та звичаї; ергоніми та історичні лексеми, слова повсякденного вжитку, назви літературних творівта газет [10, с. 117–118].

Особливе питання виникає щодо включеності чи невключеностідо поняття реалій власних імен.Аналіз нашого практичного матеріалу доводить необхідність виділити окремий клас ономастичних реалій, слідом за деякими іншими вченими, які включають власні імена до змісту ідіокультуронімічної лексики [3; 10]. До класу ономастичних лінгвокультурних реалій належать антропоніми, топоніми, імена літературних героїв, назви компаній, музеїв, театрів, ресторанів, магазинів, пляжів, аеропортів [3], зооніми [10], назви творів літератури та мистецтва, історичні факти та події в житті країни, назви державних та суспільних установ [13].

Крім семантико-тематичних класифікацій реалій, існує також поділ за асоціативним принципом: реалії утворюють клас асоціативних [3, с. 37], або конотативних реалій [14]. За визначенням Г. Томахіна, конотативні реалії – це лексичні одиниці, які, позначаючи прості поняття, виражають разом із тим смислові та емоційні відтінки [14, с. 41–42]. До класу асоціативних / конотативних реалій належать лексичні одиниці, які позначають вегетативні символи, анімалістичні символи, символіку кольорів, фольклорні, історичні та літературно-книжні алюзії, які дають натяк на спосіб життя, поведінку, риси характеру, діяльності історичних, фольклорних та літературних героїв, на історичні події, на міфи, мовні алюзії, які зазвичай натякають на певний фразеологізм, прислів'я, приказку, крилатий вислів [3, с. 96–97]. С. Влахов та С. Флорін зауважують, що конотативні слова становлять окрему групу та можуть включати реалії, які тією чи іншою мірою є носіями конотативних значень, оскільки зміст поняття «конотація" включає в себе й певний колорит, що є базовим компонентом змісту будь-якої реалії [4, с. 38]. Під колоритом дослідники мають на увазі в тому числій часовий колорит. Як мовне явище, найбільш тісно пов’язане з певною культурою, ці лексичні одиниці швидко реагують на всі зміни в розвитку суспільства; серед них завжди можна виділити реалії-неологізми, історизми, архаїзми [7].

Враховуючи вище наведені класифікації реалій, вважаємо за доцільно прокласифікувати реалії у праці А. Єнзена за семантико-тематичним та денотативно-конотативним принципом, при цьому ми притримуємося думки, що саме останній принцип дозволить нам визначити адекватність способувідтворенні реалій в іншомовному тексті.

Найчисельнішими групами реалій у роботі Єнзена виступають:

1) ономастичні реалії (60% від усіх проаналізованих реалій). Серед них:

а) антропоніми (наприклад, *Skoworoda, Honta, Salisnjak, Hryhorij, Kateryna, Jakym Bojko, Jaroslawna*);

б) топоніми (*Kyryliwka, Moryntzi, Kopij, Buhorsky, SSubotiw, Chortytzja, Wolodymyr, Zhowtiwody, Welykyj Luh*);

в) гідроніми (*Tschertomlyk, Dunaj, Dnipro, Borysthenes, Wolga*);

г) бібліоніми (назви будь-яких письмових творів – «*TarasBuljba*», «*Goreotuma*», усі назви віршів Т. Шевченка тощо);

д) етноніми, а також екзоніми та етнофолізми (*Ljachen, Saporoger, katzap, Chochly*);

е) ергоніми, соціоніми (*Dekabristen, die St. Cyrill und Methodus Gesellshaft, Tschumaken, djak*).

Слід зазначити, що антропоніми, топоніми та гідроніми зустрічаються як у викладі біографії поета, так і в аналізі його поезії. В останньому випадку вони, як правило,згадуються у зв'язку із першоджерелом – тобто, творами самого Шевченка. На нашу думку, ці оніми, хоча і належать до різних тематичних класів, проте всі вони, безумовно, є конотативними, оскільки в праці Єнзена набувають вже характеру ремінісценцій та алюзій до творчості Шевченка.

2) історичні реалії (*Hetmanenland, Ruine, Ssitsch, Haydamakenzeit, Kolijiwschtschyna*);

3) військово-політичні реалії (в т.ч., титули і звання – *Ssotnyk, Osaul, isprawnik, Bojarin, Gossudar-Imperator,* «*die dritte Abteilung*»);

4) суспільні реалії (*Prikas Malyja Rossii, Narodnoje Tschtjenije, pokrytka*);

5) предмети культури і побуту (*kytajka, Krippenspiel (wertep), bandura, kobsa, bajdaky*). У цю групу ми також вважаємо за доцільне включити одиниці міри й грошові одиниці (*Werst, pjatak*).

Для передачі реалій А. Єнзен послуговується різними способами. Ономастичні реалії найчастіше передаються методом транскрипції, і це відповідає думці Р. Зорівчак про те, що «єдиний різновид реалій, який неминуче треба подавати в національній подобі, – це антропоніми та топоніми» [6, с. 98]. Однак автор, розуміючи, що така передача призведе до надмірного очуження тексту для іншомовного читача, постійно комбінує транскрипцію з іншими можливостями. Так, наприклад, він дає пояснення власних назв або у самому тексті, або у виносці. Наприклад: в тексті зустрічається антропонім *Dolgorukij*, а у виносці – *«Der Fürst Dimitrij D. Dolgorukij, Gendarmeriechefin Kiew zur selben Zeit»*; «*Pidkowa (Hufeisen, wegen seiner Stärkesobenannt) ware in aus Moldaugebürtiger Kosak*».

Тут доцільно згадати міркування С. Влахова та С. Флоріна, які пропонують підходити до перекладу онімів на основі семантики: «… розподіл власних назв слід вести в першу чергу по лінії їх семантики. Це дозволяє розглядати 1) імена-мітки, що не володіють власним змістом, а лише називають об'єкт, 2) імена-знаки, що володіють певним семантичним змістом, і 3) імена, які в залежності від контексту змінюють свою віднесеність до однієї з перших двох груп»[4, с. 210]. Якщо власна назва має виражену внутрішню форму, як у другому випадку («*Підкова*»), то можливо застосувати способи, відмінні від транскрипції й транслітерації. Але оскільки у науковому тексті внутрішня форма імені не виконує такої значної ролі як у художньому, то калькований переклад, до якого вдається А. Єнзен, виглядає слушним рішенням.

Також типовою для А. Єнзена є комбінована реномінація: «Kosakenführer, wie Kosynskyj, Nalywajko…», «der Philosoph und religiöse Dichter Skoworoda».

Цікаво зауважити, що більшість транскрибованих онімівА. Єнзен подає відповідно до української вимови, проте зустрічається і передача відповідно до російської: «*Zaporozskaja Starina*», «*Narodnoje Tschtjenije*», «*Walujew*», «*Turgenjeff*». Це здається виправданим, якщо умовно поділити усі реалії тексту на ендогенні та екзогенні, тобто, ті, що є ендемічними для описуваної культури та епохи, і ті, що є для них «іноземцями».

При передачі топонімів А. Єнзен, як правило, підходить до них як до імен-міток, подаючи назву у транскрипції, але в багатьох випадках вважає за потрібне дати поруч із власною назвою гіперонімічну загальну. Наприклад: «an den ***Flüssen*** Trubesch und Alta», «*Ural**fluss***»,«***Festung*** *Orsk*», «*In dem **Dorfe** Strjelna*». Або ж гіперонімічна назва включена у більш розгорнуте пояснення: «*bei Trachtemyr, der ehemaligen **Hauptstadt** der Saporoger*».

Аналізуючи передачу бібліонімів, яких надзвичайно багато у цій літературознавчій праці, А. Єнзен дотримується двох основних тактик: 1. назви Шевченкових віршів транскрибовані, а переклад наводитьсяу дужках.Ці транскрибовані лексеми можуть не бути реаліями у вузькому розумінні, а позначають загальні поняття. Наприклад: «*Dolja*»

(Lebensstern), «*Trysna» (Gedächtnisfeier)*. Тим самимавторпереводить їх уранг реалій, які відіграють важливу роль для представлення українськоїкультури або творчості Шевченка. 2. Спостерігається і зворотна тактика– спочатку калькований переклад назви, потім у дужках – транскрибована назва. Наприклад: «*Dasaufgewühlte Grab» (Rosrytamohyla)»,* «*Die Pest» (Tschuma)»*. Також нами виявлено кілька бібліонімів (екзогенних для української культури), які подані у німецькому перекладі без наведення оригінальної назви: *«Die toten Seelen»,* «*Abendeaufdem Gutshofenächst Dykanjka»*. Ймовірно, це пояснюється тим, що на той час вже існували офіційні німецькі переклади згаданих творів М. Гоголя і вонимогли бути добре відомі у літературознавчих колах.

Значні труднощі для передачі, безумовно, становили реалії з яскраво вираженою конотацією, до яких ми відносимо, впершу чергу, етнофолізми та суспільні реалії. Розглянемо два приклади. Перший – етнофолізм «*Chochol*». Зустрічається у виносці, яка пояснює похідний від «хохол» двоосновний композит «Хохляндія». Автор подає його так: «*Zopfland (Chochlandija)*». У поясненні: «*Die Russen geben dem Ukrainer den Spottnamen* «*Chochol» wegen des Haarbüschels, das die saporogischen Kosaken trugen*…». А. Єнзен відштовхується від покомпонентного семантичного членування слова. Загальна назва«хохол»береться у значенні «жмуток волосся» і перекладається як «Zopf», друга основа композитної лексеми, запозичена саме з німецької, приєднується до першої із відсіканням української морфеми (закінчення), в результаті чого утворюється композит «Zopfland». Недоліком такої передачі є цілковита втрата конотативногозначення. Для німецькомовного читача лексема «Zopf» не означає нічого образливого, тому подібний онім може сприйматися цільовою аудиторією як «Країна кіс», тобто, країна, де жителі носять популярну зачіску – косу. На наш погляд, достатньо було б дати транскрипцію реалії із поясненням її конотативного значення та історії походження етнофолізму «Chochol». Проте тут, припускаємо, автор керувався міркуваннями щодо схожості звучання морфеми «choch» до німецького «hoch», а отже, намагався уникнути сприйняття композиту у значенні «високогір'я».

Ще один приклад – лексема «*pokrytky*». Зміст даної суспільної реалії розкривається А. Єнзеном у широкому контексті. Попередньо автор розповідає про ставлення Т. Шевченка до жінок, після чого вводить реалію «*pokrytka*», подає калькований переклад у дужках «*Bedeckte*»та тут же, в тексті, пояснює дане явище і походження українського слова. З одного боку, автор зробив усе можливе, аби донести до читача значення суспільного явища, вираженого даною реалією. Однак з іншого, пояснення А. Єнзена видається нам надто поетизованим, з нього не можна одразу зрозуміти, що йдеться про жінку, яка народила позашлюбну дитину, а отже, усі конотації реалії – ганебність становища, стигматизація з боку суспільства, публічне покарання – лишаються невідтвореними. Цей приклад підтверджує справедливість віднесення реалій до безеквівалентної лексики, проте, завдяки доречності пояснень, тлумачень, приміток і т.п. у науковому тексті, тут відкриваються можливості і для передачі комплексу конотацій, що супроводжують реалію.

Отже, враховуючи виконаний аналіз, можна зробити кілька висновків: вирішальним фактором, мотивуючим віднесення тих чи інших об'єктів, подій і явищ до національно-культурних реалій, є в більшості випадків їхня вузька національна специфіка і колорит. У науковому тексті такі мовні одиниці потребують особливої уваги, оскільки надають йому документальної точності й деталізованості. З огляду на жанрову специфіку наукового тексту, найбільш продуктивними способами передачі реалій іншою мовоювидаютьсявикористання експлікації або описового перекладу у різних комбінаціях з транскрибуванням, транслітерацією, калькуванням, гіперонімічним перейменуванням.

Ми вважаємо, що, оскільки це була одна з перших робіт про українську культуру, то автор міг би обмежитися меншою кількістю транскрибованих реалій, тому що така велика кількість занадто очужує текст для читача і робить цілі уривки незрозумілими для нього. Проте, з іншого боку, не слід забувати, що праця А. Єнзена носить суто науковий, а не науково-популярний характер, а, отже, розрахована на дуже обмежену цільову аудиторію – літературознавців, істориків, культурологів. Відповідно, основна мета студії – надати читачам якомога точнішу і повнішу інформацію. Для досягнення цієї мети, на нашу думку, було б доцільно забезпечити викладений матеріал певною візуалізацією. Скажімо, топонімічні реалії було б набагато легше сприймати, якби у роботі були наведені мапи територій, на яких відбувалися описувані події, – тоді б автор позбувся необхідності давати пояснення географічного контексту.

А. Єнзен був одним з перших авторів, який присвятив велику наукову публікацію українському авторові.Незважаючи на те, що у цій праці зустрічаються багато реалій, незрозумілих німецькомовному читачеві, заслуга його полягає в тому, що він відкрив для європейського літературознавчого поля не лише самого Т. Шевченка, але й великий пласт української культури.До **перспектив** нашого дослідження належить порівняння відтворення реалій у роботах А. Єнзена та Ф. Боденштедта, автора книги «Die poetische Ukraine : eine Sammlung kleinrussischer Volkslieder», виданої у 1845 р.

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ВІДОМОСТІ ПРО АВТОРА

Юлія Ткаченко – аспірантка кафедри германської філології та перекладу Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: лінгвістичні моделі перекладу, відтворення українських реалій в німецьких наукових текстах.

ПРОБЛЕМИ ДОСЛІДЖЕННЯ ЛЕКСИЧНОГО Й ФРАЗЕОЛОГІЧНОГО СКЛАДУ МОВИ

УДК 811.112.2'81'37

СТРУКТУРА ТА СЕМАНТИКА МЕРОНІМІВ НА ПОЗНАЧЕННЯ ЧАСТИН РОСЛИН

Олена МАТЕРИНСЬКА (Київ, Україна)

Статтю присвячено дослідженню структурних та семантичних особливостей меронімів, які позначають частини живої природи, зокрема найменування частин рослин у німецькій та англійській мовах. Визначено їхні основні структурні та семантичні типи, встановлено моделі розвитку їхньої полісемії, визначено їхню роль у загальній системі меронімічних відношень. Досліджувана тематична група меронімічної лексики є однією з базових для будь-якої мови світу, а тому може слугувати моделлю для системного опису семантичних процесів у мові.

Ключові слова: *меронімія, семантичні відношення, семантичний тип, структурний тип, полісемія, антропоморфна метафора, метонімія.*

Статья посвящена исследованию структурных и семантических особенностей меронимов, обозначающих части живой природы, в частности наименований частей растений в немецком и английском языках. Определены их основные структурные и семантические типы, установлены модели развития их полисемии, определена их роль в общей системе меронимических отношений. Исследуемая тематическая группа меронимической лексики является одной из базовых для любого языка, вследствие чего может служить моделью для системного описания семантических процессов в языке.

Ключевые слова*: меронимия, семантические отношения семантический тип, структурный тип, полисемия, антропоморфная метафора, метонимия.*

This paper focuses on the research of the structural and semantic peculiarities of the meronyms denoting parts of animate nature objects, namely meronyms denoting parts of plants in German and English. Their main structural and semantic types are revealed, the models of their polysemy development are being traced and their role in the meronymic system is highlighted. This part of meronymic lexis belongs to the oldest lexical foundations of any language. The lexical units under analysis are characterized by a high degree of polysemy, great value in the word-formation processes, and by the great importance for human beings in terms of world perception and categorization. The complex research of the meronyms denoting parts of plants reveals close interrelation between their formal structure and semantics. This thematic group of meronyms can be viewed upon as the model of their systematic classification; it also creates the background for the studies of the anthropomorphic metaphor.

Key words: *meronymy, semantic relations, semantic type, structural type, polysemy,* anthropomorphic *metaphor, metonymy.*

1. Вступні зауваження. Відношення між частиною та цілим є глибоко закоріненими у свідомості людини, так само як і антропоцентричність її світогляду, в межах якого когнітивний механізм поєднує аналіз та синтез отримуваної інформації, необхідність розкладання нових понять на елементарні частини з подальшим об'єднанням їх у ієрархічне ціле, яке при цьому не є просто сумою поєднуваних елементів. Підвалини філософського обґрунтування цього фундаментального типу семантичних відношень були закладені в Античності у працях Платона та Аристотеля [19: с. 279; 5: с. 41], у яких було сформульовано базові аксіоми відношень між частиною та цілим. Вихідним цей тип відношень був також для логіки; формальний бік організації відношення між частиною та цілим став основою її окремого розділу – мерології [9; 11; 20]. З 80-90 років ХХ ст. лінгвістика інтенсивно студіювала меронімічні відношення, вважаючи їх платформою для вивчення та систематизації лексичної системи мови, фокусуючи увагу на їх пріоритетному значенні з позицій психолінгвістики та когнітивістики [6; 7; 8; 21-23]. Не зменшується інтерес до цього типу семантичних відношень у лексиці і на сьогоднішній день [15; 16], оскільки моделювання принципів розвитку лексичної семантики залишається важливим завданням контрастивної лінгвістики, лексичної типології, мовознавчої науки загалом.

1.1. Ця розвідка продовжує системне дослідження меронімічної лексики ([1-4; 12-14] і присвячена вивченню однієї з більш ніж десяти тематичних груп меронімів, а саме найменуванням частин живої природи в німецькій та англійській мовах, зокрема найменуванням частин рослин (далі НЧР), наприклад, нім. *Ast*, англ. *branch* 'гілка'.

На *меті* цієї студії – визначення структурно-семантичних особливостей найменувань частин рослин у німецькій та англійській мовах, встановлення взаємозв'язку між їхньою структурою та семантикою, визначення їхньої ролі у системі меронімів.

Об'єктом дослідження є найменування частин рослин в німецькій та англійській мовах та їхні лексико-семантичні варіанти (ЛСВ). *Предмет* дослідження – структурно-семантичні типи НЧР та розвиток їхньої полісемії у німецькій та англійській мовах.

1.2. Дослідження ґрунтується на емпіричному матеріалі, який складають мероніми, загальною кількістю 4730 лексичних одиниць (6098 ЛСВ) у німецькій мові та 1888 лексичних одиниць (6091 ЛСВ) у англійській мові (у двох досліджуваних мовах – це 6618 лексичних одиниць, із загальною кількістю їхніх значень 12 189 ЛСВ). Емпіричний матеріал дослідження складають лексичні одиниці (ЛО), отримані шляхом суцільної вибірки з репрезентативних тлумачних та перекладних словників німецької та англійської мов, було використано також тематичні, ідеографічні, етимологічні словники, електронні бази даних, енциклопедичні джерела [2, с. 13-14].

Тематична група найменувань частин рослин (НЧР) містить лексичні одиниці на позначення структурних частин різних рослин: квітів, дерев, кущів тощо, наприклад, нім. *Baumkrone* 'крона дерева', англ. *treetop* 'маківка, верхівка дерева'. Загальна кількість досліджуваних одиниць становить 100 лексем (167 ЛСВ) у німецькій мові та 64 лексеми (196 ЛСВ) у англійській мові [2, с. 102-112].

2. Розбіжність у кількості досліджуваних лексичних одиниць в двох досліджуваних мовах пояснюється наявністю значної кількості композитних утворень на позначення частин рослин у німецькій мові, яким у англійській мові відповідають кореневі лексеми, вживані в межах словосполучень з прийменником *of*. Більшість таких позначень в англійській мові є багатозначними. Детальний розподіл досліджуваних НЧР за тематичними підгрупами згідно виду рослини, або ж позначуваної структурної частини (кореня, листя, квітки) для мети цього дослідження не є доцільним, оскільки всі відібрані лексеми мають достатньо однорідні характеристики та не відрізняються суттєво за своїми параметрами з точки зору вивчення співвідношення між частиною та цілим. Найважливішим для дослідження цієї тематичної групи в межах вивчення системи меронімів є фіксація структурно-семантичних особливостей найменувань частин рослин та типу їх відношення до цілого – рослини.

2.1. За структурними типами найменування частин рослин у німецькій мові є переважно двокомпонентними детермінативними композитами (нім. *Baumstamm* 'стовбур дерева', *Pflaumenkern* 'кісточка сливи'). Другою за чисельністю моделлю утворення НЧР (з-поміж досліджених 100 лексичних одиниць) є коренева модель (нім. *Blatt* 'лист', *Dorn* 'колючка, шип'). В англійській мові найбільшу частину досліджуваних лексичних одиниць становлять саме кореневі слова (31 лексема), що пояснює факт кількісного превалювання переносних значень у НЧР в англійській мові попри майже удвічі меншу їх кількість, адже кореневі слова мають найвищий індекс полісемії, наприклад, англ. *bud* 'брунька', *stem* 'стебло', *leaf* 'лист'.

Наявність більшої кількості симплексів на позначення частин рослин у англійській мові переконує в тому, що ця частина базового лексикону у англійській мові є важливою у процесі семантичного розвитку лексичної системи мови. Дійсно, досліджені симплекси на позначення частин рослин під час розвитку полісемії стають «активними донорами» для поповнення інших тематичних груп меронімів, наприклад, найменувань частин різних предметів, абстрактних понять, частин різних сукупностей за рахунок метафоричного переносу: англ. *branch* 'гілка', а також 'деталь канделябра', 'гілка сім'ї, етносу', 'філіал організації' та ін. Важливими вони є також і для поповнення тематичної групи найменувань рослин як цілого за рахунок метонімічного переносу, наприклад, англ. *thorn* 'колючка, шип', 'колюча рослина, глід'.

Слід порівняти це з фактом утворення найменувань виду рослин шляхом метафоричного переносу з назв частин тіла тварин: англ. *cattail* (букв.'хвіст кішки') 'рогоз', *dogstail* (букв. ‘хвіст собаки’) ‘гребінник’. Двокомпонентні та трикомпонентні детермінативні композити – НЧР у німецькій мові тісно пов’язані з тематичною групою соматизмів як частиною системи меронімів, саме вони часто стають однією з мотиваційних основ цих композитів у процесі номінації частин рослин. Можна констатувати, що на прикладі цієї нечисельної тематичної групи меронімів чітко простежується взаємозв’язок у межах *найменувань частин тіла людини – частин тіла тварин – позначень частин рослин*, що формують окрему підсистему *найменувань частин живої природи*.

Для людини зіставлення в межах цих тематичних груп є визначальним для формування «*наївної*» ненаукової біологічної таксономії, яка впливає на розвиток антропоморфної метафори. Вказані семантичні зв’язки є також вирішальними для розбудови системи меронімів та поповнення складу немеронімічної лексики, тобто для реалізації словотворчого потенціалу меронімів. НЧР характеризуються високим семантичним потенціалом, розуміння моделей їхнього семантичного та структурного розвитку розглядається як ключове для виявлення принципів організації меронімічної системи загалом. Кількість НЧР у англійській мові, що сформувалися за допомогою експліцитної деривації, а саме суфіксації (англ. *pet<u>al</u>* ‘пелюсток’, *spike<u>let</u>* ‘колосок’, 12 ЛСВ) та префіксації (англ. *<u>peri</u>carp* ‘перікарп’запозичене з латини, у яку лексема прийшла з грецької) є незначною, але більшою порівняно з німецькою мовою (нім. *Stach<u>el</u>* ‘шип, колючка’).

Очевидним є факт домінування моделей композитних утворень під час формування НЧР у німецькій мові та превалювання моделей кореневих слів у англійській мові. За моделлю трикомпонентних детермінативних композитів у німецькій мові утворено лише дві лексичні одиниці (нім. *Baumwollsamen* ‘насіння бавовни’, *Knoblauchzehe* ‘зубок часника’), в англійській мові такі композити серед досліджених НЧР не зафіксовані. Більшу кількість таких моделей, можливо, було би виявити у спеціальних словниках з рослинної, зокрема фітонімічної термінології, яка не знаходилася у фокусі цього дослідження. Більшість досліджуваних найменувань частин рослин, які є двокомпонентними детермінативними композитами, у німецькій мові утворено за структурною моделлю *N+N→N* (нім. *Baumrinde* ‘деревна кора’, *Palmblatt* ‘пальмовий лист’) – 46 ЛО, продуктивною є також модель зі з’єднувальним елементом *N+(e)n+N→N* (23 ЛО), наприклад, нім. *Blütendolde* ‘зонтик квітки’, *Lindenblatt* ‘лист липи’. Інші моделі є малопродуктивними, серед них такі моделі як: *Adj+N→N* (2 ЛО), наприклад, *Grundblatt* ‘основний лист’, *N+(e)s+N→N* (1 ЛО), наприклад, *Jahresring* ‘річне кільце на дереві’, *V+N→N* (5 ЛО) *Stelzwurzel* ‘коріння, що стирчить над водою’, дві моделі трикомпонентних детермінативних композитів *(N+N)+N→N* – нім. *Baumwollsamen* ‘хлопкове насіння’ тощо. Для англійської мови найбільш продуктивною у процесі формування двокомпонентних детермінативних композитів-НЧР є також модель *N+N→N* (англ. *birchbark* ‘березова кора’), за якою утворено 14 лексем; виявлено три випадки утворення НЧР за моделлю *Adj+N→N*: англ. *latewood* ‘пізня, літня деревина’. Утім загальна кількість композитних утворень у англійській мові (17 лексем) є незначною на тлі кількості кореневих НЧР (31 лексема).

2.2. Найбільш продуктивним *В* компонентом НЧР – двокомпонентних композитів у німецькій мові виявилися основи: *-blatt* (19) *Blüten**blatt*** ‘лист квітки’, *-zweig* (9) *Tannen**zweig*** ‘гілка піхти’, *-wurzel* (4) *Stelz**wurzel*** ‘коріння, що стирчить над водою’.

Найбільш продуктивними основами-соматизмами, що функціонують у якості компонента *В* найменувань частин рослин, які є детермінативними композитами, у німецькій мові виявилися такі основи як: *-achsel* (*Blatt**achsel*** ‘пазуха листа’), *-wipfel* (*Baum**wipfel*** ‘маківка дерева’), *-ader* (*Blatt**ader*** ‘прожилок листка’), *-körper* (*Frucht**körper*** ‘тіло гриба’), *-kopf* (*Salat**kopf*** ‘голівка салата’), *-häuptel* (*Salat**häuptel*** ‘голівка салата’). Соматизми можуть бути також першим компонентом НЧР-композитів у німецькій мові, наприклад, *Achsel-* (***Achsel**knospe* ‘пазушна брунька’).

В англійській мові найбільш продуктивною основою, яка функціонує у якості компонента *В*, виявився соматизм *-head*, наприклад, англ. *cabbage**head*** ‘головка капусти’, *ear**head*** ‘колосовидна головка’ (у цьому композиті перша основа є омонімом соматизма *ear* ‘вухо’ і позначає ‘колос’).

Як компонент *B* у складі НЧР у німецькій мові функціонують позначення частин споруд, які належать до тематичної групи меронімів – найменувань частин артефактів, наприклад, *Frucht**wand*** ‘стінка плода’, *Blüten**boden*** ‘квітколоже’, *Apfel**gehäuse*** ‘шкірка яблука’; найменувань предметів побуту: *Frucht**kapsel*** ‘сім’яна коробочка’, *Sporen**kapsel*** ‘капсула зі спорами у рослин’; позначень уламків, залишків, що належать до тематичної групи загальних позначень поняття «частина»: *Baum**stumpf*** ‘пень’.

2.3. Визначення семантичних типів меронімів-композитів дозволяє говорити про наявність тісного зв’язку між формальним рівнем їх організації та їхнім семантичним наповненням [10, с. 116-120; 18, с. 145; 2, с.61-66], реалізацією значення на імпліцитному рівні відповідно до семантичної ролі конституентів [17, с. 166].

Семантичні типи НЧР-детермінативних композитів (80 лексем у німецькій та 17 ЛО у англійській мовах) мають сім різновидів (2.3.1.) – (2.3.7.).

2.3.1. Партитивні композити-НЧР, позначають частину рослини за партитивним зв’язком із ієрархічно вищим поняттям, визначають до якого цілого (рослини) належить частина: а) «Ціле – частина» («*B* належить до *A*», *«A* має *B*» ,«*B* є частиною *A*»), наприклад, *Ulmenblatt* ‘лист в’яза’, *Kelchblatt* ‘пуп'янковий лист’, англ. *treetop* ‘маківка, верхівка дерева’, *rootstock* ‘кореневий паросток’ (51 ЛО у німецькій мові та 9 у англійській).

2.3.2. НЧР-акціональні композити (7 ЛО у німецькій мові та 1 у англійській), позначають частину рослини за дією («Дія – НЧР» за формулою «*B* призначений для виконання дії *A*», «*B* характеризується дією *A,* функціонує, виконуючи дію *A*»), наприклад, *Hüllblatt* ‘оболонковий лист (зерна)’*, Deckblatt* ‘верхній лист, із якого виходить паросток’, англ. *knothole* ‘отвір у стовбурі дерева, звідки виросла гілка або вузлик’. Більшість таких НЧР у німецькій мові утворено за моделлю *V+N→N.*

2.3.3. Атрибутивні композити-НЧР (10 ЛО у німецькій та одна лексема в англійській мовах) дають якісну характеристику частин рослин («*B* – НЧР має ознаку *A*, характеризується ознакою *A*»), наприклад, *Grundblatt* ‘основний лист’, *Zauberwurzel* ‘чарівне коріння, коріння мандрагори’ (5 ЛО у німецькій мові)*,* характеризують спосіб, форму існування певної частини рослини («Модальне значення / спосіб – НЧР» за формулою «*B* існує у формі *A*»), наприклад, *Pfahlwurzel* ‘кореневище, стрижневе коріння’, *Doldenrispe* ‘волоток у формі зонтика’, англ. *taproot* ‘стрижневий корінь’ (4 ЛО у німецькій мові та одна – в англійській). Зафіксовано також один випадок у німецькій мові, коли найменування частини рослини було утворене за ім’ям казкового персонажа (за формулою «Ім’я казкового персонажа – частина рослини, названа за цим персонажем») – *Alraunewurzel* ‘коріння мандрагори, що має чарівні якості’.

2.3.4. Локативні композити-НЧР конкретизують розташування певної частини рослини щодо її цілого («*B*- НЧР, розташовано у місці *A*», «*B*- НЧР має локалізацію А»), *Achselknospe* ‘пазушна брунька’, *Stängelblatt* ‘стебловий лист’, англ. *underleaf* ‘зворотня сторона листка’ (5 ЛО у німецькій мові та 3 ЛО в англійській).

2.3.5. Екзистенціальні композити – НЧР будуються за загальною формулою тлумачення *«B* –місце, у якому існує, зберігається *A*», *«B* містить *A*», наприклад, *Staubblatt* ‘частина квітки, що містить пилок, товкачик’, *Sporenkapsel* ‘капсула зі спорами у рослин’ (4 ЛО у німецькій мові).

2.3.6. Темпоральні композити – НЧР позначають у компоненті *A* часовий проміжок, для якого є характерним рослина, частина якої позначається цим композитом за формулою тлумачення «*B* характерне для часу *A /* припадає на час *A*», наприклад, *Barbarazweig* ‘гілка вишневого дерева, яку ставлять у воду на день Св. Барбари’; зафіксовано дві такі лексичні одиниці у німецькій мові та три у англійській, наприклад, англ. *springwood* ‘весняна деревина (весняний шар деревини)’, *summerwood* ‘літня деревина’.

2.3.7. Орнативні композити-НЧР, які позначають певну частину рослини (при цьому компонент *A* містить інформацію про додаткову деталь цієї частини за моделлю «Додаткова деталь – НЧР»), представлені лише одним випадком: нім. *Dornenzweig* ‘гілка з шипами’.

Наведені дані свідчать про значну перевагу партитивного типу НЧР-детермінативних композитів над іншими їхніми семантичними типами. Отже, можна констатувати, що основною функцією НЧР є позначення біологічної частини рослини в межах її таксономічної класифікації, яка ґрунтується на науковій та «народній» класифікаціях.

Саме принципи «народної», ненаукової сегментації рослини допускають існування екзоцентричних композитів, які містять, наприклад, соматизми у своєму складі (*Salathäuptel* ‘голівка салата’). Досліджувані НЧР позначають частину конкретного об’єкта – рослини. За кількісними показниками можна стверджувати, що з-поміж 100 досліджених лексичних одиниць у німецькій мові приблизно однакова кількість позначає частину конкретної рослини, наприклад, *Palmenblatt* ‘пальмовий лист’ (55 ЛО) та виду рослини, наприклад, *Ast* ‘гілка (різних дерев)’ (45 ЛО).

В англійській мові більша частина досліджених НЧР, які є переважно кореневими, а отже немаркованими одиницями, позначає саме частину різних видів рослин (49 ЛО), і лише незначна кількість позначає частину конкретної рослини (15 ЛО). У більшості проаналізованих НЧР у німецькій мові назва цілого експлікована у назві частини (52 ЛО), наприклад, нім. *Birkenrinde* ‘березова кора’, але приблизно така сама кількість НЧР містить інформацію про ціле, закладену імпліцитно у їхньому значенні (48 ЛО), наприклад: нім. *Fieder* ‘окремий листок, пір’ячко (у пір'ястого листя)’. В англійській мові – навпаки назву цілого експліковано у меншій кількості НЧР (9 ЛО), а переважна більшість лексем містить інформацію про ціле імпліцитно у своєму значенні (55 ЛО). За семантичним типом НЧР-композити, у яких експліковано назву цілого, є партитивними та орнативними композитами.

3. Рівень полісемії найменувань частин рослин у німецькій (1,67) та англійській (3,06) мовах засвідчує, що вони характеризуються схильністю до розвитку полісемії. Фіксуються лексичні одиниці, які мають до десяти значень (нім. *Schale* ‘шкірка, скоринка’, *Blatt* ‘лист’, англ. *blade* ‘лист’, *stem* ‘стебло’) та такі, що мають не більше двох значень (нім. *Ähre* ‘колос’, *Baumblüte* ‘квітка плодового дерева’, англ. *bole* ‘стовбур’, *tendril* ‘вусик’). Зазвичай, найбільш полісемічні НЧР є симплексами (нім. *Kern* ‘кісточка, зернина’). 100 досліджуваних ЛО у німецькій мові мають 67 переносних значень, які утворюються за метафоричними та метонімічними моделями переносу значень. НЧР у англійській мові, які є переважно симплексами, мають значно вищий рівень полісемії (64 лексеми мають 132 переносні значення).

3.1. Серед **метафоричних** моделей спостерігаються такі напрямки переносу (54 ЛСВ у німецькій та 104 ЛСВ у англійській мовах):

– **з НЧР на іншу частину конкретного об’єкта, предмета** за зовнішньою подібністю: нім. *Blatt*, англ. *blade* (букв. ‘лист’) – ‘пласка частина інструмента, приладу’, англ. *branch* (букв. ‘гілка’) ‘деталь канделябра’, *stem* (букв. ‘стебло’) ‘руків’я інструмента’ (26 ЛСВ у німецькій та 34 ЛСВ в англійській мовах);

– **з НЧР на окремий предмет як ціле**: нім. *Fruchtschale* (‘шкірка фрукта’) ‘фруктовниця’, англ. *bulb* (букв. ‘цибулинка’) ‘лампочка’, ‘колба’, *bole* (букв. ‘стовбур’) ‘будь-який предмет циліндричної форми’ (8 ЛСВ у німецькій та 7 ЛСВ у англійській мовах);

– **з НЧР на позначення частини тіла людини або тварини**: нім. *Ast* (букв. ‘гілка’) ‘спина’, *Wurzel* (букв. ‘корінь’) ‘основа носа’, *Stachel* (букв. ‘шип, колючка’) ‘голка тварини, жало’, англ. *blade* (букв. ‘лист’), ‘передня частина язика’, *leaf* (букв. ‘лист’), ‘нирковий шар жиру у тварин’ (7 ЛСВ у німецькій та 22 ЛСВ у англійській мовах);

– **з НЧР на позначення абстрактного поняття**: нім. *Kern* ‘кісточка’ ‘центральна, найважливіша частина’, *Scheinblühte* ‘суцвіття із щільно розташованих квітів, яке виглядає як одна квітка’ ‘видимість розквіту (економічного), оманний розквіт’; англ. *bud* (букв. ‘брунька’) ‘щось у початковому стані, на стадії планування’, *snag* (букв. ‘сучок (гілочка)’) ‘якісь перешкоди, непередбачені труднощі’ (5 ЛСВ у німецькій та 19 у англійській мовах);

– **з НЧР на позначення групи людей, частини певної організації** на підставі асоціативної подібності: нім. *Kern* (букв. ‘кісточка, зернина’) ‘найважливіша, найактивніша частина війська, організації’, *Stamm* (букв. ‘стовбур’) ‘група людей (молоді) як важливий складник певної організації’, ‘рід, плем’я’, нім. *Zweig*, англ. *branch* (букв. ‘гілка’) ‘гілка (родоводу), етносу’ (3 ЛСВ у німецькій та 2 ЛСВ у англійській мовах);

– **з НЧР на позначення людини** в англійській мові (7 ЛСВ): *bud* (букв. ‘брунька’) ‘дитина’, *root* (букв. ‘коріння’) ‘нащадок’;

– **з НЧР на позначення частини сукупності**: нім. *Deckblatt* 'верхня карта у колоді' (1 ЛСВ у німецькій та 5 ЛСВ у англійській мовах), англ. *branch* (букв. 'гілка') 'філія, підрозділ організації, розділ науки', *leaf* (букв. 'лист') 'аркуш книжки'.

Зафіксовано також випадки, які загалом можна було б згрупувати в межах моделі метафоричного переносу з НЧР на частину конкретного об'єкта: нім. *Deckblatt* 'обгортковий лист сигари', на позначення частини транспорту: *Schale* 'зовнішня частина, обшивка корпусу літака', англ. *blade* (букв. 'лист') 'лопать пропелера'; споруди: *Schale* 'обшивка будинку', англ. *blade* (букв. 'лист') 'одна з несучих кроков покрівлі, даху' і под. Поодинокими випадками представлені метафоричні переноси з НЧР на позначення:

– **погоди**: нім. *Zapfen* (букв. 'шишка') 'холодна погода',

– **частини неживої природи** в англійській мові: англ. *branch* (букв. 'гілка') 'рукав протоки' (3 ЛСВ у англійській мові),

– **квантитативних понять**: англ. *root* (букв. 'коріння') 'мат. корінь, ступінь' (2 ЛСВ у англійській мові),

– **тварини**: англ. *taproot* (букв. 'стрижневий корінь') 'перший нащадок породистого коня жіночої статі'.

3.2. Кількість переносних значень НЧР, утворених за метонімічною моделлю розвитку полісемії становить 13 ЛСВ у німецькій мові та 28 ЛСВ у англійській мові. З-поміж зафіксованих метонімічних моделей спостерігаються переноси з НЧР:

1) на іншу частину рослини: нім. *Ähre* (букв. 'колосся') 'верхня частина колоса', англ. *leaf* (букв. 'лист') 'пелюстка' (3 ЛСВ у німецькій та 9 у англійської мовах);

2) на рослину як ціле: нім. *Dorn*, англ. *thorn* (букв. 'колючка, шип') 'терновий кущ, глід', нім. *Wurzel* (букв. 'корень') 'морква' яке базується на відношенні суміжності між частиною та цілим (синекдоха) (4 ЛСВ у німецькій та 8 у англійській мовах);

3) перенос з найменування частини рослини (квітки, суцвіття) на позначення часу, коли ця рослина квітне: нім. *Apfelblühte* 'квіти яблуні' – 'час, коли квітнуть яблуні'; англ. *blossom* (букв. 'квітки') 'час квіткування' (4 ЛСВ у німецькій та 1 ЛСВ в англійській мовах);

4) на позначення локативного мероніма: нім. *Ast* 'гілка' – 'місце, де гілка починає гілкуватися' (1 ЛСВ у німецькій мові);

5) на позначення частини рослини як страви: нім. *Pulp* (букв. 'пульпа') 'м'якоть (фрукта)' (1 ЛСВ у німецькій мові);

6) на позначення вмісту цієї частини рослини: англ. англ. *blossom* (букв. 'квітки') 'блідно рожевий колір (можливо, через те, що більшість квітів на рослинах, що розквітають, мають цей колір)', англ. *seed* (букв. 'сім'я') 'зародок, зав'язь' (4 ЛСВ у англійській мові);

7) на позначення матеріалу, що виробляється, використовується людиною: англ. *bark* (букв. 'кора дерева') 'деревина, з якої виробляються певні предмети' (6 ЛСВ у англійській мові).

4. Здійснене дослідження дозволяє зробити такі висновки:

4.1. Очевидним є факт наявності тісного зв'язку у свідомості людини між рослинним світом та її повсякденним побутом, нею самою (а саме, її тілом). Аналогічно до позначень найменувань частин тіла тварин, НЧР демонструють закоріненість поняття другорядності рослинного світу щодо світогляду людини, у якому чільне місце належить саме її світосприйняттю. Отже, рослини розглядаються також з позицій можливості їхнього використання людиною як матеріалу, ліків, харчування для тварин тощо. З іншого боку, усі створені нею об'єкти людина порівнює з їхніми живими аналогами у світі рослин та тварин.

4.2. «Наївна картина» світу, в межах якої формується полісемія НЧР, зумовлює формування численних антропоморфних, зооморфних, рослинних метафор, які тісно пов'язані між собою проведенням подібних аналогій, що свідчить про системний характер таких переносів та уможливлює їхню систематизацію та каталогізацію.

4.3. Семантичний та словотворчий потенціал НЧР дозволяє говорити про пріоритетну важливість найменувань частин живої природи у процесі розвитку лексикону мови, це також підтверджують дані дослідження найменувань частин тіла людини та тварини (соматизмів).

Саме ці тематичні групи лексики, які, безперечно, належать до базового лексикону різних мов світу, надають можливість зрозуміти закони семантичного розвитку лексики, процесів вибудови моделей основних метафоричних та метонімічних переносів під час розвитку полісемії меронімічної лексики як прототипу системних уявлень людини про світ та його віддзеркалення мовними засобами.

До подальших перспектив цієї розвідки належить верифікація даних щодо розвитку семантики меронімічної лексики на матеріалі інших мов, вивчення функціонування метафори та метонімії під час розвитку полісемії меронімів із залученням текстового матеріалу.

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ВІДОМОСТІ ПРО АВТОРА

Олена Материнська – доктор філологічних наук, доцент кафедри германської філології та перекладу Інституту філології Київського національного університету імені Тараса Шевченка.
Наукові інтереси: дослідження семантики лексичних одиниць у германських мовах, зіставне та типологічне вивчення лексичної семантики.

УДК 811.111–626.28

ОСОБЛИВОСТІ ВИРАЖЕННЯ ОЦІНКИ В СЛОВОСПОЛУЧЕННІ

Ганна ПРИХОДЬКО (Запоріжжя, Україна)

У статті розглядаються проблеми вираження оцінки в словосполученні. Аналіз фактичного матеріалу показав, що оцінка здебільшого реалізується словосполученнями зі структурними схемами Adj. + N (з варіантом Adj. + Adj. + N) та N of N. Це цілком закономірно, оскільки в семантичній структурі ад'єктивів семи оцінності трапляються частіше, ніж у семантичній структурі інших частин мови.
Ключові слова: *оцінка, словосполучення, ад'єктив, оцінність, семантична структура.*
В статье рассматриваются проблемы выражения оценки в словосочетании. Анализ фактического материала показал, что оценка в основном реализуется словосочетаниями со структурными схемами Adj. + N (с вариантом Adj. + Adj. + N) и N of N. Это вполне закономерно, поскольку в семантической структуре адъективов семы оценочности встречаются чаще, чем в семантической структуре других частей речи.
Ключевые слова: *оценка, словосочетания, адъектив, оценочность, семантическая структура.*
The article deals with the problem of the expression of evaluation in the word combination. The analysis of the factual material showed that the evaluation is mainly realized by wrd combinations with structural schemes Adj. + N (with the variant Adj. + Adj. + N) and N of N. It is quite natural, because in the semantic structure of adjectives evaluative semes occur more frequently than in the semantic structure of the other parts of speech.
Key words: *evaluation, word combinations, adjective, estimation, semantic structure.*

Постановка проблеми у загальному вигляді та її зв’язок із важливими науковими чи практичними завданнями. У сучасному мовознавстві проблеми номінації особливо актуальні і торкаються різних мовних одиниць – слова, словосполучення, речення, тексту, тобто в принципі всі форми мовної фіксації будь-якого факту або явища можуть кваліфікуватися як засоби номінації. Вивчення проблем мовної номінації може охоплювати різні аспекти, в залежності від того, що виділяється в якості особливого типологічного параметра.

Оцінність лежить в основі самого процесу номінації. Отже, оцінка – це сутність мовної презентації позамовної дійсності. Мова препарує реальність, переструктуровує її, а потім присвоює імена її об'єктам. У процесі еволюції мовної системи оцінка, проявляючись експліцитно, викристалізувалася в мовні одиниці – афікси, слова, словосполучення, окремі висловлювання.

Мета запропонованої розвідки полягає у дослідженні специфіки вираження оцінки у словосполученні.

Аналіз останніх досліджень і публікацій. Словосполучення – це більш складний у структурному плані відношенні засіб вираження потенціалу оцінки. Ми розглядаємо його як рівноправну зі словом одиницю номінації. Предметом наших зацікавлень є лише вільні словосполучення, оскільки семантика застиглих фразеологічних одиниць в цілому ідентична значенню окремого слова.

Визначенню словосполучення, його семантиці й структурі присвячено чимало праць [2; 3; 5; 6]. Для аналізу механізму вираження оцінки в словосполученні, на наш погляд, важливим є зауваження В.В. Виноградова, про те, що "словосполучення (як і слова) можуть і повинні бути вивчені не лише у складі речення як його структурні елементи, але і як різні види складних назв" [4, с. 405].

Виклад основного матеріалу. Аналіз дібраного нами фактичного матеріалу (256 прикладів) показує, що оцінка здебільшого реалізується словосполученнями зі структурними схемами **Adj. + N** (з варіантом **Adj. + Adj. + N**) та **N of N**.

Розглянемо передусім групу словосполучень із структурною схемою **Adj. + N**, тому що саме вони найчастіше реалізують оцінний потенціал. Пояснюється це, як вже вказувалось, особливістю прикметника, якому більшою мірою, ніж іншим частинам мови, притаманні семи оцінності в його семантичній структурі.

На ослабленість номінативної значущості прикметників та актуалізацію ними переважно кваліфікативної ознаки, що спричиняється до індуціювання емоційно-оцінних сем, мовознавці вже звертали увагу [1; 7, с. 15-18]. Крім того варто додати, що сама природа атрибутивних словосполучень з суб'єктивним компонентом у їх значенні, що вноситься означенням, сприяє прямому чи опосередкованому вираженню оцінки й ставлення суб'єкта (мовця).

Як вважає С.І. Походня [7, с. 16], у словосполученнях такого типу іменники переважно позбавлені оцінного компоненту, оскільки семантика іменника в подібному випадку має другорядне значення, тому що іменники позначають предмет оцінювання, а оцінювати можна будь-яке явище навколишньої дійсності.

На нашу думку, іменники не можуть бути позбавлені оцінного значення, на що вказують такі чинники:

1) переважання семантики оцінки в структурі іменника в межах словосполучення (див.: *maternal love*).

2) домінування семантики оцінки в структурі прикметника (див.: *nice woman*).

3) рівноправність компонентів за ступенем появи семантики оцінки (див.: *black coffee, white coffee*).

Проведений аналіз показує, що в словосполученнях вживаються предикати, що позначають концепти конкретної семантики. Як правило, це іменники, що відображають внутрішній світ людини, його повсякденне життя, поведінку, розумову й фізичну діяльність. Така лексика завжди містить сему оцінки у своїй семантичній структурі.

Звернемось до більш докладного аналізу словосполучень, утворених за першою схемою:

(1) *"As the days and weeks passed Brandon felt as if he were forever sliding down a gray sand slope of grief and despair and misery. The crash of shells, the tearing whine of bullets seemed to beat into him misery and despair and grief"* (Aldington R.).

Наведене висловлювання в цілому передає пригнічений стан головного персонажу. Змальовується він з допомогою словосполучення *gray sand slope*, до складу якого входить прикметник з негативно-оцінними семами (*gray – of a colour between white and black; dull, clouded, dim; dark, dismal depressing*), а також завдяки тому, що в результаті порушення лексичної сполученості виникають оцінні епітети *gray slope, tearing whine* і метафоричні субстантивні словосполучення *slope of grief, whine of bullets*, що також несуть негативні конотації.

(2) *"The truth was that they remarked that he was a handsome dog*" (Steinbeck J.). Словосполучення *handsome dog* вжито для досягнення позитивної ідентифікації такого об'єкта дійсності, як собака. Створюється вона внаслідок того, що словарна дефініція прикметника *handsome* містить позитивні семи (*good-looking; generous; plentiful*). Зауважимо, що в наведеному висловлюванні оцінка нерозривно пов'язана з змістовою структурою елемента, що забезпечує основну комунікативну ціль висловлювання, будучи його константною семою.

(3) *"Oh, darling, I have the most wonderful doctor"* (Hemingway E.).

Це висловлювання близько до наведених вище і лише дещо відрізняється структурно через наявність інтенсифікатора *most*, який посилює й без того високу міру прикметника *wonderful*, роблячи оцінку словосполучення виразнішою стосовно оцінювання об'єкта (професійні якості лікаря). Щодо механізму вираження позитивної оцінки в словосполученні *most wonderful doctor*, то він ідентичний тому, що простежується в попередніх прикладах.

Наведемо розширену схему **Adj. + Adj. + N** і з'ясуємо її можливості в реалізації оцінки, щоб дійти висновку щодо впливу кількісних змін у словосполученні на якість і сам механізм вираження оцінки.

(4) *"This is Willie Stark, gents. From up at Mason City. Me and Willie was in school together. Yeah, and Willie, he was a bookworm, he was teacher's pet. Wuzn't you Willie?" And Allex whickered like a stallion in full appreciation of his own delicious humor"* (Warren R.).

До складу словосполучення *delicious humor* входить прикметник *delicious* з позитивним емоційним компонентом (*very pleasing to the mind, delightful; as, a delicious entertainment*). Іменник *humor* з архисемою "сфера почуттів людини" також має позитивний емоційний складник (*capacity to cause or feel amusement*).

У контексті це словосполучення позитивної семантики одержує прямо протилежне значення "відсутність почуття гумору, брутальність". Словникове значення словосполучення, перетинаючись з контекстуальним, полярним значенням цього ж словосполучення, продукує формально не виражену імпліцитну модальність (ваша брутальність та відсутність почуття гумору очевидні і викликають неповагу до вас), яка репрезентує характеристику епістемічного стану мовця.

(5) *"Looking at him with angry eyes, and the same numb, stupid, half-grinning expression on his face ..."* (Jonce J.).

У семантичній структурі прикметників, що складають атрибутивне словосполучення *angry eyes* та *numb, stupid, half-grinning smile,* є семи, що створюють негативну кваліфікацію концепту висловлювання в цілому: (*angry – extremely displeased or resentful; enraged; furious; irritated; vexed; cross; stupid – unintelligent, slow-witted, foolish; grinning – smile broadly showing the teeth; make a forced, unrestrained or stupid smile*). У випадку з *numb* можна також говорити про понятійно-зумовлену оцінку *(numb – deprived of feeling or the power of motion).*

(6) *"... grave thoughtful eyes ... long coltish legs, concentrated unsmiling, dear"* (Shaw I.).

Наведений приклад демонструє вираження позитивної оцінки за допомогою словосполучення *grave thoughtful eyes (grave – serious, weighty, important; thoughtful – contemplative, pondering; considerate; kind; careful).* Будь-який з прикметників, що входять до складу розглянутих словосполучень, можна вважати інтенсифікатором, оскільки в разі пропущення одного з них змінюється лише інтенсивність оцінки стосовно іменника. Механізм же формування останньої не порушується. Посилити, увиразнити оцінку може й наявність соціально-жанрового компонента у смисловій структурі слова, хоча в цьому разі "проявляється проста залежність багатства й різноманіття асоціацій, що виникли в читача від складності семантичної структури слова" [7, с. 17].

При дослідженні атрибутивних словосполучень привертає увагу той факт, що майже всі прикметники мають у своїй семантичній структурі оцінні семи, що забезпечує появу оцінки в словосполученні в цілому.

Словосполучення, побудовані за структурною схемою **N of N**, також приймають активну участь в актуалізації оцінки. Варто зауважити те, що етимологічно ці словосполучення – колишні мовленнєві метафори. Покликані "прикрашати мову", виникнувши як яскраві образи, вони з плином часу втратили образність, перетворившись на мовні "стерті" метафори, фактично кліше. Зараз, уживаючись в нових контекстах, вони можуть отримувати і нову образність, хоча й зовсім іншого характеру.

Ці словосполучення мають невимірно більш важливу для оцінки якість: вони зберегли в семантичній структурі сліди колишніх контекстів свого уживання. Ступінь емоційності таких контекстів неоднакова, але й несуттєво для їх теперішнього уживання. Важливим є узагальнене сприйняття цих словосполучень як:

а) раніше образних;

б) книжних;

в) таких, які викликають, нехай і не завжди, визначені історико-культурні асоціації.

Проведемо більш детальний аналіз словосполучень такого роду:

(7) *"Why, see here, my friend Mr. McMurphy, my psychopathic sidekick, our Miss Ratched is a veritable angel of mercy and why just everyone knows it. She's unselfish as the wind, toiling*

thanklessly for the good of all, day after day, five long days a week. That takes heart, my friend, heart" (Kesey K.).

Висловлювання *angel of mercy* ужито стосовно жорстокої, безсердечної жінки. Біблійні, поетичні асоціації, що пов'язані з прямим значенням словосполучення, вступають в протиріччя з асоціаціями, викликаними його переносним значенням "зла, жорстокосерда жінка", тобто в результаті пейоративного процесу виникає негативний образ.

(8) *"And he thinks all the great generals ought to have been shot, and that Napoleon Bonaparte in particular, the greatest, was a scoundrel, a criminal, a monster for whom language has no adequate name". Mr. Coyle rejoined, completing young Lechmere's picture. "He favored you, I see with exactly the same pearls of wisdom that he produced for me"* (James H.).

Словосполучення *pearls of wisdom* вжите автором для характеристики тих ідей, які він вважає не містять ніякого сенсу. Аналізоване словосполучення, що має позитивне узуальне значення, здобуває в контексті в результаті реверсії знаку оцінки полярне оказіональне значення "нерозумні судження, нісенітниця".

(9) *"He was even more a man of the world than you might first make out. Ulick, his firstborn, was in the training for the same profession"* (James H.).

Цього разу стереотипне словосполучення *a man of the world* вжито для актуалізації прихованої в підтексті асоціації "світська людина – це професія для ледарів" щодо характеристики безпринципних ледарів та гульвіс містера Морина та його сина.

Іноді обидві частини схеми **N of N** можуть розширюватися за рахунок прикметників, перетворюючись на розгорнуті метафори. Ці прикметники виконують, як правило, уточнюючу та інтенсифікуючу функцію, самі по собі не вносячи нічого нового в семантичну структуру словосполучень. Без них оцінка була б, можливо, менш яскравою, але ні в якій мірі не була б втрачена.

(10) *"He patted Rita's hand, and then added in a rare flight of poetic fancy, "Why, I'm as happy as dead pig in the sunshine"* (Dole J.).

Вживання словосполучення *rare flight of poetic fancy* стосовно порівняння *as happy as dead pig in the sunshine* сприяє створенню негативного значення "ваша обмеженість заслуговує на глузування".

Висновки і перспективи подальших досліджень. Як свідчить фактичний матеріал, всі оцінні предикати, що беруть активну участь у творенні словосполучень, належать до найбільш вживаних лексичних пластів англійської мови. Оцінка найчастіше актуалізується через словосполучення, структурні схеми яких містять прикметники, що цілком закономірно, оскільки в семантичній структурі ад'єктивів семи оцінності трапляються частіше, ніж у семантичній структурі інших частин мови. Перспективним є дослідження функціонування оцінних словосполучень в публіцистичному та інших типах дискурсу.

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ВІДОМОСТІ ПРО АВТОРА

Ганна Приходько – доктор філологічних наук, професор, професор кафедри англійської філології факультету іноземної філології Запорізького національного університету.

Наукові інтереси: когнітивна лінгвістика, концептологія, прагматика, лінгвокультурологія.

УДК 811.112.2'81'37

ГЕНЕТИЧНА КЛАСИФІКАЦІЯ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ З ОНОМАСТИЧНИМ КОМПОНЕНТОМ

Олена АРДЕЛЯН (Кропивницький, Україна)

Статтю присвячено питанням генези власної назви в складі фразеологічної одиниці. Встановлено, що ономастичний компонент фразеологічної одиниці зберігає семантичні зв'язки з відповідним онімом у мові й мовленні і завдяки цьому мотивує значення фразеологізму. Генетична класифікація фразеологічних одиниць передбачає групування фразеологічного матеріалу за джерелами походження. Семантична вага власної назви в загальному фразеологічному значенні залежить від ступеня ідіоматичності фразеологізму.

***Ключові слова**: фразеологічна одиниця, власна назва, ономастичний компонент, генетична класифікація.*

Статья посвящена вопросам генезы имени собственного в составе фразеологической единицы. Установлено, что имя собственное в роли компонента фразеологической единицы сохраняет определенную семантическую связь с этимоном, вследствие чего возможна мотивация фразеологического значения. Генетическая классификация фразеологических единиц предусматривает группировку фразеологического материала за источникам происхождения. Удельный вес ономастического компонента в общей семантике фразеологизма зависит от степени идиоматичности последнего. Генетически общее фразеологическое наследие ассимилируется каждым языком и на уровне структуры, и на уровне национальной культуры.

***Ключевые слова**: фразеологическая единица, имя собственное, ономастический компонент, генетическая классификация.*

The article deals with the pressing problems which are typical for study of phraseological units with onomastic components. It is devoted to the semantic questions of the Proper Name in the phraseologism composition. It's discovered that the onomastic component of the phraseological unit preserves the semantic links with the corresponding Proper Name in the speech and language and due to that it motivates the meaning of the phraseologism. The semantic meaning of the Proper Name in the general phraseological meaning depends on the degree of the phraseologism idiomacy. The national and international features of phraseologisms are not always conditioned by the character of the onomastic component. The phraseological units with Proper Names, coinciding with common for many languages structural-semantic models, have international features.

***Key words:** the phraseological units, the Proper Name, onomastic component, the genesis and classification of phraseological units with onomastic components, structural-semantic model.*

Проблема систематизації та класифікації фразеологічного матеріалу постійно перебуває в полі зору мовознавців. Дифузність фразеологічного значення, різноструктурність, семантична редукція компонентів фразеологічних одиниць ускладнюють вибір основи для їх класифікації. Залежно від того, за якою ознакою розподіляють фразеологізми на групи, по-різному їх і класифікують, виділяючи різну кількість груп. Так, називають семантичну, генетичну, функціональну, експресивно-стилістичну, синтаксичну, морфологічну, ідеографічну класифікації, класифікацію фразеологізмів з погляду їх лексичного складу, структури. Розглянемо детальніше генетичну класифікацію фразеологічних одиниць з ономастичним компонентом.

Генетична класифікація, що розробив акад. Л. Булаховський, передбачає групування фразеологічного матеріалу за джерелами походження. Учений визначає такі групи: 1) прислів'я і приказки; 2) професіоналізми, що набули метафоричного вжитку; 3) усталені вислови з анекдотів, жартів і под.; 4) цитати й образи з Старого і Нового Завітів; 5) численні ремінісценції античної старовини; 6) переклади поширених іншомовних висловів (французьких, німецьких, італійських, англійських); 7) крилаті слова російських та іноземних письменників; 8) влучні фрази видатних людей [1, с.102-103].

Заслуговує на увагу класифікація фразеологічних одиниць за генетичними ознаками, опрацьована А. Коваль та В. Коптіловим. Дослідники вважають за доцільне розглядати афоризми, літературні цитати, образні вислови у системі фразеології будь-якої мови як «крилаті вислови». Крилатими висловами вважаються такі поширені й загальновідомі елементи лексики та фразеології літературної мови, джерело яких може бути встановлене. «Сталі словесні формули, що являють собою часто повторювані в писемній і усній мові влучні вислови видатних осіб – письменників, філософів, учених, політичних діячів, об'єднуються під назвою крилаті вислови (слова). На відміну від прислів'їв і приказок та інших типів фразеологічних одиниць, що давно стали безіменними витворами, крилаті вислови зберігають більш чи менш прозоро зв'язок із першоджерелом виникнення (літературним чи конкретно-історичним), носять "печать авторства"» [5, с. 44].

За умови поширення сфер ужитку та втрати асоціацій з конкретним автором крилаті вислови сприймаються як прислів'я або приказки. Масив крилатих висловів змінюється й поповнюється у процесі розвитку мови. Крилаті вислови вивчаються у сфері фразеології у широкому розумінні цього терміна або пареміології. Своїм походженням належать вони до різних літературних, міфологічних та історичних джерел. А. Коваль та В. Коптілов вважають, що до крилатих висловів сучасних літературних мов належать: 1) вислови видатних політичних діячів та історичних осіб; 2) цитати з творів письменників різних епох і народів; 3) вислови, походження яких пов'язане з літературою та історією давнього світу та середніх віків; 4) вислови з церковно-релігійних джерел; 5) образні стислі характеристики осіб [2, с. 3-4].

Ф. Медведєв наголошує, що удалі, влучні фразеологічні вислови не залишаються у тій мові, на грунті якої вони утворилися, а дуже часто стають справді крилатими, поширюючись і на інші мови, відіграючи важливу роль у піднесенні культурно естетичного рівня інших народів, бо культура мови, слова є частиною культури взагалі [3, с. 64]. Багато яскравих, гранично виразних висловів, переходячи із мови в мову, збагачують інтернаціональний фразеологічний фонд.

Л. Скрипник у фразеологічному складі української мови виділяє різну кількість генетичних груп та називає: 1) питомо українські фразеологічні одиниці; 2) запозичені фразеологічні одиниці; 3) фразеологічні кальки й напівкальки [5, с. 149].

Схожу схему подає Ф. Медведєв: 1) фразеологічні одиниці, творцем яких є український народ; 2) загальнослов'янська фразеологія; 3) давньоруська [староукраїнська] фразеологія [3, с. 10-11].

Беручи до уваги генетичну класифікацію акад. Л. Булаховського та класифікацію крилатих висловів А. Коваль і В. Коптілова, ми розглянули фразеологічні одиниці з ономастичним компонентом та виділили такі генетичні групи.

1 <u>Образні стислі характеристики осіб</u>: *невсипущий і всесидющий Аргус* [3, с. 77]; *Хома невірний / невіруючий* [2, с. 300]; *Іов праведний / многостраждальний* [2, с. 118]; *Іосиф Прекрасний* [2, с. 119]; *Муцій Сцевола* "герой, здатний пожертвувати всім заради своєї батьківщини" [2, с. 175]; *Джон Буль* "іронічна назва англійців" [2, с. 75]; *дочка Альбіона* "жартівливо-урочистий синонім до «англійка»" [2, с. 82]; *незрівнянна Дульсінея Тобоська* [2, с. 83]; *Марко Проклятий* "вічний блукач, великий злочинець, неспокійна людина" [2, с. 158]; *Моцарт і Сальєрі* [2, с. 172]; *Отелло і Дездемона* [2, с.208]; *пан Твардовський* "авантюрист" [2, с. 211]; *пасічник Рудий Панько* "весела, дотепна і розумна людина" [2, с. 212]; *унтер Пришибєєв* [2, с. 283]; *Фігаро тут, Фігаро там* [2, с. 291]; *Філемон і Бавкіда* "нерозлучне подружжя людей старшого віку" [2, с. 292]; *тінь Шлеміля* "нещасний, зневажений усіма блукач" [2, с. 313]; *дволикий Янус* [2, с. 72]; *єпіскоп Гатон* "лиха й підступна людина, яку чекає заслужена кара (така ж жорстока, як і злочин)" [2, с. 90]; *Кастор і Поллукс* (Діоскури) "нерозлучні друзі" [2, с.127]; *король Лір* "людина, яку ушляхетнило нещастя" [2, с. 136]; *прекрасна Єлена* 1) "ідеал жіночої вроди"; 2) "причина незгод" [2, с. 230]; *Ромео і Джульєтта* [2, с. 245]; *Голова Сократа / чоло Сократа* 1) "уособлення розуму, глибокого пізнання"; 2) "для характеристики зовнішності вченого-мислителя" [2, с. 261]; *Трістан та Ізольда* [2, с. 278]; *віща Кассандра* "загальне ім'я людини, яка наділена даром передбачення, пророцтва і невпинно й наполегливо застерігає людей про небезпеку, але їй, на жаль, ніхто не вірить" [3, с. 94].

Цю категорію образних висловів назвав «крилатими словами» німецький науковець Георг Бюхман (1822-1884) на тій підставі, що вони отримали велике поширення. У 1864 р. він опублікував збірку таких виразів, які тривало увійшли до німецького літературного мовлення. Книжка Бюхмана «Geflügelte Worte»/«Крилаті слова» витримала велику кількість видань. У тринадцятому виданні (1882) Бюхман констатує, що вислів «крилаті слова» у його новому розумінні, в значенні терміна, перейшло й до інших мов.

2 <u>Цитати й образи з Старого і Нового Завітів</u>: *Вавілонська вежа* [3, с.87]; *Вавілонське стовпотворіння* [3, с. 87]; *сади Едему* [2, с. 85]; *Єгипетська неволя* [2, с. 89]; *Єгипетська*

робота [2, с. 89]; *кедр ліванський* [2, с. 128]; *Валтасарів бенкет* [2, с. 49]; *воскресіння Лазаря* [2, с. 52]; *Геєнна вогненна* [2, с. 61]; *іти на Голгофу* [2, с. 66]; *в костюмі Єви* [2, с. 88]; *за Адама / за часів Адама* [2, с. 96]; *плач/скорбота Ієремії* [2, с. 115]; *Ієрихонська труба* [2, с. 115]; *Іов праведний/ многостраждальний* [2, с. 118]; *Іосиф Прекрасний* [2, с. 119]; *Іудин поцілунок* [2, с. 121]; *Каїн і Авель. Каїнова печать* [2, с. 123]; *кари єгипетські* [2, с. 126]; *коні Апокаліпсису* [2, с. 134]; *співати Лазаря* [2, с. 142]; *лоно Авраамове*, ірон [2, с. 149]; *служити Мамоні* [2, с. 157]; *Марія Магдалина* [2, с. 158]; *Марфа і Марія* [2, с. 159]; *Мафусаїлів вік* [2, с. 160]; *іти в Мекку* [2, с. 162]; *прихід Месії*, ірон [2, с. 164]; *Ноїв ковчег* 1) "сива давнина"; 2) "ветхий, застарілий предмет"; 3) "надійний притулок"; 4) "місце, де збираються люди різних переконань" [2, с. 198]; *Самсон і Даліла* [2, с. 247]; *паща Сатурна* "невблаганний час" [2, с. 248]; *скинути з себе ветхого Адама* [2, с. 256]; *Содом і Гоморра* – 1) "розпуста"; 2) "безладдя, хаос" [2, с. 260]; *тьма єгипетська* [2, с. 280]; *Хома невірний / невіруючий* [2, с. 300].

3 Численні ремінісценції античної старовини: *Авгійові стайні* [3, с. 74]; *Аргусове око / Невсипущий і всесидющий Аргус* [3, с. 77]; *віща Кассандра* [3, с. 94]; *Ганнібал перед брамою* / лат. *Hannibal aute portas!* [3, с. 97]; *гомеричний сміх* [2, с. 68]; *менторський тон* [2, с. 163]; *колесо Фортуни* [2, с. 293]; *Гадесові поля* [2, с. 59]; *Гальський півень* [2, с. 60]; *Ганнібалова клятва* [2, с. 60]; *дійти до Геркулесових стовпів* [2, с. 62]; *Геркулесова праця* [2, с. 62]; *Геростратова слава* [2, с. 63]; *пута Гіменея* [2, с. 64]; *гордий Альбіон* [2, с. 68]; *Гордіїв вузол* [2, с. 68]; *розрубати гордіїв вузол* [2, с. 68]; *Дамоклів меч* [2, с. 71]; *два Аякси* [2, с. 72]; *дволикий Янус* [2, с. 72]; *Дедал і Ікар* [2, с. 73]; *Драконівські закони* [2, с. 82]; *Еолова арфа* [2, с. 86]; *Езопівська мова* [2, с. 86]; *син Ескулапа*, ірон., жарт [2, с. 87]; *Єлісейські поля/квіти*, поет [2, с. 89]; *піти на єлісейські поля* [2, с. 89]; *загибель Помпеї* [2, с. 97]; *бич Гомера* (Зоїл) [2, с. 110]; *Кастальське джерело* [2, с. 127]; *Кастор і Поллукс* (Діоскури) [2, с. 127]; *ставати в позу Катона*, ірон [2, с. 128]; *Китайський мур* [2, с. 129]; *колос Мемнонський* [2, с. 133]; *багатий як Крез* [2, с. 138]; *Ладо і Лада* [2, с. 142]; *канути в Лету* [2, с. 145]; *ліхтар Діогена* [2, с. 148]; *Лукуллівський бенкет* [2, с. 150]; *Марсове поле* [2, с. 159]; *син Марса* [2, с. 159]; *медуза Горгона / голова Медузи / погляд Медузи* [2, с. 161]; *слуга Мельпомени* [2, с. 162]; *муки Тантала* [2, с. 174]; *Муцій Сцевола* [2, с. 175]; *навалювати Оссу на Пеліон* [2, с. 176]; *натиск на Схід* / нім. *Drang nach Östen* [2, с. 182]; *Самофракійська Ніке / Ніка* [2, с. 196]; *Олімпійські громи* [2, с. 203]; *Олімпійський спокій* [2, с. 203]; *осідлати Пегаса* [2, с. 213]; *перейти Рубікон* [2, с. 214]; *Пірова перемога* [2, с. 219]; *Прекрасна Єлена* [2, с. 230]; *Прокрустове ложе* [2, с. 233]; *ріг Амалфеї / ріг Фортуни / ріг достатку* [2, с. 241]; *сади Семіраміди* [2, с. 246]; *самозакоханий Нарцис* [2, с. 247]; *сестра Аполлона* [2, с. 253]; *читати Сивілині книги* [2, с. 254]; *смерть Лаокоона* [2, с. 259]; *голова Сократа / чоло Сократа* [2, с. 261]; *піти за / через Стікс* [2, с. 266]; *між Сціллою і Харібдою* [2, с. 268]; *пісні Тіртея* [2, с. 274]; *Троянський кінь* [2, с. 279]; *Сізіфова праця* [2, с. 255]; *скринька Пандори* [2, с. 257]; *слуга Феба* [2, с. 290]; *злий як Цербер* [2, с. 303]; *Ювеналів бич* [2, с. 316]; *яблука Гесперид* [2, с. 317].

4 Переклади поширених іншомовних висловів.

Вальпургієва ніч. Назва «Вальпургієва ніч» (нім. Walpurgisnacht), як звалися ці торжества, окрасою яких були тогочасні народні пісні й танці, походить від хронологічного збігу християнського свята пам'яті Вальпургії і традиційного свята весни язичників [3, с. 88].

Варфоломієва ніч / Паризьке криваве весілля. Уночі проти 24 серпня 1572 року, коли зачинався день святого Варфоломія, католицька партія та Катерина Медічі, мати слабовільного і слабохарактерного короля Франції Карла IX, організували масове знищення прибічників реформації, прихильників кальвінізму – гугенотів [3, с. 90].

Страждання молодого Вертера. Вертер – ім'я героя роману Й.-В. Гете «Страждання молодого Вертера» (1774) [2, с. 38].

Віки Трояна. Цитата із «Слова о полку Ігоревім» (XII ст.): «Были вѣчи (віки) Трояни, минула лѣта Ярославля …». На думку більшості дослідників, тут ідеться про епоху римського імператора Марка Ульпія Трояна (53-117 рр. до н. е.), видатного полководця.

Згадуючи Трояна і київського князя Ярослава Мудрого, автор «Слова» шкодує за минулою славою переможних воєнних походів [2, с. 44].

Вікно в Європу. Вислів із вступу до поеми О.С. Пушкіна «Медный всадник» (1834). За свідченням самого Пушкіна, автором цього вислову є італійський письменник Альгаротті (1712-1764), який у своїх «Листах про Росію» писав: «Петербург – це вікно, через яке Росія дивиться в Європу» [2, с. 44].

Дантове пекло. Данте Алігієрі – автор грандіозної за задумом і обсягом поеми «Божественна комедія» (1307-1321), яка поділяється на три частини: «Пекло», «Чистилище» і «Рай» [2, с. 72].

Усі дороги / шляхи ведуть у Рим. Це середньовічне прислів'я увійшло в літературну мову через байку французького письменника Ж. Лафонтена (1621-1695) «Третейський суддя, брат милосердя і пустельник» [2, с. 285].

Усмішка Джоконди / Монни Лізи – уявлення людей епохи Відродження про людську особистість. Портрет Монни Лізи – так звана Джоконда (1503) – по праву вважається кращим з портретів Леонардо да Вінчі. Художник прекрасно передає посмішку Монни Лізи, яка оживила обличчя, зробивши його дзеркалом ледве вловимих рухів душі [2, с. 286].

Яблуко Вільгельма Телля. Герой середньовічної народної легенди «Сказання про стрільця» епохи визвольної війни початку XIV ст., яку вели селяни лісових районів Швейцарії проти австрійського панування. Батьківщина Вільгельма Телля – Швейцарія [2, с. 45].

Колумбове яйце. За легендою, один з гостей на обіді у кардинала Мендози, вислухавши розповідь Колумба про відкриття Америки, вигукнув: «Так це ж так просто!». Тоді славетний мандрівник запропонував йому поставити яйце гострим кінцем на стіл. Гість не зумів цього зробити, Колумб поставив яйце, приплюснувши його ударом. (Однак це ж розповідають і про італійського архітектора XV ст. Брунеллескі) [2, с. 133].

Лаура і Петрарка. Лаура – ім'я коханої великого італійського поета доби Відродження Франческо Петрарки (1304-1374) [2, с. 143].

Осел Бурідана. Ж. Бурідану, французькому філософові-схоласту першої половини XIV ст. приписується доведення відсутності свободи волі за допомогою такого прикладу: осел, що перебуває на однаковій відстані від двох цілком однакових в'язок сіна, не може віддати перевагу жодній з них і гине від голоду [2, с. 206].

Річард Левине серце. Англійський король (1189-1199) з династії Плантагенетів, рицар-авантюрист, смілива людина, учасник багатьох воєнних походів, у одному з яких його було вбито. Образ Річарда був ідеалізований у художній літературі [2, с. 241].

Чаша Святого Грааля. У середньовічних кельтських легендах розповідається про таємничу чашу святого Грааля, яка нібито має магічну властивість зміцнювати сили рицарів, що захищають справедливість [2, с.305].

5 <u>Крилаті слова письменників</u>. Таким чином, «конденсаторами» змісту певного літературного твору чи історичного явища можуть бути як окремі слова – прізвища, географічні назви, назви творів ті ін., так і словосполучення – назви творів, географічні кількаслівні найменування, а також цитати. Останні – це вислови особливого типу: на відміну від звичайних цитат, покликаних відтворювати з усією повнотою і точністю якесь місце тексту, літературні цитати–крилаті слова характеризуються у першу чергу здатністю конденсувати у собі зміст цілого твору або його частини; вони можуть вживатися з іншим підтекстом, переосмислюватися та ін. Тому в межах літературних цитат–крилатих слів так часто спостерігається заміна компонентів, розширення або звуження обсягу, наповнення новими відтінками значень. Відмінність у будові є найважливішою рисою, що відрізняє крилаті слова від крилатих висловів; за всіма іншими ознаками – і за походженням, і за стилістичними якостями – вони тотожні, це й дає підстави об'єднувати їх під загальною назвою «крилаті вислови» [2, с. 4].

Коли гора не йде до Магомета, то Магомет іде до гори. Ходжа Насреддін, видаючи себе за святого, сказав, що примусить пальмове дерево підійти до нього. Зрозуміло, цього не відбулося, і тоді він пішов до дерева з словами: «Пророки і святі вільні від зарозумілості.

Якщо пальма не йде до мене, я йду до неї». Оповідання це вміщене в арабському збірнику, датованому приблизно 1630 р [2, с. 132].

Боюся я данайців, навіть коли вони приносять дари. Цитата з поеми Вергілія «Енеїда» (II, 49): «*Timeo danaos et dona ferentes*» [2, с. 28].

І ти, Брут? В трагедії В. Шекспіра «Юлій Цезар» (д. 3, ява 1) смертельно поранений Цезар звертається до Брута з цими словами. Історики вважають цю фразу легендарною (Светоній, біограф Цезаря, зазначає, що очевидці розповідали, начебто Цезар, побачивши Брута, вигукнув по-грецьки: «І ти, моя дитино?») [2, с. 29].

Великий Пан помер! Цей вислів оснований на оповіданні Плутарха. За царювання Тіберія (І ст. н. е.) керманич корабля, який плив з Пелопоннесу в Італію, нібито почув вигук, що лунав з берега: «Помер великий Пан!». Християнські богослови пояснювали оповідання Плутарха як повідомлення про перемогу християнства і занепад язичництва. Таке тлумачення зустрічається і в художній літературі (Ф. Рабле. Гаргантюа і Пантагрюель; І.С. Тургенєв. Німфи) [2, с. 36].

Всім пахощам Аравії … Слова леді Макбет – героїні трагедії В. Шекспіра «Макбет» (1606): «Ця маленька ручка все ще пахне кров'ю. Всім пахощам Аравії не відбити цього запаху. О-о-о!» (акт. 5, сцена 1) [2, с. 56].

Гомоніла Україна, довго гомоніла. Рядок з поеми Т.Г. Шевченка «Гайдамаки» (1841). «Гомоніла Україна» – назва історичного роману (1954) П. Панча про козацькі війни й народні повстання XVII ст [2, с. 68].

Див кличе над деревами. Вислів із «Слова о полку Ігоревім» (XII ст.). Див – лісовий демон у народних віруваннях; поетичне уособлення нещастя [2, с. 76].

За землю Руськую, за рани Ігореві! – загальновідомий заклик. Вислів із «Слово о полку Ігоревім» (XII ст.) [2, с. 98].

Викинути ідола в Дніпро. Вислів «викинути ідола в Дніпро» пов'язаний з літописним записом під 6496 (988) р., де розповідається про те, що після прийняття у Київській Русі християнства статуя язического бога Перуна, яка стояла в Києві, була скинута в Дніпро, не зважаючи на опір ще нехрещених киян [2, с. 114].

Катай, Матюшо, гуси – слова Терешка Сурми з п'єси І.К. Карпенка-Карого (Тобілевича) «Суєта» (1903) [2, с. 128].

Коні іржуть за Сулою, Сурмлять сурми в Новіграді. Цитата з поеми «Слово о полку Ігоревім» (XII ст.) [2, с. 134].

Красен Дніпро ясної погоди. Переклад цитати з повісті М.В. Гоголя «Страшная месть» («Вечера на хуторе близ Диканьки», 1831): «Чуден Днепр при тихой погоде, когда вольно и плавно мчит сквозь леса и горі полніе воді свои» [2, с. 137].

Мавр зробив свою справу/своє діло Мавр може йти. Це слова Мавра – героя драми Ф. Шіллера «Змова Фієско в Генуї» (1783) [2, с. 155].

Мальбрук в похід зібрався (іноді ім'я Мальбрука замінюється іншим). Початковий рядок з пісні про герцога Мальборо (1650-1722) (пісня виникла у французьких військах після того, як поширилась чутка про смерть Мальборо, у французькій вимові – Мальбрука) [2, с. 157].

Нам треба голосу Тараса. Початкові слова поезії П.Г. Тичини «В ім'я людей» (1939) [2, с. 178].

Напитися шоломом Дону. Походить це вислів зі «Слова о полку Ігоревім» (XII ст.), де він зустрічається двічі [2, с. 179].

Нема на світі України, | Немає другого Дніпра. Цитата з поеми Т.Г. Шевченка «І мертвим, і живим …» (1845) [2, с. 186].

Не той тепер Миргород, | Хорол-річка не та. Рядки з поезії П.Г. Тичини «Пісня трактористки» (1933) [2, с. 194].

Олександр Македонський герой, але навіщо ж стільці ламати? Цитата з комедії М.В. Гоголя «Ревізор» (1836), д. I, ява I, слова Городничого про вчителя [2, с. 204].

О Руське земле, |

Уже за шеломянем єси! – вислів виражає тугу за рідною землею. Цитата із «Слово о полку Ігоревім» [2, с. 205].

Попіл Клааса б'є в серце. Вислів, що неодноразово повторюється в романі видатного бельгійського письменника Ш. де Костера «Легенда про Уленшпігеля» (1867) [2, с. 226].

Реве та стогне Дніпр широкий – перший рядок поеми Т. Г. Шевченка «Причинна» (1838), початок загальновідомого опису буряної ночі на Дніпрі [2, с. 239].

Свиснув Овлур за рікою. Вислів походить із «Слова о полку Ігоревім» (XII ст.). При втечі з половецького полону князю Ігорю допомагав половчанин Овлур [2, с. 249].

Сезам, одчинись! Вислів з арабської казки «Алі Баба і сорок розбійників», яку включив перший французький перекладач арабських казок А. Галлан у свій переклад (1704-1708) збірника «Тисяча й одна ніч» [2, с.251].

Село на нашій Україні. Цитата з поеми Т. Г. Шевченка «Княжна» (1847-1858) [2, с. 251].

Фігаро тут, Фігаро там. Слова з каватини Фігаро в першій дії опери «Севільський цирюльник» Россіні [2, с. 291].

Що Гекубі до нього, |

Що йому до Гекуби? Слова з трагедії В. Шекспіра «Гамлет, принц Датський» (1601) [2, с. 315].

6 <u>Влучні фрази видатних людей</u>.

Ганнібал перед брамою – вживається на означення грізної близької небезпеки. Автором вислову "*Hannibal ad portas*" є славнозвісний римський оратор і державний діяч Ціцерон (106-43 рр. до н. е.). У одній з своїх промов (так званих «філіппік»), спрямованих проти консула Марка Антонія, що намагався повалити в Римі республіку, Ціцерон порівнював його з карфагенським полководцем Ганнібалом (247-183 рр. до н. е.) – непримиренним ворогом Риму [2, с. 61].

Карфаген мусить бути зруйнований – цими словами виражають наполегливу вимогу знищити ворога або подолати перешкоду (часто цитується латинською мовою: *Carthaginem esse delendam*). Вислів належить державному діячеві Стародавнього Риму Катонові Старшому (234 – 149 рр. до н. е.), який кожну свою промову в сенаті закінчував фразою: «А втім, я думаю, що Карфаген мусить бути зруйнований!» (Карфаген – місто-держава на півночі Африки, політичний і торговельний ворог Риму) [2, с. 127].

Платон мій друг, |

А істина – ще більший друг. Слова Арістотеля, учня Платона: *Amicus Plato, sed magis amica veritas*. Цими словами він відстоював право заперечувати положення авторитетів, якщо цього вимагає істина [2, с. 220].

Не осоромимо землі Руської. За літописним переказом, київський князь Святослав, побачивши надзвичайно сильне і численне візантійське військо, звернувся до своїх воїнів: «Вже нам нема куди подітися, волею чи неволею треба стати до бою; не осоромимо ж землі Руської, а ляжемо кістьми тут, бо мертві сорому не ймуть, коли ж побіжимо – сором нам буде …» (Запис під 6479 (971) роком за Лаврентіївським списком «Повести временніх лет») [2, с.190].

Юпітер, ти сердишся, |

Отже, ти неправий. Вислів цей – звертання Прометея до Зевса / Юпітера – приписується грецькому сатирикові II ст. н. е. Лукіану (М.И. Михельсон. Русская мысль и речь. Т. II, с. 568). Вживається найчастіше іронічно [2, с. 316].

7 <u>Прислів'я і приказки.</u>

Верства келебердянська / пирятинська / чугуївська – про дуже високу людину. – *Коломенская верста* [4, с. 20]; *Куди / Де Макар телят не ганяв* – дуже далеко, в дуже віддалені і глухі місця. – *Куда Макар телят не гонял* [4, с. 40]; *За царя Гороха (як людей було трохи) / За царя Панька / Тимка (як земля була тонка)*, жарт. – у дуже давні часи; дуже давно. – *При царе Горохе* [4, с. 57]; *Мели, Іване, доки вітру стане / доки вітер стане* – не базікай даремно – говорять з насмішкою тому, хто править теревені, кому не вірять або не надають значення. – *Мели, Емеля, твоя неделя* [4, с. 86]; *На бідного Макара всі шишки летять / Бідному Савці нема долі ні на печі, ні на лавці (на печі печуть, а на лавці січуть)* –

на сумирну, нещасну людину одна за другою звалюються неприємності, їй за все дістається. – *На бедного Макара все шишки валятся* [4, с. 90]; рос. *Показать кузькину мать* – уживається як вислів погрози кому-небудь. – *Показати, де козам роги правлять / де раки зимують* [4, с. 128]; *По Савці свитка* – кожний одержує те, чого він заслуговує, чого він гідний, що відповідає його становищу. – *По Сеньке (и) шапка. По Еремке колпак / кафтан. По Ивашке рубашка* [4, с. 132]; *Язик до Києва доведе* – питаючись, про все дізнаєшся. – *Язык до Киева доведет* [4, с.206]; укр. *Як Сірка годують, так він і гавкає* – як поставишся до кого-небудь, так будуть ставитися й до тебе [4, с. 208]; рос. *Как на Маланьину свадьбу (наготовить, наварить, напечь)* [4, с. 210]; *Як Сидорову козу бити / лупити* – нещадно бити. – *Как сидорову козу бить / лупить* [4, с. 211].

Генетична класифікація, надзвичайно корисна з погляду історичного вивчення фразеології кожної національної мови, на жаль, не може охопити всіх фразеологічних одиниць, бо далеко не завжди можна точно встановити джерело виникнення того чи іншого вислову.

Перспективи подальших наукових розвідок вбачаємо в глибшому дослідженні питання класифікації фразеологічних одиниць з ономастичним компонентом.

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ВІДОМОСТІ ПРО АВТОРА

Олена Арделян – кандидат педагогічних наук, доцент кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: актуальні проблеми дослідження фразеології та ономастики.

УДК 803.0-541.2

ПРИРОДА І СТРУКТУРА ЛЕКСИЧНОГО ЗНАЧЕННЯ У СУЧАСНІЙ ЛІНГВІСТИЧНІЙ НАУЦІ

Наталія ВИШИВАНА (Вінниця, Україна)

У статті йдеться про природу і структуру лексичного значення у сучасній лінгвістичній науці. З’ясовано сутность лексичного значення через здійснення критичного аналізу наявних його концепцій та з’ясування структури значення слова. Сформульовано власну дефініцію, що базується на голістичному підході до вивчення мовних явищ.

Ключові слова: *лексичне значеня, субстанціональна та релятивістська концепції значення, семантика, прагматика, синтаксис.*

Статья посвящена изучению природы и структуры лексического значения в современной лингвистической науке. Выявлена сущность лексического значения путем критического анализа существующих его концепций и установления структуры значения слова. Сформулирована собственная дефиниция, которая базируется на холистическом подходе к изучению языковых явлений.

Ключевые слова: *лексическое значение, субстанциональная и релятивистская концепции значения семантика, прагматика, синтаксис.*

The article deals with the key concepts of meaning in modern schools and with their classification. The complexity of stating a generally accepted definition of meaning due to complexity and inexhaustibility of the category of meaning as a principal category in linguistics is pointed out. For the objective cognition of the category of meaning different concepts should be taken into consideration, first of all the substantival approach that has arisen within the traditional semasiology, and the relativistic approach, which is typical of different streams of structuralism. The difference between the two approaches comes to display mainly in the estimate of the correlation of linguistic and extralinguistic factors in constituting the category of word meaning.

Three interrelated factors are involved in the process of constituting the lexical meaning: surrounding reality, thinking and language system. The author’s definition of lexical meaning based on the holistic approach to the study of language phenomena and on the complex consideration of the three factors is *introduced in the article. Lexical meaning is defined as a unity of knowledge about the world and its usage and includes:*

1. the number of realities reflected in consciousness and structured in the language (semantics);
2. the number of semantic co-meanings depending on communicative conditions (pragmatics);
3. the number of syntagmatic and paradigmatic relations of the word (syntactics).

***Key words**: lexical meaning, substantial and relativistic conceptions, semantics, pragmatics, syntactics.*

Постановка проблеми. Традиційно проблема лексичного значення посідає одне з найважливіших місць у лінгвістиці, що обумовлено тією основоположною роллю, яку воно відіграє у описі і тлумаченні більшості лінгвістичних категорій і понять. Значення – це не лише лінгвістична, але одна з найбільш складних логічних, психологічних та філософських категорій. У процесі формування лексичного значення беруть участь та знаходять відображення три взаємозв‘язаних фактори: навколишня дійсність, мислення та система мови. Невичерпність та складність цих категорій призводять до того, що сформулювати загальноприйняте визначення значення неможливо. Для його об‘єктивного пізнання слід враховувати різні підходи.

Мета статті полягає у з'ясуванні сутності лексичного значення. Вона досягається через виконання наступних **завдань**: здійснення критичного аналізу наявних концепцій розуміння лексичного значення та з'ясування структури значення слова, а також формулювання власної дефініції, що базується на голістичному підході до вивчення мовних явищ.

Численні визначення значення, що пропонувались у різний час представниками різних напрямків мовознавства, можна звести до двох основних типів:

1) до значення як ідеальної субстанції, відбиттєвої категорії, співвідносної з такими психічними явищами, як уявлення та поняття [17; 14; 5; 16];
2) до значення як реляційної сутності:
   а) як відношення між словом-знаком та поняттям [15];
   б) як позамовної реакції на мовленнєвий стимул [4];
   в) як відношення між мовними одиницями у семантичному (понятійному) полі [18; 19];
   г) як відношення між знаками у синтагматичному ряду [6];
   д) як сукупність відношень знака [2].

Відповідно концепції значення, що тяжіють до того чи іншого підходів, отримали у лінгвістиці назву субстанціональної та релятивістської. Перша концепція зародилась в надрах традиційної семасіології, друга є характерною для різних течій структуралізму.

Відмінність обох підходів проявляється перед усім в оцінці співвідношення лінгвістичних та екстралінгвістичних факторів у формуванні категорії значення слова.

Прихильники субстанціонального підходу відводять чільне місце у формуванні лексичного значення екстралінгвістичним факторам, зокрема зв‘язку значення з мисленням та поняттям як основною розумовою категорією.

Лексичне значення, як і поняття, вони представляють як "свого роду розумові концентрати", "згустки людських знань про певні фрагменти навколишньої дійсності, що ґрунтуються на специфічній формі відбиття дійсності – узагальненні та абстракції" [7, с. 9].

Єдність значення і поняття, як зазначають більшість лінгвістів, не означає їх тотожності [7, с. 14, 18-23; 5, с. 17-18; 16, с. 57]. Не заперечуючи концепції значення як відбитого в слові поняття, вони стверджують, що значення, не зливаючись з поняттям, має його передумовою і вводять термін "звичайне" та "наукове" поняття (в цьому ж напрямку іде розмежування "ближайшего" та "дальнейшего" значень у Потебні [13, с. 19] та "формального" і "змістового" понять у Кацнельсона [7, с. 18-23]. Значенням слова може бути реалізоване як звичайне поняття, яке включає в себе той мінімум найбільш загальних та характерних ознак, які необхідні для розпізнавання предмета, так і наукове поняття, яке значно ширше попереднього.

Лексичне значення і поняття не може ототожнюватись також через те, що в значенні відбивається не просто певна реалія, але й особливості її сприйняття та осмислення людиною, наслідком чого є наявність у значенні слова різного роду нашарувань у вигляді експресивно-емоціональних та стилістичних відтінків, які разом складають конотативний аспект значення [3, с. 107; 12, с. 27].

Відводячи належну роль у формуванні лексичного значення позамовним факторам, вчені-субстанціоналісти, однак, применшують вплив власне мовних факторів і заперечують навіть відносну самостійність мови. Слід погодитись з Д.Н. Шмельовим, який зазначає, що значення слова-знака визначається не лише його "предметною співвіднесеністю", але й тим, в яких він відношеннях з іншими знаками, як він представляє закріплений за ним смисл: "цим зумовлена подвійна природа лексичного значення слова: слово є одночасно знаком реалії та одиницею мови" [16, с. 15-16].

Недоліки субстанціональної концепції значення слова була покликана виправити нова (релятивістська) концепція, яка бере свій початок від вчення Фердинанта де Соссюра. Однак, як відзначають сучасні лінгвісти, цей підхід до розуміння лексичного значення привніс ще більше незрозумілого.

Структуралісти розглядають мову як іманентну сутність, як систему протиставлень, незалежних від реальних властивостей членів цих протиставлень. Всі категорії і поняття (в тому числі і значення) вони намагаються виразити в термінах самої лінгвістики, заперечуючи при цьому будь-який вплив мислення на структуру мовлення і абсолютизуючи самостійність мови.

Так, Фердинанд де Соссюр взагалі відмовляється від поняття "значення" і протиставляє йому "значеннєвість" – продукт системи мови, яка визначається співвідношенням слова з іншими словами певного ряду.

Неспроможними є також концепції значення представників неогумбольдтіанської лінгвістичної школи (Й. Трір, В. Порциг, Л. Вайсгербер), які заперечували будь-яку самостійність значень поза семантичним полем.

У так званому біхейвіорістському напрямку у лінгвістиці, розробка ідей якого належить Л. Блумфілду [4], мова розуміється як "мовленнєва поведінка" людини, а значення слова ототожнюється з результатами прагматичної дії думки.

Прихильники теорії синтагматичного релятивізму (В.А. Звєгінцев, М.П. Муравицька) підходять до проблеми значення слова як до його вживання, "потенційної сполучуваності" [6]. Не можна не погодитись з критикою цієї концепції Д.Н. Шмельовим, який зазначає, що сполучуваність є важливим показником значення слова, але саме "показником, а не власно значенням" [16, с. 56].

З усіх релятивістських теорій значення найбільш прийнятною, зокрема, для розуміння структури лексичного значення, є концепція, згідно з якою значення розуміється як сукупність відношень знака. Знак вступає у відношення з сутністю, що він позначає (денотатом), з поняттям, що він виражає (сигніфікатом), з умовами мовленнєвого акту та його учасниками, з іншими знаками: а) на парадигматичній вісі; б) на парадигматичній вісі. Відповідно розрізняються такі види значень: денотативне, сигніфікативне, прагматичне та структурне значення. Останнє може бути двох типів: диференціальне значення або значеннєвість та синтаксичне значення або валентність.

Аналіз основних підходів до розуміння лексичного значення дає нам право стверджувати, що не протиставлення субстанціоналістської концепції релятивістській, екстралінгвістичних факторів власно мовним, а їх синтез та комплексне урахування, дозволяє зрозуміти сутність такого складного і багатоаспектного поняття, як значення.

На нашу думку, найдоцільніше визначати значення як сукупність знань про слово та його вживання. Подібним чином розглядається концепція значення в роботах В.В. Левицького, Т. Шіппана, О.Д. Огуя.

Сутність лексичного значення найкраще розкривається через його структуру. У сучасній семасіології значення розглядається як складний об'єкт, як багатошаровий комплекс, конституентами якого є "семантика" (інформація про позначувані словом предмети і явища навколишнього світу), "прагматика" (інформація про умови комунікації), "синтактика" (інформація про правила вживання знака).

Єдності поглядів лінгвістів щодо тлумачення змістових компонентів, а також їх кількості у структурі лексичного значення немає.

Семантику знака прийнято розглядати на двох рівнях: предметному (денотативному) та понятійному (сигніфікативному).

Говорячи про предметний компонент значення, слід чітко розрізняти референт та денотат. Референт – це окремий предмет. Під денотатом розуміється або "клас певних предметів" [1, с. 60], або "об'єктивна властивість якогось об'єкта чи предмета" [9, с. 106], або типізоване уявлення про клас предметів. Найбільш прийнятним, на нашу думку, є визначення денотата як класу "ідентичних предметів" (для конкретних слів) або класу "однотипних ситуацій" (для абстрактних слів), об'єднаних певними ознаками [11, с. 14-16].

Мовним відповідником денотата є сигніфікат – "відбита у свідомості сукупність ознак класу однотипних предметів чи ситуацій" [11, с. 17]. Сигніфікат, будучи всеохоплюючою понятійною формою, виконує найбільш суттєву функцію мови – бути репрезентантом мислення [9, с. 111].

Сигніфікат і денотат знаходяться один з одним у відношеннях як зміст поняття до його обсягу, і, на думку деяких лінгвістів, складають основу значення словесного знака.

Г. Клаус, піддаючи критичному аналізу виділення таких розділів семіотики як семантика, прагматика і синтактика, запропонував розділити семантику на 2 шари: власно семантику, що включає сферу ідеального, і сигматику, яка охоплює сферу матеріального [8, с. 16]. Згідно з цим семантику знака, його смисловий стрижень утворює сигніфікат. Сигматика знака представлена референтом і денотатом. Ці компоненти знаходяться за межами мови, а тому не можуть входити до складу лексичного значення, хоча вони є одним з найважливіших факторів, які зумовлюють це значення.

Прагматика знака, або конотація, представляє собою "узуально чи оказіонально закріплену за ним інформацію про умови та учасників комунікації і виражає емотивно-оціночне та стилістично марковане ставлення суб'єкта мовлення до дійсності при її позначенні у висловлюванні, яке отримує на основі цієї інформації експресивний ефект" [15, с. 5]. Щодо того, чи входить конотація в структуру значення, то думки вчених розійшлись.

Так, перша група вчених (К. Ердман, В.І. Шаховський, В.Н. Телія, А.В. Філіппов, І.В. Арнольд) розглядає конотацію як один із аспектів лексичного значення. Зокрема, К.О. Ердман розрізняє три компоненти в значенні слова: понятійний зміст (*begrifflicher Inhalt*), побічний зміст (*Nebensinn*) та емоційну цінність (*Gefühlswert*) [17, с. 107]. Останні два компоненти утворюють разом з позицій сучасного мовознавства конотативний аспект значення.

Інша група вчених (В.А. Звєгінцев, Ю.Д. Апресян) заперечує таке розуміння значення [6, с. 180; 1, с. 68].

Ми поділяємо думку лінгвістів, що належать до першої групи, і вважаємо, що виводити конотацію за межі значення, означає, говорячи словами С.Д. Кацнельсона, робити його "штучне препарування" [7, с. 16].

Конотація представляє собою структуру, до якої входять емоціональний, оціночний, експресивний та стилістичний компоненти.

Синтактику знака складає сукупність його структурних відношень. Відношення між словами на синтагматичній вісі, тобто, у мовленнєвій ситуації, утворюють синтаксичне значення або валентність слова, відношення між словами на парадигматичній осі, тобто, в системі мови, утворюють диференціальне значення або значеннєвість [2, с. 105-106]. Структурне значення слова характеризує положення цього слова в системі мови і повинно входити як обов'язковий компонент в склад його лексичного значення.

Не дивлячись на безперечну доцільність розрізнення трьох вказаних компонентів у структурі значення, – вважає В.В. Левицький, – кордони між ними умовні та рухливі"; і далі: "Лексичне значення – це структурована цільність, де емоціональне невід'ємне від раціонального, логічного, а логічне – від власно мовного – синтаксичного" [10, с. 14].

Отже, лексичне значення являє собою багатоаспектне поняття, яке включає в себе:

а) сукупність відбитих у свідомості та структурованих у мові об'єктів та явищ дійсності (семантика);

б) сукупність семантичних співзначень, за допомогою яких здійснюється ставлення людини до предмета номінації та умов комунікації (прагматика);

в) сукупність синтагматичних та парадигматичних відношень слова (синтактика).

У світлі викладених вище концепцій можна запропонувати наступне визначення значення слова: значення – це набуті шляхом досвіду (в процесі діяльності) знання про сукупність мовленнєвих та немовленнєвих ситуацій, в яких може бути вжите слово.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Вишивана – кандидат філологічних наук, доцент кафедри германської та слов'янської філології та зарубіжної літератури Вінницького державного педагогічного університету імені Михайла Коцюбинського.

Наукові інтереси: лексикологія, експериментальна семасіологія, дистрибутивно-статистичні методи дослідження.

УДК 811.111'37

СЕМАНТИЧНА СТРУКТУРА СЛОВА ТА СТРУКТУРА ЗНАЧЕННЯ (НА ПРИКЛАДІ УКРАЇНСЬКОГО *СЛЬОЗА* ТА АНГЛІЙСЬКОГО *TEAR*)

Наталія ГРИГОРЕНКО (Кропивницький, Україна)

Стаття ілюструє особливості семантичної структури іменникової лексичної одиниці, труднощі виокремлення її лексико-семантичних варіантів та зв'язків між ними на прикладі української та англійської лексем. Увагу приділено статусу конотативного компонента значення та відтінку значення, їхньому взаємозв'язку. Проведено зіставний компонентний аналіз структури значень українського іменника СЛЬОЗА та англійського TEAR. Розглянуто специфіку лексикографічного відображення семантичних особливостей одиниць обох мов.

Ключові слова: *семантична структура слова, структура значення, лексема, семема, компонентний аналіз, сема, відтінок значення, семантичний розвиток значення.*

Статья иллюстрирует особенности семантической структуры субстантивной лексической единицы, трудности выявления ее лексико-семантических вариантов и связей между ними на примере украинской и английской лексем. Внимание уделено статусу коннотативного элемента значения и оттенка значения, их взаимосвязи. Был проведен сопоставительный компонентный анализ структуры значений украинской единицы СЛЬОЗА и английской TEAR. Рассмотрена специфика лексикографического отображения семантических особенностей исследуемых лексем в обоих языках.

Ключевые слова: *семантическая структура слова, структура значения, лексема, семема, компонентный анализ, сема, оттенок значения, семантическое развитие значения.*

The paper is focused on the study of the semantic structure peculiarities of a substantive lexical unit: the Ukrainian lexeme СЛЬОЗА and its English correlate TEAR are in the center of attention. The difficulties in defining their structural organization, in finding out the connection between their separate sememes are depicted. The aim is to model the semantic structure of the lexeme in both languages and define its dominant and peripheral components in a contrastive way. The nature of the semantic derivation is being observed: the metaphoric and metonymic vectors of its development are being described. The status of the connotative component and of the so called 'shade of meaning' is also considered. The contrastive componential analysis of the correlating Ukrainian and English lexical-semantic variants is carried out, proving the national specifity of universal phenomena interpretation.

The peculiarities of lexicographic representation of the lexical units under study are examined: the specific features of the implementation of their semantics in monolingual dictionaries are described.

***Key words**: semantic structure, meaning structure, lexeme, sememe, componential analysis, meaning component, shade of meaning, semantic derivation.*

Постановка проблеми. Інформаційно-технологічна революція останніх десятиріч сприяла актуалізації мовознавчих досліджень: потреби корпусної лінгвістики та поглиблення міжкультурної комунікації розширили перспективи зіставних семантичних розвідок, особливо привертаючи увагу до вивчення окремих груп лексики, як у структурно-семантичному, так і прагматичному аспектах.

Проблемами семантики, як у вітчизняному, так й у світовому мовознавстві, залишаються питання організації лексичного рівня мови, взаємодії його підрівнів, тобто системні зв'язки, які структурують мовний масив, зумовлюють його «рух» та функціонування.

Лексична семантика була і перебуває в колі інтересів багатьох лінгвістів (О. Потебні, Е. Бенвеніста, Л. Булаховського, В. Русанівського, Дж. Лайонза, Дж. Лакоффа, С. Ульмана, Л. Васильєва, Ж. Соколовської, Д. Шмельова, А. Уфімцевої, В. Телії, А. Вежбицької, Ю. Апресяна, Й. Стерніна, М. Кочергана, А. Залізняк та ін.). Питання семантичної структури слова є одним із провідних [4, с. 3-9, 11-19; 13, с. 5-10; 2, с. 11-18, 34-35]. Са́ме семантичне навантаження кожної мовної одиниці зумовлює її місце серед інших. Статтю присвячено розгляду проблемних моментів у виявленні семантичної структури слова на прикладі українського *СЛЬОЗА* та англійського *TEAR*, тобто **об'єктом дослідження** є українська та англійська лексеми з очевидною кореляцією, **предметом дослідження** стали їхні лексичні значення, взаємозв'язок між ними, а також лексикографічні особливості їхнього представлення.

Поняття *СЛЬОЗА* виокремлюється неоднозначністю своєї природи: з одного боку, це конкретна назва елементу людської природи з досить матеріальним характером, з іншого – глибинна абстракція для опису станів душі, що дає безліч конотативних відтінків, як універсальних, так і національно-специфічних.

У роботах мовознавців поняття *СЛЬОЗА (СЛЬОЗИ)* зустрічається як складова концепту *СМУТОК* [8, с. 43], як соматизм (із розряду назв речовин людського організму) з низьким рівнем вжитку, як реалізація взаємодії метафоричних концептів першостихій – води та вогню [14, с. 12-13], як художній символ [6]. Серед емотивної лексики це слово посідає місце у групі емотивів-дескриптивів, які описують зовнішній прояв емоцій, фіксуючи прототипні вияви емоційних переживань [9, с. 6]. Тим актуальніше й цікавіше дослідити структурно-семантичний аспект цієї одиниці у зіставному плані.

У дослідженні використано **компонентний аналіз**, а також описовий і зіставний **методи**.

Поняття 'семантична структура слова' та 'структура значення' не мають ототожнюватися: у першому випадку мова йде про єдність усіх значень слова та його граматичних форм [13, с. 5], тобто про лексему, а в другому випадку – про сукупність певних семантичних ознак, що перебувають у складних ієрархічних відношеннях, тобто про сему. Погодимося з визначенням лексичного значення слова як форми узагальненого відображення дійсності у свідомості носіїв мови, що конкретизується в окремих мовленнєвих актах, а також є комплексним поєднанням предметної віднесеності слова, понятійної співвіднесеності (семантичний аспект), його парадигматичних характеристик і синтагматичних властивостей (синтаксичний аспект), прагматичної цінності, емпіричного компонента й фонових характеристик (стилістично-прагматичний і конотативний аспекти) (за О. Тараненком) [5, с. 5-6].

Існує думка, що прототипне значення лежить в основі організації полісемії [10, с. 21; 3, с. 217] і є віртуальним значенням як інваріантною основою всіх ЛСВ та можливих мовленнєвих смислів лексеми [4, с. 8], маючи позаконтекстну природу завдяки сталій понятійній співвіднесеності. Але семантична єдність слова полягає не стільки в наявності в нього певного «загального значення», яке нібито підпорядковує собі ті, що виділені в тлумачних словниках, скільки в певному зв'язку між цими окремими самостійними значеннями та в їхній закріпленості за одним знаком [16]. Лексико-семантичні закони пояснюють проблематичність виділення ЛСВ багатозначних лексичних одиниць: закон зміни семної структури слова (ускладнення, збагачення, перебудова семної ієрархії або втрата сем у процесі вживання) та закон багатозначності (поява двох і більше ЛСВ через зростання кількості сем і втрати зв'язку між деякими з них) [15, с. 114-115].

Питання наявності «відтінків» у значень також дискусійне: думки різняться від повної відмови від зазначеного терміну до зазначення контекстуальних смислів як елементів значень. Асоціативно-логічний зміст деяких одиниць призводить до розширення їхньої семантики, появи конотативних значень, які є потенційними. Д. М. Шмельов визначає відтінок значення як результат суміщення двох або більше значень у семантичній структурі лексеми [16]. З погляду Ж. П. Соколовської, відтінками значення слід вважати асоціації, які вже закріпилися за певною семемою у свідомості носіїв мови, але ще не стали елементом її смислу [13, с. 116]. У роботах мовознавців зверталася увага на тенденцію непомірного розгалуження семантичної структури деяких слів за рахунок розкриття смислового змісту все більшої кількості словосполучень із цими словами [4, с. 26]. Дотримуватимемось критерію Є. Р. Куриловича: різними вважатимемо значення, що мають різні синонімічні однослівні вираження.

Словник української мови пропонує 4 лексичних значення (ЛСВ) лексеми *СЛЬОЗА*, іменника жіночого роду [12 (9: 386)]:

1. *тільки мн.* Безбарвна прозора солонувата рідина, яку виділяють розміщені в очній ямці залози при деяких фізіологічних або психічних станах (при подразненні, болі або сильних душевних переживаннях і т. ін.). // *тільки одн.* Одна краплина такої рідини. // *тільки одн., у знач. збірн.* Певна кількість такої рідини на протилежність до одної краплини.

2. *перев. мн.* Плач, ридання.

3. *перев. мн.* Горе, страждання.

4. *перев. мн., перен.* Краплини соку, вологи, що виділяються на поверхні чого-небудь.

Прослідковується типова для розвитку значення слова картина метафорично-метонімічного переносу. Окремі семеми, як мовні кореляти емоційного переживання (ЛСВ 3) і його соматичних проявів – процесу (ЛСВ 2) та його складника (ЛСВ 1), пояснюються тим фактом, що денотативна ситуація має кілька ракурсів: з одного, емоційний стан – це внутрішній процес, з іншого – результат певної зовнішньої події, її «інформаційно-оцінна» проекція, з третього – тілесний вияв внутрішнього переживання назовні, тобто через безпосередній зв'язок двох ситуацій назва однієї використовується для позначення іншої (або назва одного складника – для іншого) як непряма номінація оцінюваної події. Семеми цього метонімічного типу є регулярними у семантичному полі назв емоцій в обох мовах.

Окрім того, будь-який опис реальності людиною використовує образно-асоціативний потенціал свідомості, який базується на узагальненні та творчій переробці тілесного досвіду, на перекомбінації в образі якостей та ознак різних явищ. Це уподібнення природного та соціального світу – фізичному і його просторово-предметним та процесуальним характеристикам (і навпаки) – відмічають практично всі дослідники цієї сфери. Так, у тлумаченнях слів на позначення частин тіла чітко простежується перенесення фізіологічних та фізичних характеристик людини на сферу речей через схожість форми, місця розташування, консистенції тощо: напр., укр. ***ніжка** (стільця)*, ***голови** (соняшників)*, *головна* ***артерія** (України)* (про річку Дніпро); англ. ***head** (of the column)* 'початок колонки' (букв. 'голова стовпчика'), ***nose*** 'хобот, п'ятачок'; нім. ***Nase** (des Felsen)* 'виступ скелі' (букв. 'ніс скелі'); рос. ***ушко** (иголки)* 'вушко голки'. Або, наприклад, частини тіла називають за аналогією до рослин – фітоніми використовуються для жаргонного заміщення: укр. *гарбуз,* *кавун* 'голова', *дині* 'груди'; англ. *potato* 'голова' (букв. 'картопля'), *nuts* 'чоловічі статеві органи' (букв. 'горіхи') [1, с. 14-15]. Спільність психолінгвістичних процесів людини пояснює наявність паралельних семантичних метафоричних/метонімічних переносів у різних мовах: вплив соціально-культурних чинників відбивається на виникненні відмінностей у процесі найменування та на семантичному розвитку лексичних одиниць, універсальні ж риси у лексиці обумовлені спільністю анатомічної будови тіла, схожістю уявлень та процесів мислення [7, с. 6-7]. Якщо ж поглянути на ЛСВ 4 досліджуваної лексеми *СЛЬОЗА*, який є прикладом вторинної номінації (аналогія на основі схожості природи речовини (прозора рідина) та її форми (округла краплина)), то постає питання вичерпності дефініції або доцільності такого її об'єму: варто було б замінити один зі смислів ('*виділяються'*) на ширший за семантичним навантаженням (*'з'являються'*) (тобто усунути сему «спосіб появи»), щоб визначення було релевантним не тільки для, наприклад, березового соку (*Скільки сліз по стовбурі стрункому [берези] прокотилось…*), а й для дощу (*Сльози осені на склі, як душі моєї сльози*). Інакше, виникає потреба вводити у тлумачення всі можливі варіанти появи крапель ('крапають', 'є результатом конденсату або видавлювання' та ін.). До того ж, приклади речень унаочнюють латентну сему в тлумаченні цього переносного значення української лексеми, а сáме – 'динамічність' краплини, порівнюваної зі сльозою – вона *котиться*, *стікає*.

Окрім зазначених дефініцій словникова стаття пропонує розлогий перелік словосполучень та фразеологізмів (90 одиниць), ілюструючи лексичну та синтаксичну сполучуваність досліджуваної одиниці. Контекстуальне середовище є найсприятливішим для актуалізації конотем – потенційних сем, не завжди фіксованих у тлумачних словниках, але наявних у свідомості мовців національно-мовного соціуму [1, с. 15-16]. Саме у фразеологічних одиницях лексема реалізує власний конотемний потенціал, який базується на образному, оцінному, емотивному та експресивному складниках конотативного значення.

Особливістю подання українського лексикографічного матеріалу є нагромадження альтернативних версій кожного словосполучення за рахунок внутрішньомовного варіювання, яке виявляє себе в існуванні фонетичних та морфологічних варіантів певної лексеми, а також різноманітних граматичних форм: напр., *киплять (кипіли) сльози в (на) очах*; *обливати (облити, обмивати, обмити, поливати, полити і т. ін.) [гіркими (гарячими)] сльозами (слізьми) кого, що*; *за слізьми (сльозами) [і (й)] світу (світа) [білого (божого)] (нічого) не бачити*; *лити (проливати) крокодилячі (крокодилові) сльози*. Крім того, кількість виразів збільшується за рахунок синонімів тих чи тих складників цих виразів: напр., *благати (прохати, виплакувати, виплакати) слізьми (сльозами)*; *котяться (покотилися, линуть) дрібні (рясні, пекучі і т. ін.) сльози по чому*.

Англомовні словники по-різному презентують систему значень лексеми *TEAR*. Так, переважно користувачеві пропонуються моносемантичні версії:

Concise Oxford English Dictionary – II noun, *a drop of clear salty liquid secreted from glands in a person's eye when they cry or when the eye is irritated*; *in tears – crying*; *without tears (*of a subject*) – presented so as to be learned or achieved easily* [21];

WordNet 3.0 – I noun, ***tear*** *– a drop of the clear salty saline solution secreted by the lacrimal glands*; synonym – *teardrop;* ***tears*** *– the process of shedding tears (usually accompanied by sobs or other inarticulate sounds)* [22];

Kernerman English Dictionary – noun, *a drop of liquid coming from the eye, as a result of emotion (especially sadness) or because something (e.g. smoke) has irritated it; tears of joy/laughter/rage* [20];

Longman Dictionary of Contemporary English – noun,

[countable, usu. plural] 1 *a drop of salty liquid that comes out of your eye when you are crying* (+ 15 collocations); **bore somebody to tears *crocodile tears*

2 *it'll (all) end in tears* (British English spoken) *used to warn someone that something they are doing will cause problems or arguments between people* [19].

Тобто, «розширення» інваріантного (основного) значення лексеми відбувається за рахунок наведення її контекстуальних вживань, що у деяких інших джерелах набуває форми полісемії (хоча й із заплутаним підходом до поділу на ЛСВ та відтінки значення):

Collins English Dictionary [18] –

I noun, *1) a drop of the secretion of the lacrimal glands;* See: *tears;*

2) something shaped like a hanging drop: a tear of amber; Also called: *teardrop*

pl n, ***tears*** *– 1)* (Physiology) *the clear salty solution secreted by the lacrimal glands that lubricates and cleanses the surface of the eyeball and inner surface of the eyelids; 2) a state of intense frustration (*esp. in the phrase *bored to tears); 3) in tears – weeping; 4) without tears – presented so as to be easily assimilated: reading without tears*;

Random House Dictionary –

n. 1. *a drop of the saline, watery fluid continually secreted by the lacrimal glands between the surface of the eye and the eyelid, serving to moisten and lubricate these parts and keep them clear of foreign particles;* Synonyms: *teardrop*;

2. (*a drop of) this fluid appearing in or flowing from the eye as the result of emotion, esp. grief*;

3. *something resembling a tear, as a drop of a liquid or a tearlike mass of a solid substance, especially having a spherical or globular shape at one end and tapering to a point at the other: teardrop earrings*;

4. (Glassmaking) *a decorative air bubble enclosed in a glass vessel; air bell*;

5. **tears**, *a. grief; sorrow; b. an act of weeping: bored to tears;*

Idioms: *in tears – weeping* [20].

По-перше, англомовні джерела інколи подають значення іменника в однині й множині як окремі статті, які корелюють з ЛСВ 1 української лексеми: якщо розпад української першої семеми на «відтінки значення» можна пояснити особливостями граматичного компонента, то виділення двох лексем, що є по суті різними граматичними формами одного слова, відносимо до «побічних ефектів» електронних версій словників. Окрім того, питання, чому окремі фразеологічні одиниці отримують статус окремого ЛСВ, а інші – ні, залишається без відповіді. Хоча, виділені таким чином додаткові значення лексеми *TEAR (TEARS)* корелюють із ЛСВ 3 і ЛСВ 2 української лексеми *СЛЬОЗА (СЛЬОЗИ)*, позначаючи, відповідно, негативний емоційний стан (*grief* 'горе') та прояв його переживання (*crying, weeping* 'плач'). Як бачимо, логічний ланцюжок «від окремого до загального» реалізовано у семантичному метонімічному розвитку значення досліджуваних лексем обох мов: назви складників денотативної ситуації стають іменами самої ситуації (психічного стану) або синонімами одна одної (*сльози ↔ плач*).

По-друге, деякі англійські тлумачення залучають термінологію, межуючи з науковими визначеннями (позначки *Physiology* 'фізіологія', *Glassmaking* 'склоробство') – постає питання необхідності залучення такої кількості термінів (*saline* 'соляний', *lacrimal glands* 'слізні залози', *solution* 'розчин', *secretion* 'секреція', *secreted* 'яка виділяється', *lubricate* 'змащувати', *eyeball and eyelid* 'очне яблуко та повіка', *air bell* 'повітряний пузир (дефект скла)') до наївної мовної картини світу (за словами Л. В. Щерби, «термінологічність» визначень непотрібна, оскільки виявляється зайвою в процесі спілкування [17]). В українському тлумаченні походження сліз також спостерігаємо елементи анатомічної термінології – '*(виділяють) розміщені в очній ямці залози*', що для користувача рівноцінно до '*витікають з ока*'/'*(продукуються) залозами ока*'.

Щодо основного значення досліджуваних одиниць обох мов, сукупність семантичних ознак співпадає відносно. Так, категоріальна сема '*substance*' / 'речовина' – неочевидна й вербалізована субкатегоріальною семою '*liquid, fluid* ' / 'рідина' (деякі англомовні джерела деталізують різновид рідини – *solution* 'розчин', *secretion* 'секреція'). Будь-яка речовина має фізичні характерстики (колір, смак, консистенція та ін.), які представлені якісними семами: 1) '*clear*' / 'прозора', 2) 'безбарвна', 3) '*salty, saline*' / 'солонувата' та 4) '*watery*' (букв. *водяниста, рідка*) – як видно, в українській мові уточнюється колір, а в англійській – консистенція рідини.

Кількісна сема, як і сема форми, представлені в тлумаченнях одиницею '*drop*' / 'краплина', яка містить смисли: англ. '*a* ***small*** *quantity of liquid* ***falling*** *or* ***resting*** *in a* ***spherical*** *mass*' (букв. ***маленька*** *кількість рідини у формі* ***падаючою*** *або* ***лежачої сфери****чної* *маси*) [18] / укр. ‘***маленька** частинка якої-небудь рідини, схожа на **кульку***’ [12 (4: 325)]. Очевидно, що стереотипна продовгувата форма краплі, що падає, унаочнюється англійським визначенням, а не словом «кулька», хоча обидва тлумачення не суперечать дійсності. Ця сема форми активується в метафоричному значенні англійського *TEAR* – 2) *something shaped like a hanging drop;* Also called: *teardrop* [18] (див. вище також ЛСВ 3 у **Random House Dictionary**). Цікаво, що в українській мові цей метафоричний перенос стосується са́ме лексеми *КРАПЛЯ*, а не *СЛЬОЗА*: напр., *a tear of amber* ‘крапля бурштину’, *teardrop earrings* ‘сережки-крапельки’. Можливим поясненням цьому може бути той факт, що метафоричний зсув в українському понятті концентрується на рясноті сліз як рідини, на сльозах як вияві смутку (*сльози гір, ронило небо тихі сльози*), а в англійській мові метафора зафіксувалась стосовно фізичних параметрів одиничного виміру явища – сльозинки ‘*teardrop*’ (мова йде і про рідину, і про тверді речовини ‘*solid substance*’).

Крім того, семантична ознака кількості речовини варіюється в досліджуваних семемах наступним чином: англ. ‘*drop*’ або ‘*profusion*’ (букв. *крапля* або *ряснота*), укр. ‘*одна краплина*’ або ‘*певна кількість* (такої рідини) *на протилежність до одної краплини*’. Незлічувана за своєю природою матерія має у мові форму злічуваного іменника, що призводить до конфронтації екстралінгвального та лінгвальних факторів: з одного боку, ускладнюється тлумачення одиниці в однині та множині (спостерігаємо відтінки значення та окремі ЛСВ), з іншого – розширюється семантичний потенціал лексеми (якщо серед абстрактних назв емоцій прослідковується процес конкретизації значень (*sorrows* ‘печалі’, *радощі*, *заздрощі*), то досліджувані одиниці демонструють набуття конкретним іменником абстрактного значення: *tears* → *grief* ‘сльози → горе’).

Компонентний аналіз структури першого значення лексем *СЛЬОЗА* та *TEAR* ілюструє також наявність таких семантичних ознак:

семи суб’єкта – живої істоти, яка має очі – ‘*in a **person's** eye*’, ’*of **your** eye’* (хоча відомо, що сльози не є стороннім явищем для тварин, мова проявляє свій антропоцентричний характер са́ме на прикладі англійської одиниці);

семи джерела походження – місця появи, органа-виробника речовини – англ. ‘*(secreted) by the **lacrimal glands***’ та укр. ‘*(виділяють) розміщені в **очній ямці** (*слізні*) **залози***’, або семи місця та способу появи об’єкта – англ. ‘***coming from** the **eye** / **appearing in** or **flowing from** the eye* / ***secreted*** / ***spilling from** the eyes*’ та укр. ‘***виділяють** (залози)*’ (у цих формах приховано й сему неконтрольованого характеру явища з боку суб’єкта (пасивність появи), але в англійській мові – ще й семи руху, конкретизації його манери ‘*з’являється з/в (очей/очах)*’, ‘*тече (з очей)*’, ‘*бризкає/проливається (з очей)*’);

семи причини – укр. ‘*деякі **фізіологічні** або **психічні стани***’ та англ. ‘*as a result of **emotion** / when (you are) **crying** / when the eye is **irritated***’ та семи різновидів причини – укр. ‘*подразнення, біль або сильні душевні переживання*’ та англ. ‘*grief, sadness / joy, laughter / rage / smoke*’ (букв. *смуток/ радість, сміх / лють / дим*);

семи мети – ‘*to wash away irritants*’ (букв. *змити подразники*) або (лише у термінологічних визначеннях англійської лексеми) – ‘*to **lubricate**/**moisten** and **cleanse** the surface of the eyeball and inner surface of the eyelids / keep them clear of foreign particles*’ (чомусь роль сліз для полегшення стану не знайшла лексикографічної фіксації в обох мовах);

семи результату (супутнього явища) – ‘*wetting the cheeks*’ (букв. *зволожуючи щоки*) (лише одне згадування серед англійських семем).

Структура другого значення лексем *СЛЬОЗА* та *TEAR* (перевага віддається формі множини іменника) майже еквівалентна, оскільки в обох мовах категоріальна (частіше латентна) сема ‘*process, act / процес*’ вербалізується за допомогою номінативних форм проливання сліз – англ. ‘*crying, weeping, shedding tears*’ / укр. ‘*плач, ридання*’, які водночас презентують семи: ‘емоційне переживання’, ‘симптом-звук / характер звуку’ (‘*sobs or other inarticulate sounds*’ / ‘*голосно* (плакати), *схлипувати*’), ‘симптом-речовина’ (*течуть сльози, захлинатися сльозами*), ‘причина’ (‘*because you are unhappy or hurt*’ / ‘*з горя, від болю, зворушення*’).

Висновки. Таким чином, на фоні універсальності позначуваного явища – речовини людського організму – його мовний опис на рівні українських та англійських словникових дефініцій різниться в деталях: спільними в мовах є основні семантичні параметри – категорія, характер явища та його місце утворення, а також причини; розбіжності стосуються якісних рис речовини, варіювання способів її руху в англійській мовній картині світу, специфічних сем конкретизації причини явища в обох мовах, наявності семи результату в одному з англійських тлумачень, а також об'єму семантики лексикографічних статей, розширених за рахунок термінологічної інформації в англомовних джерелах (поява сем функціональної мети явища) і кількості фразеологічного матеріалу – в українських (приблизно 90 проти 20 одиниць).

Той факт, що у наукових колах існують різні погляди на доцільність наведення всіх контекстуальних вживань слова, на правомірність винесення деяких з них в окремі ЛСВ, на статус відтінку значення, зумовлений багатоплановістю структури значення, статусом конотативного елементу, визначенням терміну ‘фразеологічна одиниця’ тощо. Різні лексикографічні джерела по-різному долають ці труднощі, що особливо помітно в англомовних словниках, оскільки англомовна лексикографія представлена значною кількістю лексикографічних шкіл. Перехід на електроні версії, поява двомовних та багатомовних віртуальних перекладачів, побудова мовних лексико-семантичних сіток-моделей вимагають уніфікації підходів та засобів фіксації мовного матеріалу без втрати його семантичного потенціалу. Нагадаємо, що ще відомий російський лінгвіст Л. В. Щерба зазначав, що важкість визначення слова не відміняє можливість цього визначення, хоча подолання цих труднощів вимагає роботи поколінь [17].

Результати зіставного аналізу фразеологічної частини лексикографічного матеріалу лексем *СЛЬОЗА / TEAR* будуть наведені у наступній статті. **Перспективою** дослідження може бути простеження особливостей реалізації семантичного навантаження цих лексем у різних дискурсах української та англійської мов.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Григоренко – кандидат філологічних наук, старший викладач кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: зіставна лексична семантика, емотивна лексика, лексикографія.

УДК 811.111 : 004.738

ПОЛІФУНКЦІОНАЛІЗМ ІННОВАЦІЙНИХ ОДИНИЦЬ АНГЛІЙСЬКОЇ МОВИ СФЕРИ КОМП'ЮТЕРНИХ ТЕХНОЛОГІЙ XXI СТОЛІТТЯ

Марина КІЗІЛЬ (Дніпро, Україна)

Статтю присвячено дослідженню поліфункціональних характеристик інноваційних одиниць, які виникли в англійській мові завдяки розвитку комп'ютерних технологій та їх впровадженню в різні сфери життя та діяльності представників англомовних країн. Поліфункціоналізм таких одиниць визначається з огляду на їх соціофункціональні характеристики. Ці мовні інновації можуть слугувати засобами спілкування та обміну інформації у декількох соціальних сферах англомовної комунікації: комп'ютерній, суспільній, політичній, економіки, бізнесу, культури, медицини, науки та освіти. Впровадження комп'ютерних технологій у сферу науки та освіти англомовних країн визначило процес поповнення лексико-семантичного складу англійської мови інноваційними засобами номінації нових наук, поява та розвиток яких визначається розвитком сфери комп'ютерних технологій та базується на її винаходах; нових наукових понять і технологій, які впроваджуються в різні сфери життєдіяльності представників англомовних країн, зумовлюючи їх розвиток. Особливу роль комп'ютерні технології відіграють у розвитку освіти англомовних країн, модифікації її системи, виникнення нових форм і засобів навчання на всіх її рівнях: від початкової школи до університетів. Подібні факти знаходять своє відображення в появі значної кількості інноваційних засобів їх номінації в англійській мові.

***Ключові слова**: інноваційні одиниці, англійська мова, комп'ютерні технології, поліфункціоналізм, соціофункціональні характеристики, англомовна комунікація, сфера науки та освіти, номінація.*

Статья посвящена исследованию полифункциональных характеристик инновационных единиц, которые появились в английском языке благодаря развитию компьютерных технологий и их внедрению в разные сферы жизни и деятельности представителей англоязычных стран. Полифункционализм таких единиц определяется с учетом их социофункциональных характеристик. Эти языковые инновации могут служить средствами общения и обмена информацией в нескольких социальных сферах англоязычной коммуникации: компьютерной, общественной, политической, экономики, бизнеса, культуры, медицины, науки и образования. Внедрение компьютерных технологий в сферы науки и образования англоязычных стран определило процесс пополнения лексико-семантического состава английского языка инновационными средствами номинации новых наук, появление и развитие которых определяется развитием сферы компьютерных технологий и базируется на ее изобретениях; новых научных понятий и технологий, которые внедряются в разные сферы жизнедеятельности представителей англоязычных стран, обуславливая их развитие. Особенную роль компьютерные технологии играют в развитии образования англоязычных стран, модификации ее системы, появление новых форм и средств обучения на всех ее уровнях: от начальной школы до университетов. Пободные факты находят свое отображение в появлении значительного количества инновационных средств их номинации в английском языке.

***Ключевые слова**: инновационные единицы, английский язык, компьютерные технологии, полифункционализм, социофункциональные характеристики, англоязычная коммуникация, сферы науки и образования, номинация.*

The article is devoted to the investigation of polyfunctional chaaracteristics of innovative units, appeared in the English language due to the development of computer technologies and their implementation into different spheres of life and activity of the English-speaking peoples. These units receive the names of infoneologisms, cyberneologisms, computer marked lexical units in modern linguistics. Polyfunctionalism of them is determined on the basis of their sociofunctional characteristics.

Such innovative units can serve as means of communication and exchange of information in different social spheres of English-speaking communication: computer, social, political, business, cultural, medical, scientific and edicational. Implementation of the computer technologies into the spheres of science and education of the English-speaking countries determines the process of replenishment of lexical and semantic stock of the English language with the innovative means of nomination of new sciences, the appearance of which is determined by the development of the sphere of computer technologies and is based on its inventions. Language innovations become means of nomination of new scientific notions and technologies, implemented into different spheres of life activity of English-speaking nations with the aim of their development. Computer technologies play their particular role in the development of education of English-speakng countries, as well as modification of new forms and means of education at each level: from the primary school to the universities.

Such facts find their reflection in the emergence of considerable quantity of innovative means of their nomination in the English language.

***Key words**: innovative units, the English language, computer technologies, polyfunctionalism, sociofunctional characteristics, the English-speaking communication, the spheres of science and education, nomination.*

Одним із найбільш значущих явищ другої половини XX – початку XXI століть є поява і поширення комп'ютера та комп'ютерних технологій. Розвиток сфери комп'ютерних технологій зумовив, у свою чергу, появу безлічі явищ, понять і реалій, які потребують нового позначення. Саме тому в англійській мові з'являється значна кількість мовних інновацій, які привертають увагу вітчизняних і зарубіжних лінгвістів з огляду на значущість вказаних одиниць для розвитку та оновлення самої мови [1; 2; 3; 5; 6; 11]. Такі одиниці отримують назву інфонеологізми (від поняття «інформаційна революція» – «informational revolution») [2, с. 51], кібернеологізми (від поняття «кіберпростір» – «cyberspace») [3, с. 198], комп'ютерно маркована лексика [6, с. 34] та інш.

Незважаючи на інтерес до визначеної групи лексики, ще й дотепер у працях лінгвістів не розглядалося питання поліфункціонального характеру цих одиниць, у чому власне і полягає **мета** даної статті. У зв'язку з цим з**авданнями** статті є з'ясування сфер, в яких функціонують визначені інновації, аналіз соціофункціональних характеристик тих інноваційних одиниць, які з'явились у англійській мові внаслідок впровадження комп'ютерних технологій у сфери науки та освіти англомовного світу. **Матеріалом** для аналізу є словники інноваційної лексики англійської мови, а також новітні тексти англомовних періодичних видань, присвячені питанням науки та освіти.

Встановлення кореляції між соціальними явищами та процесами поповнення словникового складу тієї чи іншої мови, висвітлення ролі конкретних соціальних чинників у інноваційних процесах її лексичного складу, з'ясування сфер, у яких використовуються мовні інновації, дозволяє говорити про соціофункціональні характеристики цих одиниць. Подібні характеристики визначаються з огляду на контексти та сфери реального використання інноваційних одиниць, які водночас належать до розряду «поліфункціональної лексики» та можуть слугувати засобами спілкування та обміну інформації у декількох соціальних сферах англомовної комунікації одночасно, зокрема: комп'ютерна техносфера, суспільна та політична сфери, а також сфери економіки та бізнесу, культури, медицини, науки та освіти.

Сфера комп'ютерних технологій стає на сьогоднішній день одним із основних факторів, який визначає процеси розвитку науки, а також модернизації освіти в англомовних суспільствах. Це, безумовно, знаходить своє відображення в англійській мові, визначаючи розвиток її лексико-семантичного складу. Наприклад, сучасний етап розвитку наук в умовах тотальної «інтернетизації» позначається інноваційною одиницею *e-Science* (***E-Science** is science which is increasingly done through distributed global collaborations enabled by the Internet, possibly using very large data collections, tera-scale computing resources and high performance visualisation to achieve its objectives*) [8].

Взаємпроникнення різних сфер знань зумовлюють розвиток науки в цілому, а також появу її нових галузей, що потребують нових засобів номінації: *computer linguistics, computer design, computer modeling, computer-aided engineering*. Ці назви вказують, що основою позначених ними наук є щоякнайменш дві наукові галузі, дві сфери, однією з яких є сфера комп'ютерних технологій.

Окрім вищевказаних, сфера комп'ютерних технологій дала поштовх розвитку таких багатовимірних наукових понять: комп'ютерний зір (*computer vision*), доповнена реальність (*augmented reality*). Комп'ютерний зір є власне теорією та технологією створення машин, які можуть виявляти, відстежувати та класифікувати об'єкти [7, с. 8]. Однією з найбільш важливих сфер практичного застосування комп'ютерного зору є медицина, в якій відеодані використовуються для постановки медичного діагнозу пацієнта. Комп'ютерний зір застосовується у визначеній сфері для спостереження за змінами розмірів органів, вимірюванням кровотоку тощо.

Запровадження новітньої комп'ютерної техніки в медицину знаходить своє відображення у одиницях, що слугують засобами позначення видів комп'ютерної діагностики: *computerized axial tomography – комп'ютерна аксіальна томографія, computer-aided detection (diagnosis) – система виявлення ракових пухлин молочних залоз, фіброзу печінки та інших захворювань за допомогою комп'ютерної техніки, compируted radiography – радіографія з використанням комп'ютерної техніки, low-dose helical computer tomography – малодозова спіральна комп'ютерна томографія, fluorodeoxyglucose positron emission tomography – комп'ютерна томографія з використанням позитивно заряджених елементарних частинок* (*позитронів*).

Інноваційними одиницями позначаються також новітні медичні прилади та медичне обладнання, розроблені на базі сучасних технологій, наприклад: *electronic sthetoscope – електронний стетоскоп, який значно поліпшує аускультацію пацієнтів завдяки зменшенню сторонніх шумів, високої якості звукосприйняття, digital stethoscope – цифровий стетоскоп, scanning electron micrograph – електронний мікрограф для сканування – пристрій, який забезпечує детальніший і точніший відбиток сканованих предметів чи речовин*.

Доповнена реальність (не плутати з віртуальною реальністю) створюється з використанням доповнених за допомогою комп'ютера елементів реальності. Відзначаємо, що ключове поняття технології доповненої реальності позначається в англійській мові інноваційним словосполученням *augmented element of reality – доповнений елемент реальності* (дослів. *augmented – збільшенний, розширений*). Отже, доповнена реальність суміщує реальне та віртуальне та працює в режимі 3D, а її результатом є впровадження в поле сприйняття будь-яких сенсорних даних з метою доповнення інформації та покращення її сприйняття [1, с. 36-37].

Технологія доповненої реальності знаходить своє втілення в нових мобільних пристроях, смартфорнах, планшетах, які за допомогою браузерів доповненої реальності (*augmented reality browser*) сприймають необхідну інформацію про оточення. Для постійного контакту з середовищем доповненої реальності планується створити натільні комп'ютерні пристрої, що отримали в англійській мові інноваційного позначення *wearable tech*. Зауважимо також, що технологія доповненої реальності знаходить своє застосування в медицині, в лапароскопічних операціях, коли зображення на ендоскопі доповнюється зображенням, отриманим на комп'ютері. Це дозволяє точно встановити, де знаходиться пухлина [1, с. 37].

Впровадження комп'ютерної техніки внесло кардинальні зміни і в систему освіти англомовних країн. Якщо у XX столітті у США, Канаді, Великобританії характеристика системи освіти здійснювалася за допомогою словосполучення *computer-aided education*, то на сьогоднішній в англійській мові вже закріпилася інноваційна одиниця *webucation* (*web+education*), що відбиває сутність нового, «віртуального» виду освіти. Синонімами вказаної інновації виступають в англійській мові новотвори *cybereducation, e-education, teleeducation, distance learning*, а сам процес навчання отримав назву *digital learning* (***Digital learning*** *is any instructional process and practice that effectively uses technology to strengthen a student's learning experience. It emphasizes high-quality instruction and provides access to challenging content, feedback through formative assessment, opportunities for learning anytime and anywhere, and individualized instruction to ensure all students reach their full potential to succeed in college and a career*) [9].

Поняття електронної лекції (*e-lecture*), електронної конференції (*e-conference*), вебінару (*webinar*), електронної бібліотеки (*e-library*), електронного бібліотекаря (*cybrarian*) є знайомим усім студентам вищих навчальних закладів. Електронні книги (*e-book, blogbook*) стають настільки популярними та поширеними в США та інших країнах світу, що для позначення паперових («матеріальних») книг, якими користуються студенти в англійській мові виникає інновація *p-book*. Багато університетів в США, Великобританії та інших англомовних країнах успішно практикують «дистантне навчання», залучаючи з кожним роком до нього все більшу кількість «віртуальних студентів» (*virtual students*). Через Інтернет все більше здійснюють навчання та підвищують свою кваліфікацію робітники та службовці американських і британських компаній. Подібна форма навчання отримує в англійській мові назву *e-learning*. Інформацію про той чи інший університет (коледж, факультет), спеціальності та кваліфікацію, які надаються в ньому, можна отримати з веб-сайту університету. Університетські веб-сайти містять також інформацію про викладачів, їх наукові інтереси, публікації, електронну пошту для листування і т.і.

Отже, впровадження комп'ютерних технологій у сфери науки та освіти англомовних спільнот визначило процес поповнення англійської мови інноваційними засобами номінації нових наук, поява та розвиток яких визначається розвитком сфери комп'ютерних технологій та базується на її надбаннях; нових наукових понять і технологій, які впроваджуються в різні сфери життєдіяльності представників англомовного світу. Особливу роль комп'ютерні технології відіграють у розвитку освіти англомовних країн, модифікації її системи, виникнення нових форм і засобів навчання на всіх її рівнях: від початкової школи до університетів. Подібні факти знаходять своє відображення в цілому ряді англомовних інноваційних одиниць на їх позначення. **Перспективи подальших досліджень** вбачаємо у з'ясуванні соціофункціональних характеристик тих інноваційних засобів позначення понять і реалій, що виникли у сферах економіки та бізнесу, культури і т.і. під впливом комп'ютерних технологій.

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ВІДОМОСТІ ПРО АВТОРА

Марина Кізіль – кандидат філологічних наук, доцент кафедри соціально-гуманітарних дисциплін Дніпровського державного університету внутрішніх справ.

Наукові інтереси: термінознавство, соціофункціональна лінгвістика, комп'ютерна лінгвістика.

УДК 811.161.2'38

РЕЛІГІЙНА ЛЕКСИКА В ПОЕЗІЇ ГАННИ КОРОЛЬ

Світлана КАЛЕНЮК, Ірина ЛИСЕНКО (Миколаїв, Україна)

У статті акцентовано на особливостях поетичних творів Ганни Король, розподілено лексеми конфесійного стилю на лексико-семантичні групи, проаналізовано внутрішній світ Ганни Король через дослідження релігійних лексем. Доведено, що релігійна лексика збагачує тексти поетеси урочистістю, піднесеністю, наповнює молитовним духом, сакральністю та божественним змістом.

Ключові слова: *лексика, конфесійний стиль, лексико-семантичне поле, концепт, текст, релігійна лексика.*

В статье акцентировано на особенностях поэтических произведений Анны Король, распределено лексемы конфессионального стиля на лексико-семантические группы, проанализировано внутренний мир Анны Король через исследование религиозных лексем. Доказано, что религиозная лексика обогащает тексты поэтессы торжественностью, возвышенностью, наполняет молитвенным духом, сакральностью и божественным смыслом.

Ключевые слова: *лексика, конфессиональный стиль, лексико-семантическое поле, концепт, текст, религиозная лексика.*

The article on the features accented poetry of Anna King, confessional style tokens distributed on lexical-semantic groups, analyzed the inner world of Anna King through the study of religious tokens. It is proved that the religious texts poet enriches vocabulary solemnity, Upland, fills prayerful spirit, sacred and divine meaning.

Key words: *vocabulary, confessional style, lexical-semantic field, concept, text, religious vocabulary.*

Поезія Ганни Король – це зразок інтимної лірики, яка насичена лексемами релігійного типу. Останнім часом вчені почали виділяти релігійний або конфесійний стиль в окремий стиль мовлення. Це свідчить про його розвиток на всіх рівнях мови, зокрема на лексичному. Адже передача системи релігійних ідеалів, поглядів та певних принципів відбувається на вербальному рівні.

«Конфесійна лексика – це окремий розряд лексичних одиниць, що характеризуються спільним стильовим значенням, яке, нашаровуючись на предметно-понятійний зміст, виступає компонентом загальної семантики та вказує на усталене вживання лексеми в конфесійному різновиді сучасної української літературної мови, тобто несе в собі додаткову «непредметну» інформацію й точно сигналізує про сферу побутування слова, у якій його денотативно-сигніфікативний елемент передається оптимально» [3, с. 6].

Із питаннями використання релігійної лексики у творах художньої літератури працювали такі мовознавці як Н. І. Бойко, Л. Бондаренко, Ю. І. Браїлко, Н. Л. Марчук та ін. Щодо використання релігійної лексики у поетичних творах Ганни Король, то розвідок з цієї теми немає.

Мета статті – визначити особливості поетичних творів Ганни Король, розподілити лексеми конфесійного стилю на певні лексико-семантичні групи, показати внутрішній світ поетеси через дослідження релігійних лексем.

Проаналізувавши поетичне мовлення Ганни Іванівни, можна виділити такі притаманні лексиці творів авторки лексико-семантичні групи найчастіше вживаних слів конфесійного стилю: назви богів та святих; назви релігійних споруд та їх частин; номінації на позначення церковної атрибутики; назви свят та постів; найменування місць, які стосуються християнської віри; номінації абстрактних релігійних понять; назви таїнств Господніх; номінації на позначення дій у релігійній практиці.

Переходячи до безпосереднього аналізу конфесійної лексики, хочеться зазначити, що в кількісному співвідношенні з іншими словами в поезіях Ганни Король, релігійна лексика складає приблизно 10%. Проведено аналіз трьох збірок поетеси, в яких виявлено 102 лексеми, що містять у своєму значенні релігійний зміст.

<u>Назви богів та святих</u>. Найбільш часто Ганна Король використовує лексему *Бог*: *Хто придумав, що він уже й* ***Бога*** *вище, І на Заповідях святих «Устави» пише?* [4, с. 18]. До цього лексичного концепту приводиться ряд синонімічних найменувань, зокрема *Ти*, *Господь*, *Він*, *Всевишній*: *І дяка* ***Тобі*** *[Богу], що вистелюєш нам У завтра омріяні версти* [4, с. 13]; ***Господи****, за все прости!* ***Господи****, прошу: помилуй нас!* [4, с. 10]; *Я наодинці з* ***Богом*** *Помолюсь* ***Йому****,* ***Всевишньому****. Нехай прощає...* [5, с. 13]. Вживає авторка і загальні культові номінації, наприклад *божество*: *Ти –* ***божество*** *і ти моя спокуса, Ти в моїм серці – відгук землетрусу* [5, с. 74].

Образ Діви Марії в поезіях Ганни Іванівни представлений лексемами *Матір Божа, Цариця небесна*: *Ті слова, що* ***Матір Божа*** *вмить почує* [5, с. 8], ***Царице небесна****! Ті цвяхи вбивали, Немов у тіло Христа* [4, с. 15].

До назв богів та святих відносяться лексеми: *Христос* (*Вас матері, як* ***Христа****, породили…* [4, с. 16]), *Син* (*Певне, мати моя просила У Тієї, чий* ***Син*** *– на віки, Щоб від лиха мене захищала, Щоб продовжила долі роки* [5, с. 57]), що складають синонімічний ряд найменувань Ісуса Христа; *Святий Миколай* (*Хай* ***Миколай*** *святий оберігає, Хранить тебе і захища в віках* [6, с. 55]), *Ангел* (*На кобзі сивий* ***Ангел*** *грає. Не струни він перебирає – Звучать під пальцями віки!* [4, с. 28]). Ще однією лексемою, яка стосується біблійної тематики є слово *Каїн*, яке авторка вживає для характеристики ліричного героя в таких рядках: *Та я простила – не* ***Каїн*** *я: Ні докорів, ні сумління* [5, с. 46].

Ганна Король здебільшого не використовує загальних назв на позначення святих, апостолів, покровителів. Виявлено лише одну таку лексему – *святі* (*І всі* ***святі*** *її прощали, Їй все простилось відтепер* [4, с. 73].)

Назви релігійних споруд та їх частин. Православ'я в Україні віддавна вкоренило свої традиції, вони проявляються і в назвах релігійних споруд.

Ганна Король активно вживає слова із цієї лексико-семантичної групи у своїх творах. Центральними концептами в цій групі є лексеми *церква* і *храм*. «У сучасній українській мові назва *церква (церков)* також уживається на позначення споруди, в якій відбуваються культові дійства християнства, особливо його православної та греко-католицької гілок. Ця лексема походить із давньогрецького *kvpiakov* і, як і більшість давніх запозичень в українську мову, має значну кількість демінутивів (*церковця, церковка, церковиця, церквиця, церквичка, церківка*) та діалектних варіантів (*цирьков, цирьква, церкова*)», – зазначає Н. В. Піддубна [9, с. 7].

Ганна Іванівна вводить концепти *церква* та *храм* в суто інтимні рядки, які пов'язані зі спогадами, мріями, позитивними емоціями: *Перед тобою – в **храмі**, З вуст зліта: Я захищусь тобою, бо кохаю…* [6, с. 33], *Мені в саду приємно спочивать Тут чисто все, немов у Божім **храмі*** [4, с. 25], ***Церква** стояла у центрі села – Лики святих дивилися в душі…* [4, с. 15].

Щодо розгляду лексико-семантичної підгрупи – частини релігійних споруд, то авторка використовує лексему *дзвін*. Це слово є яскравим прикладом поляризації членів семантичної опозиції, адже набуває нової стилістичної семантики. Академічний тлумачний словник української мови подає таке значення цієї лексеми: «Ударний сигнальний підвісний інструмент, звичайно із сталі або бронзи, у вигляді порожнистої, зрізаної знизу груші, в середині якої підвішений ударник (серце)» [10, с. 264]. Ганна Король подає його у значенні правічного образу християнського духу – церковної дзвіниці, яка скликає мирян на службу до церкви, вводячи семантику слова-символу України: Я *проростаю з твого серця, Україно, Церковним **дзвоном**, співом солов'я, Кремезним дубом і кущем калини, Бо ти – любов, бо ти – земля моя* [4, с. 6].

Ще однією сакральною лексемою можна розглянути слово *цвинтар*. Хоча цвинтар не є частиною релігійних споруд, проте безпосередньо відноситься до території культових споруд. Ганна Іванівна вживає цю лексему в контексті, який виражає пряме призначення цього місця: *Завозять мертвих на **цвинтар** – Людиноньку до людиноньки* [4, с. 19].

Номінації на позначення церковної атрибутики. Окрему підгрупу цієї лексико-семантичної групи складають слова, що позначають церковне начиння та предмети необхідні для проведення богослужінь.

Активно використовує цю лексику Ганна Іванівна у збірці поезій «Любов із присмаком ожин». Наприклад: ***Ікони** – убили, горох на парапеті сушать*; *А ви – **розп'яття** із Ним під ноги*; *Замість **хреста** – гілку верби над грудьми посадить…; Бо мимо нього, часто без **домовини**, завозять мертвих на цвинтар* [4, с. 19]; *У діток вдовиних очі – мов **свічечки**, Мов живі трени жовтим тілом світяться* [4, с. 20]. Тобто лексику семантичної групи на позначення церковного начиння або предметів культового характеру (церковної атрибутики) у віршах поетеси представлено такими лексемами, як *розп'яття*, *ікони*, *хорогви*, *хрест*, *свічки*, *труни*, *домовина* тощо.

Назви свят та постів. Івана Купала (Купайла) – одне з головних свят календаря слов'ян, що співпадає з Різдвом Іоана Хрестителя. Здавна це свято мало язичницький характер. У народі існує багато вірувань та легенд, що пов'язані з дійствами в ніч на Івана Купала. Ганна Король представляє сакральну семантику назви цього свята такими рядками: *На **Івана**, на **Купала**, Щастя-долі попрохала* [6, с. 81]. Авторка передає таємничий характер свята, зазначаючи, що ця ніч є священною.

Лексему *піст* та пов'язану з нею лексему *скоромне* Ганна Король подає в абсолютно полярній семантиці. Описуючи свої інтимні почуття, вона порівнює піст із періодом самотності в своєму житті: *Бо **«піст»** наклав свою печать – І лине день, і ніч зітхає, Що мусить тихо спочивать, Чи довго ще – й сама не знає*, *У тій свитині – журний зміст, За дні веселощів – розплата. Чекаю сонця, марю святом, А всюди – тиша, спокій. **«Піст»**…* [5, с. 126].

Значення слова *скоромний* – «…виготовлений з м'яса або молока та заборонений церковними правилами для вживання у пісні дні» [10, с. 301]. У поезії «Як довго «постує» душа» Ганна Король надає цьому слову семантики специфічного інтимного характеру: ***Скоромне** сховане чомусь – І час пройшов, і збігло літо, То ж і ні в гречку, і ні в жито Ускочить, певне, не візьмусь* [5, с. 126].

Найменування місць, які стосуються християнської віри. Виняткову особистісну вартість виявляє в поетичному мовленні Ганни Іванівни лексема *Голгофа*, що вживається як символ і позначає близькі авторці поняття, які символізують страждання, випробування, терпіння Ісуса Христа: *Вас матері, як Христа, породили, Тільки Він за вас – на **Голгофу**, А ви – розп'яття із Ним під ноги* [4, с. 16]. Художнє призначення цього символу посилюється експресивно-смисловим навантаженням рядків поезії.

Ще одним словом на позначення місця, яке має відношення до релігії є слово *Почаїв*. Це місто відоме в Україні та за її межами Почаївською Лаврою – чоловічим монастирем та місцем паломництва багатьох православних мирян. Ганна Король також пише про паломницький шлях дорослішання світогляду. Імовірно, що поетеса, відвідавши Почаївську Лавру, остаточно сформувала свій світогляд, визначила мету та сенс свого життя. Вона пише: «*Шлях від дитячих забав у **Почаїв**, Бо відкривсь світ*» [5, с. 13]. Можна сказати, що серед назв географічних об'єктів група топонімів-біблеїзмів становить окрему лексико-семантичну групу, слова якої своїм значенням репрезентують морально-етичну конотацію.

Номінації абстрактних релігійних понять. Природа релігійної свідомості виражається в розумінні головних її понять, часто ці поняття не виражаються матеріально, а мають абстрактний характер, оскільки головним завданням релігії є дослідження особистого, духовного, досконалого та надприродного.

На позначення абстрактних понять Ганна Король використовує такі лексеми, як *безсмертні душі*, *молитва*, *святиня*, *оберіг*, *знамення*, *єство*, *кара небесна*, *спокуса*, *душа*, *гріхи*, *смерть*, *покора*, *чарівне зілля*, *віра*, *відречення-прокляття*.

Доцільно вважати, що на представлення тематичної групи «Номінації абстрактних релігійних понять», Ганна Іванівна використала загальновживані слова, що виражають загальнолюдські поняття та уявлення про релігію. Це затверджують такі рядки поетеси: *Дай, Господи, **сили** тому, хто знеміг, Дай **віри** тому, хто безсилий* [4, с. 13], *І прости **гріхи** нам в котрий раз! І народ мій просвіти!* [4, с. 10].

Принципом абстрактності релігія відрізняється від інших соціальних інститутів та світоглядів, для яких будь-який ідеал виражено об'єктивно, поза межами об'єкта він не існує та є лише елементом теорії, продуктом людського розуму, фантазії.

Назви таїнств Господніх. Таїнства Господні беруть свій початок від Заповідей Ісуса Христа. Безпосередньо такі лексеми, як хрещення та причастя, представляють лексико-семантичну групу «Назви таїнств Господніх», проте сюди входить ряд додаткових лексем.

Проаналізувавши вірші Ганни Король, ми виявили такі лексеми на позначення таїнств: *сповідь* (*Все твоє серце, мій любий, сказало – **Сповіддю** білих троянд* [5, с. 14]), *каяття* (*Ношу в собі не брилу **каяття** – щасливий гомін…* [5, с. 127]), *прощення* (*Відшукати б скоріше єдину у світі дорогу, На якій Ти **прощенням** і щастям засяєш мені* [4, с. 90]), *благословення* (*До небес звернімось ми, Щоб **благословення** Божого дістати…* [4, с. 10]).

Номінації на позначення дій у релігійній практиці. Ця лексико-семантична група найширше представлена в поетичному мовленні Ганни Король (нараховано більше 30 лексем).

Негативну конотацію мають такі лексеми, як *прелюбодіяти* (*І на Заповіді вже наплювати: **Прелюбодіяти** і убивати* [4, с. 16]), *грішити* (*А та – сміялась, солодко **грішила** І падала у клуні на сіна* [5, с. 128]), *проклинати* (*Не **прокляніть**. Не плюньте мені вслід* [6, с. 77]), *загинути* та *вмирати* (*Але ж у сусідки діточки **загинуть**!*; *Мабуть, доведеться діточкам **вмирати*** [4, с. 20]).

Позитивну конотацію мають більшість лексем, що представляють цю лексико-семантичну групу, наприклад: *воскреснути*, *возрождатись* (*Нам жити, нам творити, **возрождатись**!* [4, с. 12]), *освятитися*, *возвеличувати*, *помолімося* (***Помолімося**, люди, за тих, Хто розбрат висіва, Навіть ниви для злих врожаїв Вже орає* [4, с. 31]), *помилувати*, *благословляти*, *хреститись*, *повинуватись*, *вірувати*, *вірити* (*Я в тебе **вірую**, тобі я **вірю**…* [4, с. 7]), *поступати* та ін.

До окремих лексико-семантичних груп можна віднести ще слова, що позначають місця потойбічного життя – лексеми *рай, пекло* тощо. Ганна Іванівна використовує своєрідний синонімічний ряд на позначення терміну *рай* (*едем, піднебесся, небеса*), це виявлено у таких рядках: *Ви – справжній, а не вигаданий* ***рай*** [4, с. 37], *Одним – хатинки, де прості лаштунки, Для інших – хризолітовий* ***едем*** [4, с. 86], *І все це нагороджене красою, Яку дали у спадок* ***небеса*** [4, с. 37]. Лексему *пекло* вжито двічі: *У ними ж створюваному* ***пеклі*** [4, с. 17] та *І німіли вуста мої, Під* ***пекельним*** *вогнем палали…* [4, с. 74].

Негативну семантику Ганна Король надає номінаціям релігійного характеру, що позначають певних осіб, наприклад: *ворожбити, грішниця, служителі церкви*. Це простежується в такому контексті: ***Ворожбити****, це ви, це ви У букети мої рвали квіти, Сон ранковий пускали з гаїв, Щоби чарами отруїти* [4, с. 74], ***Служителів церкви*** *людці малювали з рогами* [4, с. 16].

Також окрему лексико-семантичну групу складають лексеми, які з першого погляду не несуть у своєму змісті релігійної семантики, проте набувають її в конкретному контексті. Це лексеми *крила, ягня, яблуко, ребро*. З першого погляду вони зовсім не пов’язані з релігійною тематикою, проте ці слова часто згадуються в Біблії. Ганна Король використовує біблійні мотиви у своїх творах, це простежується у таких рядках, як *Я з твого* ***ребра****, тож я – твоя* [5, с. 123], ***І яблуко*** *червоне (Спокуси а чи згуби) Тримаю на долоні…* [4, с. 50] тощо.

Отже, в ході дослідження було вивчено та систематизовано лексеми конфесійного стилю поетичного мовлення Ганни Король. Дослідження загальних релігійних лексем у поетичних творах поетеси показує читачам внутрішній світ поетеси, яка, використовуючи біблійні лексеми, ділиться не тільки власними духовними переживаннями, а й переживаннями за долю рідного краю, свого народу, його духовний та моральний розвиток. Релігійна лексика збагачує поетичні тексти урочистістю, піднесеністю, наповнює молитовним духом, сакральністю та божественним змістом. Послуговуючись конфесійною лексикою, поетеса бажає передати стан душі, яка прагне повної гармонії у стосунках із Богом та світом.

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ВІДОМОСТІ ПРО АВТОРІВ

Світлана Каленюк – кандидат філологічних наук, доцент, доцент кафедри загальної та прикладної лінгвістики Миколаївського національного університету ім. В.О. Сухомлинського.

Наукові інтереси: лінгвістика тексту, дискурсологія, лінгвокультурологія, комунікативна лінгвістика.

Ірина Лисенко – студентка 5 курсу філологічного факультету Миколаївського національного університету ім. В.О. Сухомлинського.

Наукові інтереси: лінгвістика тексту, дискурсологія, лінгвокультурологія, комунікативна лінгвістика.

УДК 811.112.2'161.2 – 115

ДО ПИТАННЯ ПРО СТРУКТУРНО-СЕМАНТИЧНИЙ АНАЛІЗ ФРАЗЕОЛОГІЧНИХ ОДИНИЦЬ, В ОСНОВІ ЯКИХ ЛЕЖИТЬ ПОРІВНЯННЯ

Тетяна КАПІТАН (Кропивницький, Україна)

У статті здійснено структурно-семантичний аналіз фразеологічних одиниць і фразеологічних аналогів сучасної німецької та української мов; розглянуто процес фразеологізації порівняльних зворотів та особливості збагачення фразеологічного складу мовлення. Дослідження підтверджує перевагу дієслівних, а також питому вагу іменникових фразеологізмів у порівнюваних мовах.

Ключові слова: *компаративна структура, структурно-семантичний аналіз, фразеологічні одиниці, порівняння, фразеологізовані порівняльні звороти, порівняльні одиниці.*

В статье рассмотрен структурно-семантический анализ фразеологических единиц и фразеологические аналоги современного немецкого и украинского языков, проанализирован процесс фразеологизации сравнительных оборотов и обогащения фразеологического состава речи. Исследование подтверждает преимущество глагольных, а также удельный вес именных фразеологизмов в сравниваемых языках.

Ключевые слова: *компаративная структура, структурно-семантический анализ, фразеологические единицы, сравнение, фразеологизированные сравнительные обороты, сравнительные единицы.*

The article is devoted to the structural and semantic analysis of idioms and phraseology of modern German and Ukrainian languages. The process of phraseological comparative idiomatic phrases and enriching of phraseological structure of speech has been analysed. The research confirms the advantage of the verbal and the specific weight is related to the noun phraseologisms in the contrasted languages.

Key words: *comparative structure, structural and semantic analysis, comparison, phraseological units, phraseological comparative turns of speech, comparative units.*

Фразеологія як самостійний розділ лексикології вперше був введений у науку швейцарським стилістом Ш. Баллі [2]. Фразеологія як самостійна галузь науки безпосередньо пов'язана з працями В. В. Виноградова, які з'явилися у 40-х роках. А на кінець 60-х років вона вже стала самостійною наукою в системі мовознавчих дисциплін. Виникнення її як окремого розділу лінгвістичної науки базується на основі лексикології, семасіології та синтаксису. Саме на стикові цих розділів мовознавчої науки і склалася фразеологія як самостійна мовознавча дисципліна [4, с.29].

«Система фразем, – наголошує проф. І. І. Ковалик, – являє собою сукупність словосполучних величин, і в цьому відношенні фразеологія зазублюється із синтаксисом як ученням про словосполучення і речення, та до того фраземи виконують функції членів речення. Фразеологія прилягає до лексикології посередньо через словосполучення та безпосередньо через синонімічні зв'язки між фразами і словами. Своєрідна злита структура семантики фразем пов'язує фразеологію із семасіологією, об'єктом вивчення якої є смислова структура лінгвальних фактів. Образність і емоційно-експресивний характер значної частини фраземного складуріднить фразеологію із стилістикою. Відповідне використання фразем у художній літературі зближує фразеологію із лінгвостилістикою як наукою про мову і стиль художніх творів» [3, с.5].

Оскільки, порівняння є важливим та загальновизнаним принципом життєвого досвіду й дослідження, тому метою статті є структурно-семантичний аналіз фразеологічних одиниць, в основі яких лежить порівняння, оскільки фразеологічні одиниці кожної мови виконують важливу функцію в процесі формування картини світу.

Вагомий внесок у розв'язанні теоретичних проблем компаративної фразеології зробило багато дослідників, з-поміж яких Г. Удовиченко, А. Коваль, В. Коптілов, М. Жовтобрюх, Л. Авксентьєв, В. Ужченко, І. Білодід, Л. Скрипник, О. Юрченко, В. Орлова, Л. Ройзензон, З. Шугурова, Е. Ротт; І. Чернишова, А. Кунін, Н. Сідякова та інші. Найважливішими джерелами як української так і німецької фразеології є усна народна творчість, фольклор, говірна мова народу, запозичення з інших мов та значна кількість фразеологізмів, яка за своїм походженням пов'язана з біблією.

За твердженням В. Ужченка та Л. Авксентьєва матеріальне й духовне життя народу становить невичерпне джерело фразеологічних одиниць і водночас створює те екстралінгвістичне тло, на якому об'ємніше виявляються й мовні вартості [6, с.76].

Структурно-семантична характеристика компаративних фразеологічних одиниць неможлива без чіткого визначення меж їх компонентного складу, проте встановити ці межі складно внаслідок відсутності єдиного погляду щодо критеріїв виокремлення фразеологічної одиниці загалом і різного трактування самого поняття «компаративна фразеологія».

Одні дослідники, надто широко розуміючи це поняття, розглядають у компаративній фразеології стійкі сполучення слів, в основі яких лежить порівняння. Зокрема, до розряду компаративних фразеологічних одиниць потрапляють ті, які різняться не лише своїм структурно-граматичним оформленням, але й семантикою.

На думку інших учених, генетично близькі до порівняльного речення (порівняльний зворот розглядається у цьому випадку як похідний від порівняльного речення) і формально марковані словотворчим компонентом als, wie як, наче. На наш погляд, цей підхід до визначення обсягу компаративної фразеології більш послідовний, оскільки вичленовує групу фразеологічних одиниць не за одним критерієм (порівняння), а за кількома, ураховуючи їхні структурно-граматичні, семантичні й функціональні особливості, однак тут теж існують різні думки щодо взаємовідношення між власне компаративною частиною, тобто конструкцією, яка вводиться із сполучником, та основою порівняння: дослідники вважають фразеологічною одиницею тільки компаративну структуру. Це знаходить своє віддзеркалення і в лексикографічній практиці: компаративні фразеологічні одиниці представлено в словниках або тільки однією порівняльною частиною, або разом з першим, номінативним елементом.

У процесі дослідження питання про специфіку взаємодії компаративної частини і слів-супровідників у межах компаративної структури, було здійснено структурно-семантичний аналіз фразеологічних одиниць, опорним словом у яких виступає назва тварини у формі називного відмінка, або анімальний компонент, наприклад: (*голодний як вовк*), *hungrig wie ein Wolf*; (*бідний, як церковний пацюк (щур), arm wie eine Kirchenmaus; (втомитися, замерзнути, зголодніти як собака), müde, hungrig wie ein Hund sein; (жити як вільна птиця), sich wie Müllers Hühnchen nähren*.

У групі одиниць, які реалізують значення в сполученні з дієсловом або групою дієслів виокремлюють чотири підгрупи.

1. Компаративна частина з інтенсивно характеризуючим значенням, яке ідентифікується ступенем прислівника «дуже» або якісним прислівником «надзвичайно»: *втомитися, замерзнути, зголодніти як собака (як вовк), змерзнути як щеня*. У межах цієї підгрупи можливі два випадки:

а) елемент не містить указівки на ступінь вияву стану (втоми, голоду, холоду);

б) елемент передає експліцитно (за допомогою префікса на – і постфікса – ся) найвищий ступінь вияву дії – значення насиченості дії із забарвленням. В обох випадках анімальний компонент компаративної частини втрачає номінативну функцію, зберігаючи лише уявлення про найвищий ступінь інтенсивності дії, позначеної елементом, причому ознака, що лежить в основі порівняння, не є родовою чи видовою ознакою тварини, а закріплюється за нею внаслідок складних асоціативно-мисленнєвих процесів і традиційного вживання носіями мови.

2. Компаративна частина із загальним значенням квантитативності, яке конкретизується в опозиції «багато – мало»: *дуже мерзнути – frieren wie ein Schneider, мерзнути як собака – frieren wie ein Hund, їсть як горобець – essen wie ein Spatz, працювати як віл – arbeiten wie der Ochse, emsig wie eine Biene sein – бути старанною, як бджілка*. Основне кількісне значення ускладнене:

а) інтенсифікуючим значенням; *диміти як паровоз – rauchen wie ein Schornstein (дуже великою мірою), їсть як пташка (їсть не мало, а надзвичайно мало*);

б) інтенсифікуючим і якісно характеризуючим значеннями: *працювати як віл, кінь, як бджілка, (працювати не лише дуже багато, але й наполегливо, старанно), розмножуються як кролики, пацюки, sterben wie die Mause (у великій кількості і часто*). Здебільшого в основі порівняння (вмирати, їсти, трудитися, працювати) немає вказівки на характер дії.

3. Компаративна частина структури із загальним значенням якості, яке реалізується в його різноманітних виявах, зокрема: а) в опозиції «погано –добре» з указівкою на вищий

ступінь якості дії: *плавати як риба – schwimmen wie ein Fisch, жити як собака – leben wie ein Hund, білий як сніг – weiß wie Schnee*; б) в інших якісно характеризуючих значеннях, які можна ідентифікувати прислівниками «повільно» *kriechen wie eine Schnecke – повзти як черепаха*, «безглуздо» *wiederholen wie ein Papagei – повторювати як папуга*.

Низка дієслів з компаративних фразеологізмів не має вказівки на якість чи характер дій (жити, плавати, спати, повторювати), установити їх дозволяє лише компаративна частина: *плавати як риба – schwimmen wie ein Fisch, wiederholen wie ein Papagei – повторювати як папуга, lugen wie ein Landstreicher, fluchen wie ein Bierkutscher – лаятися як візник*. Інші дієслова мають таке оцінне характеризуюче значення (плестися, базікати, тріщати); значення частини, поєднуючись з однією із диференційних сем, посилює енергію всієї компаративної структури, створюючи деякою мірою семантичну надлишковість порівняно з компаративною структурою із «нейтральним» дієсловом. З огляду на це правомірним є твердження про більший чи менший ступінь збереження компаративною частиною порівняльної семантики та образності. У фразеологізмах типу: *schlafen wie ein Sack – спати як убитий, frisch, wie Salat im Mai – свіжий як ранкова роса, es regnet, wie im Eimer – ллє як з відра, paß, wie eine gebadete Maus – мокрий як миша*, на першому плані виявляється ознака якості. З-поміж фразеологічних одиниць, можна виокремити групу, що відрізняється від інших характером утворення фразеологічного значення і своєю семантикою. В утворенні актуального значення фразеологічної одиниці типу *розпускати хвоста як павлін (чванитися*, *хизуватися*) беруть участь усі компоненти, а значення фразеологізму, на відміну від попередніх, ідентифікується дієсловом.

4. Фразеологічні одиниці *жити як вільна птиця, «вільно, незалежно», як птиця небесна «безпечно, безтурботно»,* за своєрідністю лексико-семантичної сполучуваності компаративної частини й основи порівняння близькі до структур без компонента-означення. Порівняльний елемент у них має якісно-обставинне значення, яке конкретизується залежно від лексичного значення компонента: *виглядати як мокра курка (жалюгідно, непривабливо) – sehen wie ein gegossener Hund aus/j-d schwitzt wie eine Sau/wie ein begossener Pudel (мокрий як курка, мокрий як хлющ), сидіти як мокра курка (настовбурчившись)*. Цей тип фразеологічних одиниць в німецькій мові трапляється рідше. Зазначимо, що у формуванні змісту компаративної частини в цих одиницях анімальний компонент має незначну роль. Основне семантичне навантаження лежить на компоненті-прикметникові, з чим пов'язано досить широку варіативність анімального компонента. Суттєвою особливістю фразеологізмів цієї підгрупи є наявність у частини з них субстантивного типу: *як вільна птиця – вільна птиця, як мокра курка – мокра курка.*

Значний інтерес становлять компаративні структури: *злий як чорт – wütend, wie angeschossener Eber; gesund, wie ein Fisch im Wasser – свіжий як огірок; listig wie ein Fuchs – хитрий як лис; arm wie eine Kirchenmaus – бідний як церковна миша.* Для таких структур властива однорідність значення «дуже, найвищою мірою»), анімальний компонент має констатації, експліцитно виражені в основі порівняння – прикметника, наприклад, *хоробрий як лев і лев*, тобто про того, хто відзначається вражаючою силою (хоробрістю).

У дослідженнях стійких порівняльних зворотів, трапляється термін «даність», під яким розуміють міцний зв'язок між номінативним і компаративним компонентами, існування якого носій мови відчуває інтуїтивно: «якщо, знаючи номінативну частину, ми легко вказуємо компаративне завершення, то єдність цих елементів називаємо порівняльною фразою цієї мови».

Аналізований матеріал дозволяє досить чітко розмежувати дві групи компаративних одиниць: 1) структури, у яких компаративна частина, складена не менше ніж з двох компонентів і має стійке обставинно-якісне значення, часткові відтінки якого реалізуються залежно від лексико-семантичних властивостей основи порівняння – дієслова або прикметника (віддієслівного прикметника); 2) такі утворення (*як слон, як черепаха*) належать до розряду одночленних компаративних фразеологізмів, які навіть без основи порівняння є граматично оформленою структурою, а їхній зміст – завершеним цілим. До двочленних фразеологічних одиниць (*розпускати хвоста як павлін, мокрий як щеня, голий як сокіл, німий як риба*) належать такі, в утворенні значень яких беруть участь усі компоненти, а саме значення фразеологічних одиниць ідентифікується дієсловом або прикметником. Якщо одиниці першої групи за своєю семантикою виражають адвербіальність, то другої – процесуальність або ад'єктивність. Ад'єктивні фразеологізми з погляду сучасної мовної свідомості не виявляють потрібних логіко-семантичних зв'язків між елементами структури. Як відомо, індивідуальна ознака предмета порівняння може виражатися (для підсилення цієї ознаки) через уподібнення її не до будь-якого предмета, а лише до того, для якого ця ознака є найбільш характерною, видовою. Порівняння з погляду вираження – це зіставлення одного предмета з іншим, який має загальні риси з першим. Порівняння з позиції вираження – це конструкція, яка складається з трьох елементів: першого елемента – назви предмета, який порівнюється з іншим предметом (предмет порівняння або порівняльне); другого елемента – назви предмета, з яким порівнюється перший предмет (порівняльна частина); третього елемента – назви ознаки якості, дій, на які орієнтується порівняння (основа порівняння). Порівняння виконує дві функції в мові: логіко-інтелектуальну, тобто є методом пізнання об'єктивної дійсності, та експресивну, тобто сприяє образності мови [5, с.4].

Фразеологічні одиниці із загальним значенням порівняння мають цілісність семантики. Вони, як і слова, віддзеркалюють явища й процеси узагальнено. Як уже зазначалося, під фразеологічною одиницею із загальним значенням порівняння маємо на увазі стале словосполучення, яке складається з двох компонентів, з'єднаних в одне семантичне поле або ціле за допомогою порівняльних сполучників wie та als і їхніх еквівалентів als ob, als wenn, wie wenn – у німецькій мові; як, мов, немов, наче, неначе – в українській мові. Першими компонентами фразеологічних одиниць виступають слова різних лексико-граматичних розрядів, з-поміж яких дієслова, прикметники, дієприкметники та іменники. Залежно від лексико-граматичної приналежності перших компонентів усі фразеологічні одиниці із значенням порівняння діляться на такі розряди: вербальні, ад'єктивні, дієприкметникові, іменникові, фразеологізми на зразок речення.

Найбільшу групу складають вербальні фразеологізми. Слід підкреслити, що у великій кількості цю групу представлено як в українській, так і в німецькій мовах. Вербальними слід уважати фразеологічні одиниці, які функціонально співвіднесені з дієсловом, тобто дієслово є головним компонентом. Зв'язок між головним та залежним компонентами підрядних фразеологічних одиниць об'єктивний. До таких належать: *laufen/rennen wie ein Bürstenbinder – носитися як угорілий; schwatzen wie eine Elster – тріщати як сорока; essen wie ein Spatz – їсти дуже мало; arbeiten wie ein Dachs – працювати як віл; frieren wie ein Schneider – сильно мерзнути; schlafen wie ein Bär – спати як убитий; arbeiten wie ein Pferd – працювати як віл*. Із семантичного погляду перші компоненти вербальних фразеологізмів можуть виражати дію: *laufen/rennen wie ein Bürstenbinder – носитися мов дурень з писаною торбою;* стан: *dastehen wie ein lackierter Affe – стоїть як вкопаний;* говоріння: *schwatzen wie eine Elster – говорити як по-писаному;* трудовий процес: *arbeiten wie ein Pferd – працювати як віл; фізичний стан: schlafen wie ein Bär – спить як убитий*.

Другу за кількістю групу складають ад'єктивні фразеологічні одиниці. Вони функціонально співвідносяться з прикметниками, тобто головним компонентом у яких є прикметник, а залежним – іменник. Наприклад: *schwarz wie die Nacht – темний як ніч; alt wie ein Rabe – дуже старий як ворон; leicht wie eine Feder – легкий як перо*. З погляду семантики перші компоненти – прикметники – можна розмежувати на: 1) прикметники, що характеризують колір: *weiß wie Schnee – білий як сніг; weiß wie Papier – білий як папір; gelb wie ein Blatt – жовтий як лист; weiß wie die Wand – білий як стіна; rot wie eine Tomate – червоний як помідор*; 2) прикметники, що характеризують внутрішні властивості і якості істот: *weich wie Butter – м'який, піддатливий; müde wie der Hund – злий як собака, treu wie der Hund – вірний як пес; launisch wie April – мінлива як погода в квітні; kühn wie ein Adler – сміливий як орел; dumm wie Bohnenstroh – дурний як пробка*; 3) прикметники, які характеризують зовнішність істот: *schlank wie eine Tanne – струнка як тополя; steif wie ein Besen – пряма як палиця; glatt wie ein Aal – слизький як вугор; munter wie ein Fisch im Wasser – сміливий як риба у воді.* Слід зазначити, що іноді залежними компонентами можуть виступати власні імена. Фразеологічні одиниці із загальними значеннями порівняння допускають взаємозамінюваність як головного, так і залежного компонентів. Наприклад: *здоровий як бик (дуб), гарна (вродлива) як яблуко, червоний як рак (мак).*

Дієприкметникові фразеологічні одиниці представлено не так поширено, як прикметникові, однак у них так само, як і в ад'єктивних, перші компоненти характеризують внутрішні та зовнішні якості істот. Наприклад: *aufgedonnert wie ein Pfau – розодітий, розфуфирений; gerührt wie Apfelmus sein – бути зворушеним.*

Субстантивні фразеологічні одиниці – це іменники, які позначають людину, частини тіла, конкретні предмети, а також абстрактні поняття. Цей клас найбільше представлено в українській мові. Наприклад: *голова як решето; язик як лопата; голова мов макітра; як сорока на кілку*. В німецькій мові вони трапляються рідше: *ein Kerl wie ein Baum – великий і сильний парубок; ein Himmel wie ein Sack – сіре, похмуре небо; ein Gefühl wie Weihnachten – світле, радісне почуття; Gesicht wie Pfannkuchen – повне обличчя.*

До останньої багаточисельної групи належать фразеологізми на зразок речення. У двох порівнюваних мовах трапляється значна кількість фразеологічних одиниць, які за своєю структурою співвідносяться з реченням. До неї належать прислів'я, приказки, крилаті вирази. Наприклад: *Wie du mir, so ich dir – Як ви нам, так і ми вам; Wie der Gast, so die Kost – Який гість, така йому честь; Der Gast ist wie ein Fisch, er bleibt nicht lange frisch – Гості і риба псуються через три дні; Aufgeschoben ist nicht aufgehoben – Краще пізно, ніж ніколи; Aufschub bringt Gefahr – Не відкладай на завтра, що можеш зробити сьогодні; Mit sehenden Augen blind sein – По хаті ходить, а двері не знайде (На коні їде і коня шукає*). Особливістю таких фразеологізмів-прислів'їв є їхня полуфункціональність. З-поміж основних функцій цих одиниць можна назвати: номінативну, комунікативну, експресивну, дидактико-гносеологічну, директивну, узагальнювальну. Прислів'я й приказки вирізняються із загальної фразеологічної системи не лише своєю структурною організацією, але й своїм змістом, який завжди двоплановий: прямий план змісту, що повністю відповідає значенню його складників, і алегоричний, що відповідає значенню слів, які є компонентами прислів'я. За твердженням М. Ф. Алефіренка, у багатьох прислів'ях, у тій чи тій формі, розкривається концепт порівняння [1, с.92]. У прислів'ях віддзеркалено досвід не лише багатьох народів – вони передають усю мудрість, накопичену протягом віків нашими пращурами: *Morgenrot schafft Brot – вранці робота спориться; Ost und West, daheim ist best – скрізь добре, а вдома краще*. Слід зазначити, що кількість фразеологізмів із структурою речення приблизно однакова.

Отже, аналіз розглянутого матеріалу дає змогу засвідчити структурну подібність фразеологізмів української та німецької мов; підтвердити перевагу дієслівних, а також питому вагу іменникових фразеологізмів у порівнюваних мовах. З погляду структури аналізовані українські фразеологізми відрізняються від німецьких тим, що в них порівняння може виражатися не тільки трикомпонентним, а й двокомпонентним сполученням *(літати птахом, пливти рибкою, співати солов'єм)*. Такий варіант можливий завдяки високому ступеню синтетичності української мови, коли службові слова типу як, мов, немов мають менше значення, ніж у німецькій мові. Також важливо зазначити, що в кожній з досліджуваних мов третину фразеологізмів зі значенням порівняння виражено на рівні речення (прислів'ями або приказками).

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Капітан – кандидат філологічних наук, доцент кафедри лінгводидактики та іноземних мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: проблеми виникнення і вживання фразеологічних одиниць в українській та німецькій мовах.

УДК 811.161.2'37

ЛЕКСИКО-СЕМАНТИЧНА ГРУПА ПРИКМЕТНИКІВ ЗІ ЗНАЧЕННЯМ «ЗДІБНИЙ/БЕЗДАРНИЙ, НЕЗДІБНИЙ» У СТРУКТУРІ МІКРОПОЛЯ НА ПОЗНАЧЕННЯ РОЗУМОВИХ ЗДІБНОСТЕЙ ТА РОЗУМОВОЇ ДІЯЛЬНОСТІ

Оксана КЛАК (Львів, Україна)

Стаття присвячена дослідженню складу і структури лексико-семантичної групи прикметників сучасної української літературної мови, які характеризують людину за наявністю в неї вроджених здібностей, таланту, як складової частини мікрополя на позначення розумових здібностей, успішної/неуспішної розумової діяльності. Визначено набір інтегральних та диференційних сем конституентів групи, будову ядерної та периферійної її зон, з'ясовано зв'язки та відношення між лексичними одиницями, що входять до її складу.

***Ключові слова**: прикметник, лексико-семантична група, мікрополе, ядерна та периферійна зони, лексико-семантичний варіант, сема.*

Статья посвящена исследованию состава и структуры лексико-семантической группы прилагательных современного украинского литературного языка, характеризирующих человека за наличием у него врожденных способностей, таланта, как составной части микрополя для обозначения умственных способностей, успешной/неуспешной интеллектуальной деятельности. Определены интегральные и дифференциальные семы конституэнтов группы, рассмотрены ядерная и периферийная ее зоны, выяснены связи и отношения между лексическими единицами, которые входят в ее состав.

***Ключевые слова**: имя прилагательное, лексико-семантическая группа, микрополе, ядерная и периферийная зоны, лексико-семантический вариант, сема.*

The article deals with the investigation of composition and structure of lexical-semantic group of modern Ukrainian literary language adjectives, describing the human being in terms of his or her innate abilities and talent as part of microfield describing mental abilities, successful / unsuccessful mental activity.

The article aim is the determination of the structure, the correlation of nuclear and peripheral elements, antonymic and synonymic relationships within the lexical-semantic group of adjectives that characterize man in the presence of his or her innate abilities and talents.

For the analysis of language units, the descriptive and structural methods, including component and context analysis, are used.

The set of differential and integral constituents semes of the group, its nuclear structure and peripheral areas is defined as well as the references and relations among lexical units that comprise it.

Lexico-semantic group of adjectives that characterize man in the presence of his or her innate abilities, talents, is the complex hierarchical structure. The composition, structure of the group, analysis of seme constituents set confirms provisions on systemic nature of the Ukrainian language lexicon and enables identification the features that forme the basis for the relevant extralingual reality fragment nomination.

***Key words**: adjective, lexical-semantic group, microfield, nuclear and peripheral areas, lexical-semantic variant, seme.*

Сучасному етапу розвитку лінгвістичної теорії властивий неабиякий інтерес до вивчення антропологічних парадигм, репрезентованих різноманітними лексико-граматичними класами слів, адже дослідження таких структур дає змогу встановити загальні закономірності будови мовної системи та відповідного фрагменту мовної картини світу.

Тож актуальним залишається вивчення способів номінації людиною позамовних явищ та організації її лексикону, зокрема на матеріалі ад'єктивів української мови.

Об'єктом уваги лінгвістів неодноразово були окремі лексико-семантичні множини й підмножини прикметників, наприклад, зі значенням портретних характеристик людини (І. Коваленко, І. Козка), її емоційно-психологічного стану (О. Артюх, Г. Шипіцина), рис характеру (В. Лєснова, Т. Тарануха), морально-етичної оцінки (В. Бездітко, Г. Межжеріна, Л. Войнова, А. Степанян) тощо. Окрему парадигму лексико-семантичної системи української мови становлять прикметники зі значенням інтелектуальних характеристик людини, які досі залишалися поза увагою спеціальних мовознавчих студій.

Метою статті є визначення складу, структури, співвідношення ядерних та периферійних елементів, синонімічні та антонімічні зв'язки в межах лексико-семантичної групи прикметників, які характеризують людину за наявністю в неї вроджених здібностей, таланту, як складової частини мікрополя ад'єктивів на позначення розумових здібностей, успішної/неуспішної розумової діяльності.

Аналізуючи природу мислення (інтелекту) людини, психологи сходяться на думці, що воно не є статичним. Під упливом спрямованості особистості, її основних видів діяльності людина набуває здатності розвивати генетично закладені нахили та здобувати нові [3, с. 213].

Мислення, інтелект характеризується не лише статичними ознаками глибини, швидкості психомоторних реакцій, критичності, самостійності тощо, це продуктивний процес, який завжди пов'язаний з пізнанням нового, залученням невідомого до системи раніше набутого досвіду. Успішність мислення детермінована не лише знаннями людини, а й мотивами, що спонукають до пізнавальної діяльності, зокрема потребами, інтересами, допитливістю, жадобою до знань, потребою зрозуміти, усвідомленням необхідності ґрунтовного засвоєння знань з різних дисциплін, почуттям відповідальності.

Усі зазначені положення психологічної науки щодо аспектів аналізу мислення визначають набір інтегральних та диференційних сем ад'єктивних лексем на позначення розумових здібностей, успішної / неуспішної розумової діяльності, пов'язаної зі здобуттям освіти, оволодінням якою-небудь інформацією, набуттям досвіду, і зумовлюють відповідну структуризацію мовного матеріалу в межах мікрополя.

Інтегральною ознакою прикметників цього мікрополя є вказівка на такі інтелектуальні характеристики, які не є виявом мислення як психічного процесу, а пов'язані з діяльністю, активністю індивіда. Ознаками, за якими ад'єктиви зазначеного мікрополя протиставлені одне одному, є вказівка на вродженість чи набутість розумових якостей, їх ступінь та спеціалізацію.

Прикметники лексико-семантичної групи зі значенням наявності в людини вроджених здібностей, таланту, об'єднані наявністю у структурі їх лексико-семантичних варіантів (далі – ЛСВ) семи «вроджена здібність» і, протиставляючись ступенем вияву цих здібностей, формують опозиційну шкалу «винятково здібний – бездарний, нездібний».

Прикметники *здібний* [6 (3: 538)], *здатний* [6 (3: 531)], *удатний* (*вдатний*) [6 (10: 391)] констатують наявність природного нахилу до чого-небудь, указують на властивість, особливість, що виявляється в умінні робити, здійснювати що-небудь, але не містять додаткової оцінки ступеня їх вияву. Такі лексеми характеризують розвиток загальних здібностей людини, що тією чи тією мірою виявляються в усіх видах її діяльності (вони спираються на загальні вміння, необхідні в кожній галузі діяльності, зокрема такі, як уміння усвідомлювати завдання, планувати й організовувати їх виконання, використовуючи наявні в досвіді людини засоби, розкривати зв'язки тих речей, яких стосується діяльність, оволодівати новими прийомами роботи, переборювати труднощі на шляху до мети) або ж на наявність спеціальних здібностей, які виразно виявляються в окремих, спеціальних галузях діяльності (наприклад, науковій, музичній, технічній тощо): *Порушене на тиждень життя вродливого й здібного хлопця, перейшовши черговий поріг, знову полинуло рівним міцним струменем* (В. Підмогильний); *Проте незвичайно здатна дитина навчилась у сільській школі читати й писати по-українському, по-польському і по-німецькому* (М. Коцюбинський). Характерною особливістю прикметників на позначення таких природних нахилів є наявність поширювача із вказівкою на сферу вияву здібностей: *Тому до пісні, танку, мистецтва рід цей здібний: від русалок-матерів хист цей перейняли* (Н. Королева); *Панові треба було знатного роду, багатства; треба було уміти себе показати, уміти пожити, поїсти, попити, а мати робочий розум, здатний на діло, а не на вигадки панські, панові не треба було…* (Панас Мирний); *Сини мої – Тиміш до шаблі вдатен, а Юрій до науки, але він ще малий* (Л. Костенко).

Окрім центральних, до аналізованої групи належать одиниці, які актуалізують сему «здібний» у вторинних ЛСВ на основі метафоричних та метонімічних переносів:

а) «окрема здібність» → «загальні здібності» – *дотепний* [6 (2: 392)]. Здатність людини оформляти думку у вигляді влучних, гострих або смішних висловів, закріплена за основним значенням прикметника, мотивує похідне метонімічне значення «здібний, здатний» у конструкції «прикметник + прийменник *до* + іменник у род. відм.», «прикметник + прийменник *на* + іменник у знах. відм.»: *Не взяв би він* [Кичатий] *собі в ключниці не молоду, а розумну, вірну, дотепну до всякого діла та стареньку* (Т. Шевченко);

б) «утилітарні властивості предметів → властивості інтелекту людини» – *спосібний* [6 (9: 579)]. Підґрунтям метафоризації є наявність у вихідному значенні компонентів «придатність для кого-, чого-небудь», «приємність у користуванні, відповідність певним вимогам», «пристосованість до чого-небудь». Уживаючись у чітко окреслених синтаксичних умовах (прикм. + прийм. *на* + ім. у знах. відм.; прикм. + прийм. *до* + ім. у род. відм., прикм. + інфінітив), первісне значення прикметника, тип і об'єкт оцінки зазнає трансформацій, репрезентуючи не зручність, корисність, придатність предметів для кого-, чого-небудь, а здатність, фізичні можливості й, зрештою, інтелектуальні здібності людини: *Мазепа до такого діла не спосібний* (Б. Лепкий);

в) «оцінка явищ, подій → оцінка розумових здібностей» – *вдалий* (рідко *удалий*) [6 (1: 309)]. Номінативне значення прикметника *вдалий* «який закінчився удачею; успішний» містить потенційну сему «відповідність певним вимогам, очікуванням», яка, актуалізуючись у синтаксичній моделі «прикметник + прийменник *на* + іменник у знах. відм.», формує оцінне значення «який має хист до чогось»: *Хлопець до всякої роботи вдалий.*

В аналізованій мікросистемі можна виділити периферійні лексичні одиниці, вживання яких обмежене хронологічним чинником (*уданий* (*вданий*) [6 (10: 384)]), територіальним (*зданий* [6 (3: 531)], *хисткий* [6 (11: 61)]) чи розмовним стилем мовлення (*кебетливий* [6 (4: 138)], *кебетний* [6 (4: 138)], *степний* [1, с. 1193]): *Тільки ж і Петро був козак не дитина: мав батькову постать і силу, ворочав важкою шаблюкою, як блискавкою, а хисткий і проворний, як сугак на степу* (П. Куліш); *Дуже кебетлива дитина*; – *Старша дочка ваша і гарна, й добра, і до всього степна, хазяйновита* [5 (1: 602)].

Семою «наявність екстраординарних здібностей» ускладнена значеннєва структура рідковживаного ад'єктива *провидющий* – «який уміє передбачати майбутнє, пророкувати».

Високий рівень спадково зумовлених нахилів, що дає змогу людині успішно, самостійно й оригінально виконувати певну складну трудову діяльність, реалізуючи свою потребу у творчості, репрезентують прикметники *талановитий* [6 (10: 26)] і *обдарований* [6 (5: 481)] (у вторинній, прикметниковій функції). Крім вказівки на наявність вроджених здібностей, ці конституенти мікрополя містять ще й семантичний множник рівня їх розвитку, оцінюючи природні нахили як значні, високі.

Найвищий рівень творчої обдарованості особистості, що має історичне значення для життя суспільства, маніфестує прикметник *геніальний* – «який є генієм; винятково талановитий, творчо обдарований» [6 (2: 51)]. «Геній, образно кажучи, створює нову епоху у своїй царині знань. Для генія характерні творча продуктивність, оволодівання культурною спадщиною минулого і водночас рішуче долання старих норм і традицій» [2, с. 364]. Семантично близьким до *геніальний* є прикметник *високоталановитий*, засвідчений у матеріалах текстової вибірки. Експліцитно виражений семантичний компонент «виняткові здібності» підсилюється значенням «дуже великий, значно більший від звичайного силою, інтенсивністю вияву».

Мікроконтекстом для компонентів угруповання зі значенням «винятково здібний, талановитий» слугують узагальнені назви людини, зокрема й ті, що містять вказівку на стать, вік (*дитина*, *людина*, *хлопець*, *юнак*); досить продуктивною і регулярною є їх сполучуваність із найменуваннями осіб за видом діяльності (переважно назвами творчих професій або назвами осіб за сферою наукових чи мистецьких зацікавлень) – *байроніст*, *белетрист*, *композитор*, *лірик*, *мемуарист*, *митець*, *письменник*, *поет*, *режисер*, *сходознавець*, *філософ*: *Нарешті й давно вже обридле читачеві гіперболічне самовихваляння поетове з постійним посиланням на «найдобірніше слово моє у співців і найбільшую правду між ними» – теж не належить до симпатичних рис нашого обдарованого байроніста…* (В. Державин); *Бережанська гімназія ставала приютом талановитих хлопців, котрі стягались до неї з інших міст…* (М. Ільницький); *Може, так і треба неодмінно, Як робить давно вже звикли ми: Падати слухняно на коліна Перед геніальними людьми* (В. Симоненко); *Водночас найпроникливіший літературний критик, автор скерованої проти совєтського тоталітаризму поеми-інвективи «Прокляті роки» (1937) і* *збірки мистецьки досконалої лірики «Каравели» (1943), зразковий і невтомний перекладач, високоталановитий мемуарист…* (В. Державин).

Периферію аналізованої мікрогрупи становлять лексичні одиниці *золотий* [6 (3: 680)] і *титанічний* [6 (10: 128)]. За походженням це відносні прикметники, які, на відміну від якісних «позбавлені як власне морфологічних, так і словотвірних засобів вираження міри ознаки, супровідних експресивно-оцінних відтінків. Однак це не означає, що вони не можуть виступати лексичною основою для розвитку власне якісних значень, характеристик» [7, с. 372].

Основний ЛСВ ад'єктива *золотий* виражає ознаку за відношенням до матеріалу виготовлення. Вихідне значення містить імпліцитні семи «блискучий», «цінний», які, абстрагуючись і трансформуючись («блискучий» → «винятковий, надзвичайний»; «цінний» → «відповідний певним вимогам, вартий поваги»), слугують основою для переносного значення «здібний, обдарований» у фразеологічній сполуці *золота голова*: *– Брянський… Так, так, точно – з Мінська! Золота голова! Коли кінчимо війну, я його обов'язково направлю в Академію. Його місце – там* (О. Гончар).

Прикметник *титанічний* має семантику загальної відносності і виражає ознаку «такий, що має відношення до поняття, названого іменником-мотиватором»: *титан* – «людина, що відзначається надзвичайною, величезною силою розуму, таланту…» [6 (10: 128)]: *Титанічний вчений*. Периферію мікрогрупи з інваріантним значенням «який має великі природні здібності» репрезентують лексичні одиниці, які набувають відповідної семантики в певному контекстуальному оточенні на основі метафоричних переносів:

1) «властивості людини, зумовлені її фізичною природою» → «оцінка вроджених здібностей» – *сильний* [6 (9: 173)]: *Сильний учень*;

2) «просторові ознаки» → «характеристика природної обдарованості людини, геніальності» – *великий* [6 (1: 319)]: [Старий:] … *Я ж другом був великого да Вінчі, я ж вчився в знаменитому саду* (Л. Костенко).

Реалізація значення оцінки інтелектуальних задатків можлива завдяки наявності в первинних значеннях лексем *сильний* і *великий* спільного семантичного компонента «значний, який переважає подібних», що трансформується у «надзвичайний, винятковий», нейтралізуючи семи «сила», «розмір».

Як свідчать словникові статті Словника української мови в 11-ти томах, Великого тлумачного словника сучасної української мови та Словника синонімів української мови, ядро антонімічної групи зі значенням оцінки природних здібностей становлять лексеми, які позначають низький, недостатній рівень розвитку генетично зумовлених нахилів, вказують на повну відсутність будь-якого таланту взагалі або в якійсь певній галузі: *нездібний* [6 (5: 316)], *малоздібний* [6 (4: 609)], *нездатний* [6 (5: 316)], *бездарний* [6 (1: 125)]. Ідентифікатори цих значень у структурі лексико-семантичних варіантів – семи «мало», «недостатньо», «відсутній». Синтаксичними умовами реалізації відповідної семантики є вживання прикметників у конструкціях «прикм. + ім.», а також «прикм. + прийм. *до* + ім. у род. відм.», «прикм. + інфінітив»: *Тут я виявив, які різні речі журналістика й література і який я нездатний до журналістики – здається, це помітили і в редакції* (В. Шевчук); *Ти хижа наволоч! Ти бездарна актриса, без мене – ти нуль!* (І. Роздобудько); *Гладун був щиро здивований, що Колосовський… бере раптом під свій захист Духновича, цього явно ж бездарного до військової служби невдаху, та ще й баламута* (О. Гончар).

Периферію аналізованої групи становлять прикметники інших лексико-семантичних парадигм, зокрема:

а) *тупий* [6 (10: 320)], первинний ЛСВ якого позначає **дотикові характеристики**, а вторинний у синтаксичних моделях «прикм. + прийм. *до* + ім. у род. відм.», «прикм. + прийм. *в* + ім. у місц. відм.» здатний розвивати значення «оцінка вроджених розумових здібностей»: *В країні тупої влади, в країні вина й оксамиту…* (Л. Костенко); *Повільний, тупий до книжки, тяжкий на думання, він* [о. Зварич] *мав велику охоту до різних механічних праць…* (І. Франко);

б) *безталанний* [6 (1: 149)], номінативне значення якого слугує найменуванням **буттєвих характеристик**: *Серед млявої, тонко-артистичної та малосилої, або ординарно шабльованої та безталанної генерації сучасних українських письменників раптом виринуло щось таке дуже, рішуче, мускулисте і повне темпераменту…* (І. Франко);

в) *слабкий (розм.)*. Основне значення ад'єктива вказує на **незначну фізичну силу**, а переносне – на відсутність здібностей до навчання, що зумовлює низький рівень освіченості: *Слабкий учень*.

Низька частотність та обмежена сфера вживання властива ад'єктивам *безкебетний* [4 (1: 140)], *неспосібний* [6 (5: 387)]. До периферійної зони належать лексеми *нездарний*, *необдарований*, *малообдарований*, які не зафіксовані в лексикографічних джерелах, проте функціонують у текстах як синоніми до *нездібний*, *бездарний*: *Він пізно спив з терпкої чаші визнання, на заході похилого свого віку,… забуваючи, що супротивники були здебільшого просто обмеженими, необдарованими людьми* (О. Довженко); *Малообдаровані від природи, але жадібні до грошей і слави, вони наввипередки пробивались у «вірні підручні партії»…* (О. Мусієнко).

Крайню периферію формує діалектизм *нездалий* [6 (5: 315)]: *– Пощо покинути? Можна бути дідичем і адвокатом. – Не можна, пане Вагман. А може, й можна, та я до того нездалий* (І. Франко).

Таким чином, лексико-семантична група прикметників, які характеризують людину за наявністю в неї вроджених здібностей, таланту, є складною ієрархічною структурою. Склад, будова цього угруповання, аналіз семного набору ядерних та периферійних конституентів підтверджує положення про системність організації лексики української мови та дає змогу виявити ті ознаки, які лягли в основу номінації цього фрагменту позалінгвальної дійсності. Перспективним видається вивчення фразеологізмів, об'єднаних значенням «здібний, талановитий», як периферійних елементів лексико-семантичного поля інтелектуальних характеристик людини.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Клак – кандидат філологічних наук, доцент кафедри мовної підготовки Львівського державного університету внутрішніх справ.
Наукові інтереси: лексична семантика української мови, семантико-синтаксична структура речення в сучасній українській літературній мові.

УДК 81'22'44

СТРУКТУРНО-СЕМАНТИЧНІ МОДЕЛІ НЕОЛОГІЗМІВ У МАС МЕДІЙНОМУ ДИСКУРСІ

Христина МЕЛЬКО (Київ, Україна)

Стаття присвячена вивченню неологізмів в газетних текстах, які використовуються автором-адресантом з певними намірами залучення уваги читача-адресата до пропонованого фрагменту тексту. З погляду прагматичної особливості взаємодії автора і читача в англомовних друкованих статтях, необхідно відмітити певний вплив культурологічних особливостей нації. Автор-адресант англомовної газетної статті дотримується певної дистанції при спілкуванні з читачем, в той час постійно прагнучи до зближення з адресатом свого тексту.

***Ключові слова**: неологізм, автор-адресант, газетні тексти, читач-адресат.*

Статья посвящена изучению неологизмов в газетных текстах, используемых автором-адресантом с определенными намерениями привлечения внимания читателя-адресата к *предлагаемому фрагмента текста. С точки зрения прагматической особенности взаимодействия автора и читателя в англоязычных печатных статьях, необходимо отметить определенное влияние культурологических особенностей нации. Автор-получатель англоязычной газетной статьи придерживается определенной дистанции при общении с читателем, в то время постоянно стремясь к сближению с адресатом своего текста.*

***Ключевые слова**: неологизм, автор-получатель, газетные тексты, читатель-адресат.*

This article is devoted to the study of neologisms in newspaper texts used by the author-addresser with specific intent to attract attention reader recipient to the proposed text. In terms of pragmatic interaction features author and the reader in English printed articles, it should be noted some influence on cultural characteristics of the nation. Addresseer of English newspaper article follows a certain distance when communicating with the reader, while constantly striving for convergence with the recipient of your text.

***Key words:** neologism, author-addresser, newspaper texts, reader addressee.*

Постановка проблеми. Стрімкий розвиток науково-технічного прогресу, глобалізація економічного розвитку, величезний потік нових слів та необхідність їх фіксування і пояснення зумовив створення особливої галузі лексикології – неології, науки про неологізми. У зв'язку із розвитком комунікативно-прагматичного напрямку з'явилась можливість прагматичного підходу до вивчення лексичного рівня мови.

Огляд останніх досліджень і публікацій з цієї проблеми. Нове слово виникає на базі вже існуючого в мові й сприймається як похідне, або хронологічно вторинне, щодо того, від якого утворене. Ознаками їх похідності є передусім мотивованість (семантична залежність – первинне слово – немотивоване, вторинне – мотивується значенням первинного слова того ж кореня) їх значень словами, від яких вони походять, а також, що є суттєвим, складніша морфемна будова порівняно з первинним словом [5, с. 156].

Система мови представлена сукупністю структурних одиниць, які маючи стійкі зв'язки, створюють внутрішньо організоване єдине ціле. Кожний тип мовних одиниць, істотно відрізняючись від інших, водночас створює і свою власну систему, яка знаходиться у залежному, підпорядкованому відношенні до загальної системи мови [2, с. 47].

Системність лексичного складу зумовлена не тільки комунікативними потребами (при формуванні фрази мовець спершу згадує лексико-семантичне об'єднання, а вже потім відшукує в ньому необхідне йому найточніше слово), а й системністю об'єктивного світу, який відображений у лексиці.

Мова як система функціонує безперервно, змінюючись внаслідок саморозвитку. У лексичній підсистемі мови відбуваються постійні зміни, які зумовлені позалінгвальними чинниками навколишнього світу, в суспільно-політичному й економічному житті країни, у сфері ідеології, з розвитком культури, науки, техніки тощо [2, с. 49; 4, с. 225].

У англомовній літературі мовознавці також мають різні підходи до визначення даного терміну. D. Kerremans дає наступне визначення терміну в своїй праці: неологізми – це лексичні одиниці, поєднані за формою та змістом, які використовуються носіями мови і, таким чином, більше не є оказіоналізмами, але ще не набули досить широкого поширення протягом певного періоду, щоб стати невід'ємною частиною лексикону більшості носіїв мови [6, с. 31].

Також D. Kerremans з функціональної точки зору розглядає неологізми за трьома ознаками: а) частотність, б) контекстуальна залежність та в) вмотивованість. Тобто, функціонально автор визначає неологізми як специфічні слова з високою частотою зустрічаємості, інтуїтивно близькі носію мови із вираженою контекстною незалежністю [6, с. 31].

R. Fischer, I. Barz, T. Schippan визначають неологізм як слово, котре більше не є оказіоналізмом, але продовжує бути новим для більшості носіїв мови. Крім того, R. Fischer виділяє ще додаткові критерії для позначення неологізму: ступінь частотності та соціально-прагматичної дифузії в різні типи дискурсів протягом заданого проміжку часу [6, с. 31].

Словотвірну структуру похідного слова складають твірна (мотивуюча) основа і словотворчий формант. Словотвірна структура визначається через мотиваційні відношення твірної основи і словотворчого форманта (для морфологічного словотворення) або іншого засобу (перенесення наголосу, переосмислення слова, чергування звуків тощо). Поняття «твірна основа» використовується щодо похідних афіксальних слів. Щодо слів, утворених неморфологічними способами, цей термін використовують умовно, оскільки для словотвірного аналізу важливим є з'ясування мотивації (при конверсії, словоскладанні, виникненні омонімів тощо) [5, с. 158].

Словотвірна основа в силу своїх структурних, семантичних і граматичних характеристик приєднує до себе можливі афікси по об'єктивно існуючим моделям, які відображають реально існуючі зв'язки сполучуваності основи і афікса. При цьому, необхідно враховувати, що афікс реалізує значення не ізольовано, а в поєднанні з основою.

У сучасній англійській мові розрізняють такі основні види словотвору: деривація,синтаксичний словотвір, семантичний словотвір.

Виклад основного матеріалу дослідження з повним обґрунтуванням отриманих наукових результатів. Серед основних типів словотворчих моделей неологізмів вжитих в англомовних друкованих текстах мас медіа є афіксація (префіксація та суфіксація), скорочення, конверсія, телескопія, осново(слово)складання.

Афіксальні неологізми утворюються за наявними в мові зразками і характеризуються більшою семантичною визначеністю, ніж слова, утворені за допомогою інших способів. Так звана «афіксалізація» лексичних одиниць є складним і послідовним процесом перетворення синтаксично вільної, повнозначної лексеми на зв'язаний, позбавлений комунікативної самостійності, словотворчий формант. В межах афіксації, як засобу вираження граматичних значень слова, розрізняють два основні різновиди – суфіксацію та префіксацію.

Функція афіксів, зокрема суфіксів, полягає у формуванні нових похідних іменників, прикметників, дієслів, що приєднуються до основи вже існуючих слів, тобто таких, що належать до іншої частини мови. В даному випадку, мова йде про субстантивацію, ад'єктивацію та відповідно про вербалізацію лексичних одиниць.

Найбільш продуктивними дериваційними морфемами в англомовній газетній пресі нами був виявлений тип субстантивних суфіксів, які вживаються для позначення особи, дії, процесу або ж стану, серед них: *-ite; -tion; -ism; -ie*; *-ing; -ist, -er* та так звані напівафікси або афіксоїди *-man; -speak; -savvy.*

Кожен з цих афіксальних компонентів має своє семантичне навантаження, що змінює значення похідного слова. Так, наприклад, морфемний елемент -ism (monetarism, clicktivism, ageism) характеризується особливим смисловим навантаженням, зокрема він вживається в значенні слідування певного вчення, теорії, політичному, філософському або ж ідеологічному руху. Наприклад,

Unfortunately, the eurozone's dogmatic commitment to monetarism exacerbates the economic predicament of its members. (TG09, IR);

How to combat the age-old problem of ageism in Hollywood? (TG16, IR)

Менш продуктивними за частотою вживання є таки типи афіксоїдів *-man; -speak; -savvy.* Похідні, утворені з допомогою таких морфем, можна класифікувати і як складні слова, і як просто афіксальні утворення:

At this moment of impasse, the brinkmanship is beginning to show. (TG15, IR)

В даному випадку поєднання напівафіксів *-man* і *-ship*, використовується в якості незалежних суфіксів зі значенням «уміння в тій чи іншій діяльності, особливо конкурентного характеру», а при поєднанні з іменником у множині позначає «майстерність, влучність, спортивність».

Варто зазначити, що внаслідок утворення низки нових одиниць за зразком складного слова (і не тільки складного) незмінний афіксальний компонент цієї лексеми стає високочастотним словотворчим засобом, таким чином з'являється нова модель з постійним незмінним напівафіксом. Особливо продуктивними у творенні похідних виявилися такі: *-friendly* (*user-friendly*), що набуло значення «безпечний, такий, що не завдає шкоди; зручний; готовий допомогти»; *-speak* – (*leetspeak, AOLspeak*) позначає специфічну «мову певного середовища людей, групи, місцевості, жаргон», як видно у поданих фрагментах статей:

The reforms could make public services more user-friendly and produce the required cuts in local government budgets, he said. (TG14, IR)

Віднесення елементів *-friendly, -speak* та подібних до розряду словотворчих базується на їх високій продуктивності через те положення, що «чим більше слів з певним елементом зустрічається у мові, тим більше підстав вважати, його афіксом, а не компонентом складного слова».

До псевдоморфем, що з'явилися останнім часом, належить і продуктивний елемент *-savvy,* який запозичений зі сленгу, де він функціонував як самостійне слово, утворене від французького дієслова *savior* «знати». Найчастіше даний псевдоафікс використовується для творення прикметників зі значенням «такий, що добре розуміється на чомусь»:

From tech-savvy children to fruit plants that grow fabric, here's what some experts predict for the next 10 years. (TG13, IR)

У процесі переходу до розряду словотвірних елементів вихідні мовні одиниці зазнають певних функціональних та семантичних змін. Саме семантичні зміни є тим критерієм, що дозволяє відрізнити словотворчий елемент від його омоніму – повнозначного слова. Для словотворчих елементів, створених шляхом формантизації лексичних одиниць, характерна спеціалізація (*-friendly, -speak*) або перенос значення *(-savvy*).

Також широко використовуються такі компоненти складних слів та префіксоїди як *mini- (mini-nation); cyber- (cybercrime, cybersecurity, cyber-attack, cyberdefence); euro- (eurozone)*:

Businesses must work with law enforcement against such operations, the report said, and should consider launching their own pre-emptive attacks against cybercrime networks. (TG16, IR)

На сьогодні, крім виключно суфіксальних та префіксальних дериваційних процесів, як традиційно звичних моделей словотвору, спостерігається тенденція до скорочених способів словотвору, що становить в даному дослідженні 32 випадки загалом у кількісному вираженні (24,0 %). Зазначена тенденція, яка притаманна мові друкованої та електронної преси, пояснюється законом економії мовних зусиль (S. Rot, С. С. Волков, Е. В. Сенько). Саме прагнення до спрощення, і, як наслідок, швидкості передачі мовних одиниць в англомовній пресі, зумовила появу значної кількості неологізмів утворених за моделлю скорочення слів [1].

Серед різних видів скорочення розрізняють такі: акроніми/абревіації, редукція, утворення складноскорочених слів, телескопія, апокопи, синкопи, аферези (див. рис. 1).

Рис 1. **Способи утворення неологізмів**

Продуктивним типом словотворення лексичного складу англійської мови є скорочення, які широко представлені абревіатурами та акронімами у нашому дослідженні. Ініціальні абревіатури є одиницями вторинної номінації та становлять 12 випадків (9,0 %) від усіх неологізмів та 38,0 % серед неологізмів-скорочень.

Унаслідок конденсації переважно складних синтаксичних конструкцій творяться ініціальні абревіатури: *BMDO – Ballistic Missile Defence Organisation, ISIS – Islamic State of Iraq and Syria/ the Levant.*

Серед досліджуваних неологізмів виявлено ініціальні скорочення, тобто одиниці, що редуковані до початкової літери. Розрізняють два головні шляхи скорочення: а) абревіацію (ініціальне скорочення) та б) ущільнення(усічення), при якому скорочення набуває дещо іншої форми.

(54) *Phone software allows them to follow people's movements, monitor their calls, texts and e-mails – and even watch them.* (TG15, IR)

Усі різновиди абревіатур засвідчують поєднання двох чи більше іменникових, прикметникових компонентів. Абревіатури як специфічні деривати виконують мнемотехнічну функцію та функцію конденсації. Характерною особливістю абревіації як термінологічної деривації є формування фонду власне термінологічних словотворчих засобів, використання яких зумовлено актуальністю вираження відповідних значень. Завдяки набутому статусу лексичних одиниць, акронімічні скорочення можуть ще служити як засоби інтенсифікації виразності газетного тексту. Акроніми інколи ототожнюються з іншим членами паронімічної або омонімічної пари, виражаючи як схвальну так і негативну оцінку певної організації, групи, об'єднання тощо.

Зі стрімким розвитком соціально-політичного життя та з появою нових артефактів науки й техніки телескопічний словотвір стає нормативним способом творення слів. Слова-злитки, відіграють важливу роль в сучасному політичному дискурсі, у газетно-публіцистичній мові, тобто в тих стилях мовного спілкування, де прагнення до оперативності викладу є особливо відчутним. Контаміновані слова володіють як номінативною, так і експресивно-оціночною функцією. Несподіваність форми блендів привертає увагу і справляє певний прагматичний ефект на читача.

Підвидом формування складноскорочених слів є телескопія, яка характерна для англійської мови.

After the first social networking wave, the digerati are now focused on how Q&A sites like Quora, Stack Overflow and Answerbag will drive the future. (TG11, IR)

Представлені новотвори крім номінальної функції, виконують прагматичну функцію, яка полягає в привертанні уваги читача завдяки вираженій експресивній формі самих слів, стимулюванні знайти у статті розгадку до цих ребусів. Приведемо значення вищевказаних неологізмів: нашумівший референдум, якому британці придумали окрему назву, *Brexit* відомий у всьому світі – складається з поєднання апокопи першого слова *Britain / British* та аферези другого слова *exit;* неологізм, що позначає нове покоління дітей, які знаються добре на цифрових технологіях, – *digerati,* складається з поєднання усічених частин двох слів: *dig(ital) + (lit)erati (plural noun, singular literatus = intellectuals*); та останній неологізм, що утворений шляхом телескопії *freemium* складається з поєднання слів *free* та *premium*, та позначає стратегію продажів, особливо в інтернеті, коли основний продукт або послуга є безкоштовною, але за додаткові кошти можна завантажити додаткові функції та зміст; g*local* є похідним словом від складання апокопи слова *global* та аферези слова *local* – позначає будь-які відносини між глобальними і місцевими підприємствами, проблемні питання тощо.

Однією з умов, що сприяє створенню слів-телескопів, є наявність фонетичної або семантичної подібності мотивуючих слів-основ. В результаті дослідження телескопічних неологізмів, доцільно виділити їх найпродуктивніші моделі. Приналежність телескопічного словотвору певному способові словотворення є дискусійною проблемою, адже, з одного боку, телескопізми будуються на скороченні слів до рівня складів або складів і звуків; з іншого, на відміну від абревіації, телескопічний словотвір ґрунтується не на сполуках, а на складанні слів, поєднаних сурядним зв'язком.

Серед англійських новотворів у друкованих виданнях також можна зустріти складноскорочені слова, які утворюються шляхом скорочення одного зі слів при збереженні іншого (напр., *techno-thriller, Internet*) або вони складаються з початкових складів словосполучень. Необхідно відмітити, що слова даного типу не характерні для англійської мови.

And in a world where we're bombarded by innovation every day – a Pokémon in your kitchen, a bot taking your takeaway order – it's bravery which makes true innovators stand out. (TG16, IR)

Слід зазначити, що *Pokémon* складається з двох слів японського походження, що в перекладі англійською означає *pocket monsters*. Така модель словотвору, коли слова складаються з початкових складів словосполучень, є досить характерною та продуктивною для англійської мови.

У сфері засобів масової інформації складнопохідні слова набувають все більшої активності. Поява та функціонування композитів у газетних статтях та особливості їх стилістичного забарвлення зумовлені специфікою мови мас-медіа. Мета і завдання масової комунікації нерозривно пов’язані із здійсненням певного прагматичного впливу на адресата.

Більшість композитних номінацій, утворених способом словоскладання, є складні іменники і прикметники, утворені шляхом поєднання двох або більше одиниць. Серед таких лексичних інновацій загалом переважають двокомпонентні одиниці, утворені простим приєднанням однієї складової частини до іншої або ж об’єднанням складових частин за допомогою поєднуючого елемента (дериваційного афікса).

Серед досліджених нами одиниць в даному дискурсі, найбільш уживаними моделями творення морфологічних складних неологізмів:

I. Складнопохідні іменники, утворені за моделями:

- **N+N** – *earworm, game console, mouse potato, kickstart, cloud account, cyber-attack)*. Ця модель є найпродуктивнішою серед інших, наприклад:

Clinton changes the name of SDI to Ballistic Missile Defence Organisation (BMDO) as the fresh focus on smaller so-called "theatre" missiles is reinforced. (TG09, IR)

Особливістю даного способу словотвору є можливість утворення «похідних складних слів» (композитів із композитів), наприклад: *internet service – internet service provider – global internet service provider.*

Niel, who created the French internet service provider (ISP) Free and whose net worth has been estimated at $10bn (£6.9bn), said he was funding the project out of his personal, as opposed to company, funds. (TG16, IR)

- **N+N+suffix -er або N+N+ing** (*brainwashing* – проводити ідеологічну обробку «промивання мізків»; *headhunter* – рекрутер, спеціаліст по працевлаштуванню). Наприклад:

The latest issue of The New European, the weekly newspaper dedicated to reversing the EU referendum result, carries an attack on national titles responsible for “brainwashing Britain over immigration”. (TG16, IR)

II. Похідні складні слова (іменники та прикметники), утворені за допомогою процесу конверсії за моделлю **(V+Adv) + conversion**: *a takeaway, a startup*, тощо. Наприклад,

And in a world where we’re bombarded by innovation every day – a Pokémon in your kitchen, a bot taking your takeaway order – it’s bravery which makes true innovators stand out. (TG16, IR)

III. Складнопохідні іменники, утворені за моделями **Adj + N** (*brownfield; tipping point; greenhouse*); Наприклад:

From the rise of social media to the sharing economy, the past 10 years have seen massive disruption in everything – from the way we communicate to the way we do business. (TG16, IR)

IV. Похідні складні слова, утворені на підставі конверсії за моделями **(Adj+N+ed)+conversion**, **(V + Adv) + conversion**, як, наприклад:

According to China’s ministry of industry and information technology, some 19,000 plug-in electric cars, buses and trucks were produced in China in May. (TG15, IR)

Окремим випадком є словотворча модель похідного іменника **V+N**, наприклад:

“Everyone who clicks the like button on a brand’s Facebook page volunteers to receive that brand’s messages – but on average, you only show each brand’s posts to 16% of its fans,” he wrote. (TG14, IR)

Слід зазначити, що участь складних слів у подальшому словотворі підкреслює їх роль у збагаченні словникового складу мови. Отже, цей спосіб словотворення є перспективним у зв’язку з появою великої кількості слів цього типу у сучасній англійській мові.

Таким чином, словоскладання є особливим не тільки за своєю структурою, але й за змістом способом номінації. Словосполучення складаються із стрижневого слова, яке відображає родове поняття, та залежних компонентів, що позначають видові ознаки. Компоненти словосполучення перебувають в атрибутивному зв’язку. Стрижневий компонент, здебільшого, займає постпозицію. Атрибутивний компонент може бути виражений простим іменником. В залежності від використаних дериваційних засобів та природи першого компонента визначено основні чотири групи моделей складнопохідних слів. При цьому, найпродуктивнішою типом є процес утворення складних слів виключно за моделлю N+N, коли в складне (слово) композит об'єднуються іменники.

Висновки дослідження та перспективи. Підсумовуючи проаналізований фактичний матеріал фрагментів статей англійських інтернет-видання газети *The Guardian* 'Гардиан', можна зробити висновок, що розвиток номінативної функції мови відображається не тільки в розширенні та оновленні певної понятійної сфери, а й в зміні способів номінації. Джерелом появи неологізмів у мові є процес словотворення, тоді як основною одиницею словотворчої системи є похідне слово. Номінативні процеси у мові відбувається безперервно, відбиваючи зміни в навколишньому світі, відповідаючи потребам носіїв мови. Тому велике значення має вивчення їх типів і моделей, їхньої продуктивності.

До основних продуктивних типів словотворення вжитих в англомовних газетних текстах належать афіксація (суфіксація та префіксація), скорочення (абревіація / акроніми, апокопа), осново(слово)складання та конверсія. Малопродуктивними виявилися такі словотворчі моделі як телескопія, редуплікація, компресія, реверсія.

Таким чином, згідно матеріалів дослідження при створенні власне нових слів в англійській мові перевага віддається таким регулярним словотворчим моделям як осново(слово)складання, афіксація та конверсія. Тобто, при утворенні неологізмів в англійській мові найчастіше використовуються характерні англійські словотворчі моделі.

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ВІДОМОСТІ ПРО АВТОРА

Христина Мелько – кандидат філологічних наук, доцент кафедри англійської філології і перекладу Київського національного лінгвістичного університету.

Наукові інтереси: структурні та семантичні особливості неологізмів, дискурсологія.

УДК 811.112

ТЕМАТИЧНИЙ РОЗПОДІЛ ІМЕННИКІВ ТА ДІЄСЛІВ НІМЕЦЬКОМОВНОГО МОЛОДІЖНОГО СЛЕНГУ

Лідія ОЛІЙНИК (Київ, Україна)

Дослідження лексики соціолектів німецької мови не втрачає своєї актуальності та перебуває у центрі уваги як зарубіжних, так і вітчизняних лінгвістів. Динамічний характер цієї лексичної підсистеми потребує постійних наукових розвідок для з'ясування тенденцій змін та розвитку інновацій сленгового лексикону. Дослідження тематичного розшарування німецькомовних молодіжних сленгізмів уможливлює системне вивчення цієї підсистеми. Застосування методу аналізу словникових дефініцій та статистичного методу дозволяє розподілити сленгові іменники та дієслова на 13 тематичних груп, які формують 318 тематичних ряди сленгових лексем.

Ключові слова: *молодіжний сленг, соціолект, тематична група, тематичний ряд.*

Исследование лексики социолектов немецкого языка не теряет своей актуальности и находится в центре внимания как зарубежных, так и отечественных лингвистов. Динамический характер лексической подсистемы требует постоянных научных разведок для выяснения тенденций изменений и развития инноваций сленгового лексикона. Исследование тематического распределения немецких молодежных сленгизмов содействует системному изучению данной подсистемы. Использование метода анализа словарных дефиниций и статистического метода позволяет распределить сленговые имена существительные и глаголы среди 13 тематических групп, которые формируют 318 тематических ряда сленговых лексем.

Ключевые слова: *молодежный сленг, социолект, тематическая группа, тематический ряд.*

The research of German slang lexicon doesn't lose the relevance and is in the center of attention of both foreign and domestic linguists. Dynamic character of a lexical subsystem demands constant scientific investigations for clarification of tendencies of changes and development of innovations of a slang lexicon. The *research of thematic distribution of the German youth slang promotes system studying of this subsystem. Using of method of the analysis of dictionary definitions and the statistical method allows to distribute slang nouns and verbs among 13 lexical sets which form the 318 theme line of slang lexemes.*

Key words: *youth slang, sociolect, lexical set, theme line.*

Молодіжний сленг одна з підсистем мови, що динамічно розвивається, а її варіативність знаходить свій прояв у семантичній надлишковості та сприяє розвитку експресивної оцінки позначуваних понять. Причиною виникнення нової лексичної одиниці у молодіжному соціолекті можна, здебільшого, вважати або досягнення експресивності за рахунок зниження стилістичного регістру наявних лексем, або потребу у смисловій диференціації, яка не може бути задовільнена існуючими лексемами [1, с. 205]. На думку Х. Хенне, актуальні тематичні сфери стають підґрунтям для утворення лексичних неологізмів та модних слів молодіжного соціолекту. Дослідник виділяв сім тематичних груп молодіжної комунікації [4, с. 212-213]: 1. Комунікативна поведінка в групі: в школі, в професійній сфері, у вільний час, стосунки між людьми, групові номінації, назви. 2. Душевний стан: захоплення, «схибленість», здивування, незадоволення, образа, байдужість, інертність. 3. Погрози, вимоги, відмова, насмішка, оцінка. 4. Музика: музичні інструменти та технічні прилади, музика та музичні стилі, музичні композиції, музична критика та прослуховування музики.

5. Сфера побуту та розваг: паб, дискотека, одяг, зачіски, медіа, спорт, органи правопорядку, фінанси (позичання грошей), транспортні засоби, продукти харчування. 6. Школа: персонал школи, приміщення, явища, пов’язані з школою (табель, класний журнал, записник вчителя), (заборонені) допоміжні засоби, заняття (предмети, закінчення школи, оцінки, поведінка, покарання). 7. світогляд та політика (…).

Хоча вказана тематична класифікація була запропонована майже 30 років тому, детальне вивчення лексикографічних джерел молодіжного сленгу дозволяє стверджувати, що на цей час вона не зазнала суттєвих змін, однак потребує, на наш погляд певної корекції та деталізації.

З огляду на факт наявності значної кількості сленгових синонімів, їхнє детальне вивчення варто починати з розподілу сленгового лексикону на такі мовностилістичні категорії: *тематична група – тематичні ряди – синонімічні ряди* [2, с. 53]. **Метою** нашої наукової розвідки є детальне вивчення тематики молодіжного лексикону на матеріалі сленгових іменників та дієслів, як найбільших за кількістю груп молодіжного сленгу, виокремлених за граматичним критерієм. Ураховуючи вищезазначене, наголошуємо, що тематична група молодіжного сленгу є відкритою мікросистемою, яка систематично поповнюється новими лексемами, а також «втрачає» їх із зниженням експресивності. Зрозуміло, що жоден носій молодіжного сленгу не володіє усім потенціалом лексичних одиниць тематичної групи чи певного тематичного ряду. Строкатість та значна кількість лексичних засобів відображає реальний стан молодіжних угрупувань та субкультур. Очевидно, що лексикон молодіжного соціолекту формується представниками різних молодіжних груп та об’єднань, що й зумовлює його кількісний потенціал.

Загалом, детальне вивчення лексикографічних джерел німецькомовного молодіжного сленгу та застосування методів аналізу словникових дефініцій та статистичного методу дозволило виділити в німецькомовному молодіжному соціолекті *13 тематичних груп:* номінація особи, частин тіла, школа, дозвілля, одяг/взуття, засоби телекомунікації, заборонені речі та дії, транспорт, їжа, фізіологічні потреби та їх задоволення, соціальні потреби та їх задоволення, тварини, артефакти. У результаті проведеного дослідження виявлено 318 тематичних рядів, при цьому кількість сленгових одиниць, що формують іменникові та дієслівні тематичні ряди складає 2675 одиниць (82%), що, звичайно, значно перевищує ту кількість сленгізмів, які нездатні формувати тематичний ряд у молодіжному слензі – 580 лексичних одиниць (18%).

Найчисленнішим тематичним рядом іменників можна вважати об’єднання лексичних одиниць на позначення розумово обмеженої людини (можуть актуалізуватись семи «дурень», «примітивний», «розумово неповноцінний», «неосвічений»), які є результатом переважної кількості переосмислень: *Denkzwerg, Rialo, Opfe, Penner, Affenkopf, Ei, Mongo, Behindi, Brotgehirn, Flachzange, Dämeltier, Klopskind, Kanisterköpfchen, Hunk, Intelligenzallergiker,* *Intelligenzparodist, Nullpeiler, Nixchecker, Nullschnaller, Poperze, Schmachti, Schnippi, Schwachmat, Zonk, Eierfeile, Blimse, Fickschnitzel, Fisch, Hegel, Korken, Lappen, Patient, Pfosten, Horst, Schmonko, Spasti, Tisch, Trape, Knub, Eddel, Fickfrosch, Fraggle, Gimp, Gonso, Holz, Honk, Larry, Lauch, Lowbob, Vollhorst, Vollotto, Akaschnella, Alpaka, Evolutionsbremse, Goftel, Ticker, Backa, Vollbacka, Birnenpflückner, Eggschleck, Schwachkopf, Gipskopf, Kameltreiber, Kleingärtner, Erbse, Dusseltier, Bodenturner, Flaps, Crusty, Fuzzi, Didi, Heino, Dämlack, Döbel, Diddl, Hirni, Kameltänzer, Toffel, Halbbomber, Nullchecker, Expresschecker, Rübennase, Verpeiler, Trivialo, Vollsocke, Superbirne, Kniffel, Toilettentieftaucher, Poser, Spacko, Spaten, Superdödel, Spacktoleptiker, Depp, Dumpfbacke, Matschbirne, Kackpause, Gollo, Futa, Goofy, Hasenhirn, Hohlpfosten, Horscht, Schlüpper, Teilzeitdenker, Blödbommel, Bumsbirne, Hänger, Hängi, Hohlblimse, Jockel, Kloppi*, *Matschbanane,* характерним є також вживання вульгаризмів на позначення розумово обмеженої людини – *Scheißpimp, Wichser, Riesenarschloch, Arschgesicht, Arschloch, Fucker, Kacker, Scheißtyp, Drecksack, Arschgeige, Kacktyp, Kackbratze, Käsefurz*. Цей тематичний ряд не виявляє суттєвих семантичних відтінків, окрім стилістичних.

Дієслівні тематичні ряди також різняться своєю чисельністю. Найбільш чисельним у результаті проведеного дослідження виявився тематичний ряд на позначення фізичного впливу на людину із застосуванням сили, лексичні та фразеологічні одиниці відображають загальну номінацію згаданої вище дії, коли актуалізується сема «бити», як правило, за рахунок переосмислення значення наведених нижче лексичних одиниць*: durchkneten, ab, aufmischen, reinmöbeln, vermöbeln, frottieren, klatschen, abklatschen, zentrieren*, *durchnudeln, rupfen, bügeln, klopfen*, *abklopfen*, *ab-, ver-, zuwamsen, eintopfen, durchschwingen, punchen, zusammenfaxen, bürsten, abbürsten*, *zusammenbürsten, ab-, aufmixen*, *ab-, aufmischen*, *funken*, *sich beulen*, *knüppeln, runtersuppen, niedermachen, zusammenscheißen, frikassieren, polieren, coachen, trüffeln, verbimsen, abledern, dappen*, *Faust geben*, *umscheppern*, *dazwischenmösen*, *brezeln*, *keulen*, *knütteln, abnudeln, abflocken*, *rußen*, *dreschen, ölen, wegckicken, kesseln, knechten, kassieren, wemmsen, wegflexen, opfern, betonieren, weichklopfen, switschen, fickfacken, crunchen*, *bremsen*, *Klöpse brauchen*, *n' Ding austeilen*, *j-m die Hucke voll hauen, einen Schuh aufblasen*, *eine Vollwäsche verpassen*, *Wichse kriegen*; єдина диференціація у значенні цих лексичних одиниць може бути, очевидно, пов’язана із інтенсивністю виконання вищезгаданої дії. Лексичні одиниці можуть також конкретизувати локалізацію нанесення удару – «бити по голові»*: Kopfmassage brauchen*, *einen über die Rübe (Birne) ziehen*, *auf den Wirsing hauen, eins auf die Mütze (Socke) geben*, *die Schnauze (die Fresse, die Fressleite) polieren*, *einen über die Melone ziehen, die Mütze vollhageln*, *reinsemmeln, einen Satz heiße Ohren verpassen*, *Kopfmassage verpassen*, *den Kürbis auspressen*, *eine reinziehen*.

Найбільші тематичні групи та ряди молодіжного сленгу із зазначенням опорного слова

Опорне слово	Кількість лексичних одиниць	Опорне слово	Кількість лексичних одиниць
Номінація осіб			
розумово неспроможна людина	125	батьки	30
дівчина	125	кар'єрист	9
молодий чоловік	90	розумна людина	18
товста людина (зовнішність)	35	приятель	13
вчитель (професії)	35	великий живіт у чоловіків (зовнішність)	14

Дії людини як фізіологічної та соціальної істоти			
бити	82	красти; розуміти; дпочивати	22
тікати, йти	87	блювати	17
напиватись	72	їсти	18
розмовляти	92	цілуватись	14
палити	33	спати	14
обманювати	29	танцювати	14
Артефакти			
школа (установа)	10	пиво	13
гроші	50	солярій	13
автомобіль	45	дискотека	10
цигарка	24		

Здійснений аналіз засвідчує своєрідність організації молодіжного соціолекту порівняно зі стандартною мовою, а саме: у молодіжному слензі номінуються лише актуальні для молодіжного середовища суб'єкти, об'єкти та дії. Очевидно, для позначення найактуальніших понять характерна наявність найбільшої кількості лексичних та фразеологічних одиниць. Проведене дослідження доводить, що найбільшою тематичною групою у молодіжному слензі є номінація молодої людини взагалі (переважно негативні риси характеру, поведінки чи зовнішності) та молодої людини жіночої та чоловічої статі зокрема. Також значна кількість лексем у тематичних рядах на позначення авто, грошей, цигарок, наркотичних засобів та таких аморальних дій як вживання спиртних напоїв, паління, застосування фізичного насилля, скоєння крадіжок або обдурювання. Хоча наявні і тематичні ряди на позначення дій, що характерні для повсякденного життя молодої особи: розмовляти, працювати, відпочивати, їсти, їхати.

Перспективність подальшого дослідження вбачаємо в детальному вивченні тематичного розшарування прикметників німецькомовного молодіжного сленгу, а також компаративному дослідженні німецькомовної та україномовної сленгових підсистем.

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ВІДОМОСТІ ПРО АВТОРА

Лідія Олійник – кандидат філологічних наук, старший викладач кафедри теорії, практики та перекладу німецької мови Національного технічного університету України "Київський політехнічний інститут" імені Ігоря Сікорського.

Наукові інтереси: соціолінгвістика, семасіологія та лексикологія німецької мови.

УДК 81'373.7:811.112.2

ДО ПОНЯТТЯ СТЕРЕОТИПУ (НА МАТЕРІАЛІ НІМЕЦЬКОЇ МОВИ)

Ірина ОРЕЛ (Рівне, Україна)

В статті розглядаються підходи до визначення поняття «стереотип». Аналізуються дефініції студійованого феномену з метою виявлення ключових ознак стереотипу як ментального утворення, що передає національно-культурну інформацію у семантиці фразеологічних одиниць, які вербалізують стереотип. Описуються семантичні характеристики ФО, що представляють автостереотипи та гетеростереотипи.

Ключові слова: *стереотип, автостереотип, гетеростереотип, етнічний образ, фразеологічна одиниця.*

В статье рассматриваются подходы к определению понятия «стереотип». Проводится анализ дефиниций исследуемого феномена с целью выявления основних признаков стереотипа как ментального образования. Стереотип транслирует национально-культурную информацию посредством семантики ФЕ, которые передают его форму выражения. Описываются семантические характеристики ФЕ, которые представляют автостереотипы и гетеростереотипы.

Ключевые слова: *стереотип, автостереотип, гетеростереотип, этнический образ, фразеологическая единица.*

The article discusses approaches to the definition of "stereotype". The analysis of the definitions of the phenomenon is under the study in order to identify the main features of the stereotype of a mental education. The stereotype broadcasts national and cultural information through the semantics of phraseological units, which transmit its form of expression. It describes the semantic characteristics of phraseological units, which are autostereotypes and heterostereotypes.

Key words*: stereotype, autostereotype, heterostereotypes, ethnic image, phraseological unit.*

Поняття «стереотип» викликає постійний інтерес у дослідників різних дисциплін. Вивчення феномена стереотипу приваблює соціологів, психологів, культурологів, лінгвістів (Вежбицька А., Лакофф Дж., Ліппман В., Махній М., Прохоров Ю. Є., Савицька О. В., Karl-Heinz H., Klein J., Lindauer T., Reinsberg-Düringsfeld O.) та низки інших дослідників. Така зацікавленість пояснюється тим, що для здійснення успішної комунікації недосить володіти лише знанням значення одиниць мови. Варто враховувати те, що стереотипи супроводжують діяльність людини на всіх її етапах і тому розуміння стереотипів необхідне для коректної взаємодії як на побутовому, так і на інших рівнях спілкування (політика, бізнес, міжнародні відносини тощо). Попри велику увагу до студійованого явища варто зауважити, що розуміння і тлумачення поняття стереотипу різниться у мовознавців у залежності від кола їхніх інтересів. Тому **мета** нашої розвідки полягає у спробі уточнити визначення поняття «стереотип». Одним із головних **завдань** дослідження вбачаємо проведення аналізу загальноприйнятих підходів до дефініцій «стереотипу» з метою виявлення головних його ознак і властивостей. У подальшому це слугуватиме основою встановлення маркерів для інвентаризації матеріалу нашої розвідки – фразеологізмів (далі – ФО), які вербалізують стереотипи.

Соціологи описують «стереотип» як схематичний, редукований образ на основі деяких найпомітніших (з погляду автора стереотипу) рис / ознак / характеристик, що є відносно незмінними тривалий час і можуть передаватися із покоління у покоління у вигляді інформації про інших людей / групи людей, соціальні, професійні прошарки суспільства, інші нації тощо [5, с. 25].

Психологи розглядають стереотип як інформацію, що існує у незмінному вигляді, як шаблони поведінки, що застосовуються рефлекторно. Характерною рисою стереотипу визначається висока стабільність [11]. У етнопсихології під стереотипом розуміють повторення деяких моделей поведінки по відношенню до певного етносу, «які формуються в умовах дефіциту інформації … та уявлень» про свою чи чужу етногрупу [2].

У лінгвістиці стереотип трактують як (досить неточне) уявлення про фрагменти об'єктивної реальності з погляду наївної свідомості. Кожне таке уявлення базується на стереотипному образі, що вербалізується (на нашу думку, зазвичай, усталеним) мовним знаком [3, с. 48]. Поняття «стереотип» у сучасній етнолінгвістиці сприймається як ментальне утворення, яке співвідноситься з національною і мовною картиною світу. Тому «стереотип» аналізується з позиції вербальної репрезентації певних установок мовців щодо (своєї/ чужої) суспільної групи або конкретної особи [8, с. 32], (національно-специфічне) вербалізоване узагальнення образів / поведінки [1, с. 126]. Тому лінгвістика вивчає «стереотип» як репрезентоване мовним знаком судження про предмет / фрагмент (ситуацію) об'єктивної реальності [1, с. 141-145].

Німецькі дослідники розглядають стереотип як «картинку в голові», що завдяки своїй багатофункціональній природі легко вписується у будь-який науковий контекст [10]. Т. Ліндауер пояснює стереотип як «усталений зразок» [8]. Дослідниця аргументує своє розуміння поняття через тлумачення терміну «стереотип», який походить із грецької і складається із двох слів „*stereos*" – твердий, та „*typos*" – відбиток. З огляду на таке тлумачення терміна звертаємо увагу на дещо неповне і звужене тлумачення поняття.

Ми поділяємо думку про те, що стереотип у лінгвістиці – це складна єдність, яка, з одного боку, є мовним знаком і володіє семантикою, а з іншого боку – це ментальна структура, яка пов'язана із фрагментами позамовної дійсності [10, с. 26]. Ця ментальна структура формується на основі етноспецифічних образів та національно-специфічного світобачення в цілому.

На наш погляд, особливий інтерес представляють стереотипи, вербалізовані засобами ФО. Між стереотипами як одиницями менталітету та ФО як мовними знаками існує низка спільних ознак, не зважаючи на те, що це знаки різних систем. Найвиразнішими, на нашу думку, є наступні: усталена форма (і стереотипів, і ФО); усталене значення, яке виникає у результаті переосмислення; наявність оцінного компонента значення; чуттєвий образ у основі внутрішньої форми; когнітивний характер значення; присутність національно-культурної інформації, що забезпечує національно-специфічний образ/ ситуація, які сприяють переосмисленню.

Саме тому, вважаємо за доцільне вивчення стереотипів, репрезентованих засобами ФО. Наприклад: 1) автостереотипи: *ein Gefühl wie <u>Weihnachten und Ostern</u> zusammen* – (розм.) мати дуже гарне відчуття; *geputzt / herausgeputzt / geschmückt / aufgemacht sein wie <u>ein Pfingstochse</u>* – (розм., фам.) одягнутий без смаку; 2) гетеростереотипи: *auf j-n wirken wie <u>ein rotes Tuch</u>* – (розм.) провокувати / дратувати к.-н.; *wie bei den <u>Hottentotten</u>* – (розм., застар.) неохайно, недисципліновано; *angeben wie <u>zehn nackte Neger</u>* – (розм., фам., рідко) повідомляти, вихвалятися.

Стереотипи поділяють на соціальні та етностереотипи [4]. Соціальні стереотипи розуміють як усталені, дуже спрощені уявлення / думки / судження про якесь явище, групу людей, історичну постать тощо, розповсюджені у певному соціальному середовищі (так виникають соціальні штампи). Ці спрощені уявлення / думки / судження про щось чи когось засвоюються носіями мови у процесі соціалізації. У такому значенні термін «стереотип» вперше використав американський соціолог В. Ліппманн у своїй праці «Суспільна думка» (1922 р.) [9]. Завдяки тому, що стереотип має соціальне походження і розповсюдження, значення терміна «стереотип» трактують як: стереотипна поведінка, динамічний стереотип, ритуал тощо. Проте ми дотримуватимемося тої думки, що стереотип – це типове у межах певного етносу уявлення про (свою чи чужу) соціальну групу, її представників. З указаної позиції бачення феномену «стереотип» психологи, соціологи, лінгвісти виокремлюють етнічні стереотипи / етностереотипи (Махній М., Селіванова О.О., Телія В.М., Jochen K., Klein J.).

Етностереотипи – це історично сформовані уявлення про зовнішній (гетеростереотипи) чи власний (автостереотипи) менталітет, характеристики поведінки чи зовнішності представників свого чи іншого етносу [8; 10; 12]. Існує думка про те, що етнічні стереотипи – це виключно негативне явище. Зокрема, Конрад Йохен вказує на переважно негативну конотацію стереотипів і вважає нетактовним їх використання [6, с. 76]. Здебільшого це пов'язано зі світовою практикою, коли у першу чергу привертають увагу негативні риси, зафіксовані у стереотипі. Нерідко це призводить до міжетнічних конфліктів, воєн, дискримінації, утисків тощо. Чому увага зосереджується саме на негативних стереотипах, пояснює М. Махній. Він вважає, що етнічний стереотип відіграє важливу соціальну роль, як фактор консолідації та фіксації етнічної групи через прагнення людей до збереження позитивної (рідше негативної) етнокультурної ідентичності [2].

Проте варто зауважити, що стереотипи бувають як негативні, так і позитивні. Наприклад: негативні: *fluchen wie ein Landsknecht* – грубо лаятися; (досл.) лаятися як ландскнехт; *hausen wie die Vandalen* – (розм.) поводитися як варвари; *Chinesisch für j-n sein* – (розм.) щ.-н. незрозуміле; позитивні: *Ordnung ist das Halbe Leben* – (розм.) порядок – це половина життя; *leben wie Gott in Frankreich* – (розм., фам.) жити як у бога за пазухою; (досл.) жити як бог у Франції; *sich wie neugeboren fühlen* – (розм.) почуватися бадьорим.

Позитивний чи негативний зміст стереотипів визначає низка чинників [2; 12]: особливості історичного, суспільного, культурного розвитку, зафіксовані у свідомості етногрупи; соціальні, політичні, економічні умови розвитку і буття на сучасному етапі; тривалість, характер контактів з іншими народами.

На основі зазначених умов виокремлюють (Махній М., Селіванова О.О., Lindauer T., Reinsberg-Düringsfeld O.) автостереотипи (уявлення про власний етнос) та гетеростереотипи (опис / сприйняття чужого етносу). Для автостереотипів вважається характерним відображення позитивних, найкращих характеристик власного народу. Тоді як для гетеростереотипів властива: антропостереотипність – виявлення зовнішніх особливостей представників чужої нації; виокремлення і негативне сприйняття чужих ментальних рис, відмінних від своїх власних (див. Алефіренко М.Ф., Селіванова О.О., Телія В.М.). На основі гетеростереотипів формуються певні моделі поведінки щодо представників інших народів, певні сценарії спілкування та реакції на поведінку чужинців. На основі етнічних образів формуються етностереотипи, які відображають характерні риси зовнішності (у грузинів великі носи), риси характеру (цигани – злодії, нероби), моделі поведінки (литовці, естонці повільні; іспанці, італійці – темпераментні, галасливі) тощо. Етнічні образи (через власний когнітивний характер авторів стереотипів) слугують основою створення як гетеростереотипів, так і автостереотипів. Зрозуміло, що ці дві групи етнічних образів різнитимуться.

Зазначимо, що попри розповсюджену думку щодо переважно негативного характеру значення гетеростереотипів та позитивний характер автостереотипів наведені вище факти мови ілюструють дещо інший результат. Вираз *fluchen wie ein Landsknecht* має у своєму складі лексему «*Landsknecht*», яка транслює національно-специфічний образ ландскнехта (солдата-найманця). Дієслівний компонент ФО «*fluchen*» не переосмислюється, а вживається у своєму прямому значенні. Отже значення «груба лайка» забезпечує переосмислений образ «*Landsknecht*». Це пояснюємо присутністю стереотипної національно-культурної інформації у семантиці стрижневого лексичного компонента ФО, а саме «блюзнірство, богохульство». Наявність указаної інформації виступає основою переосмислення, у результаті якого маємо усталений вираз, що вербалізує автостереотип, із негативним значенням.

ФО *leben wie Gott in Frankreich* представляє гетеростереотип. Свідченням цього є компонент *Frankreich.* Значення виразу утворилося в результаті подій Французької еволюції 1789 року. М. Робісп'єр у 1794 році підписав декрет про впровадження «культу Вищих сил», у результаті чого Францію вважали країною, «у якій живе бог» [13]. Семантика указаної ФО транслює позитивне значення завдяки національно-культурній інформації (а саме, історичній події – ситуації), покладеній у основу переосмислення виразу.

Аналіз досліджуваних ФО вияв, що автостереотипи можуть володіти негативною оцінкою, яку фіксує семантика, а гетеростереотити – позитивною оцінкою, зафіксованою в семантичній структурі ускладнених одиниць мови.

Проте варто зауважити, що характеристики етнічних образів обох груп спрощені / схематизовані і саме тому вони не завжди відповідають дійсності. Але процес стеріотипізації соціально необхідний феномен, оскільки він виступає механізмом самоідентифікації у межах своєї етногрупи і створює низку правил поведінки чи спілкування з представниками іншої етноспільноти.

Отже, стереотип – це свого роду ментальна інформація, що існує у відносно незмінному вигляді, як шаблон поведінки чи дії, які застосовуються рефлекторно. Специфічною рисою стереотипу визначено високу стабільність / сталість як форми так і змісту. Такі властивості стереотипу сприяють їх об'єктивній вербалізації засобами ФО. Авто- та гетеростереотипи формуються на основі етнічних образів, які є результатом спрощеного світобачення і сприяють соціалізації та самоідентифікації мовців. Оскільки в основу внутрішньої форми стереотипу покладено чуттєвий образ, що сформувався як результат пізнання світу, то це означає, що переосмислений образ забезпечує конотацію (а саме, позитивну чи негативну оцінку цілісного фразеологічного значення) та когнітивну інформацію (отриману у результаті пізнання об'єктивної реальності). Національно-специфічний образ/ ситуація, покладені у основу переосмислення, зазнали національно-культурної шліфовки. Тобто, вони передають національно-специфічне бачення об'єкту номінації. Значить через денотативний і конотативний компоненти фразеологічного значення передається національно-культурна інформація.

У перспективах подальших досліджень вбачаємо студіювання семантичної структури ФО, які вербалізують авто- та гетеростереотипи у сучасній німецькій мові.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Орел – кандидат філологічних наук, доцент, доцент кафедри романо-германської філології факультету іноземної філології Рівненського державного гуманітарного університету.

Наукові інтереси: фразеологічна семантика, етнолінгвістика, проблеми семасіології та ономасіології в перекладацькому аспекті.

УДК 378.14

КОНЦЕПТ "ФАРБИ" У ЛЕКСИЧНИХ ОДИНИЦЯХ НІМЕЦЬКОЇ ТА УКРАЇНСЬКОЇ МОВ: АСПЕКТ МІЖКУЛЬТУРНОЇ КОМУНІКАЦІЇ

Петро ОСИПОВ (Миколаїв, Україна)

Статтю присвячено лексико-семантичному аналізу тематичного поля «Фарби» в німецькій та українській мовах. Робота виконана у зіставному плані з урахуванням соціальних, психологічних, етнолінгвістичних особливостей функціонування лексичних одиниць. Основну увагу зосереджено на зеленому кольорі як одному з найбільш важливих у кольоровій гамі.

Ключові слова: *концепт, колір, лексична одиниця, міжкультурна комунікація, зелений, зіставний план.*

Статья посвящена лексико-семантическому анализу тематического поля «Цвета» в немецком и украинском языках. Работа выполнена в сопоставительном плане с учетом социальных, психологических, этнолингвистических особенностей функционирования лексических единиц. Основное внимание сфокусировано на зеленый цвет как один из наиболее важных в цветовой гамме.

Ключевые слова: *концепт, цвет, лексическая единица, межкультурная коммуникация, зеленый, сопоставительный план.*

The article deals with the problems of the lexical-semantic analyses of the thematic field "Colours" in German and Ukrainian. The work is comparison oriented; it takes into account social, psychological and ethnolinguistic peculiarities of lexical units' functioning. Main attention is paid on the colour "Green" as the most important one in the colour spectrum.

Key words: *concept, colour, lexical unit, intercultural communication, green, contrastive.*

Кожна людина слугує своєрідним віддзеркаленням тієї культури, в якій вона виростає і формується. Культурноспецифічні особливості сприймаються нею як цілком істотні, а оскільки в її оточенні знаходяться особи, які послуговуються аналогічними критеріями оцінки, то відсутній будь-який привід над цим замислюватися. Натомість, коли йдеться про представників різних культур, ми констатуємо, що існують також інші види і форми почуттів, мислення й поведінки, що не вміщуються у звичні, усталені схеми. Цей факт зумовлює, у свою чергу, необхідність з'ясувати, у чому саме полягає відмінність таких культур, а також людей, які їх репрезентують.

Вихідним положенням роботи слугує таке усвідомлення процесів міжкультурної комунікації (МК), коли її учасники послуговуються не лише власними кодами, умовами й нормами поведінки, але враховують також аналогічні фактори з боку партнера спілкування, котрий представляє іншу мову й іншу культуру. Концентрація уваги на цьому феномені як з боку лінгвіста-дослідника, так і мовника-практика зумовлена, з одного боку, наявністю певних *загальних мовно-культурологічних* категорій, а, з другого – *специфічних*, *національних* особливостей мови, мовних і мовленнєвих засобів відображення об'єктивної дійсності.

У практичній площині такий підхід є важливим при складанні навчальних програм, а також при структуруванні занять з іноземної мови. Домінантним при цьому має бути усвідомлення культури як певної орієнтаційної системи, а мови – як ефективного засобу реалізації відповідних стандартів, що склалися у мовно-культурному просторі. Беззаперечною має бути теза, що кожна культура сформована на свій специфічний кшталт, а кожний індивід є відбитком таких факторів як традиція і пам'ять (норми, ідеологія); соціалізація (ідентичність, особистий досвід); комунікація; соціальна організація тощо [13; 17].

Вказуючи на відмінності культур, лінгвісти виокремлюють певні категорії, що у своїй структурованій сукупності вибудовують специфічний профіль або структурні ознаки («Strukturmerkmale») кожної культури. При систематичному аналізі увага концентрується при цьому на таких аспектах: національний характер (пересічна особистість), світосприйняття, відчуття часу і простору, норми поведінки, світогляд, праця, релігія, стосунки в колективі, харчування, невербальна комунікація тощо [17, с.143].

Відображаючи певним чином окремі сегменти дійсності, слова (лексичні одиниці) відповідно пов'язані між собою, так само як і явища об'єктивної дійсності, які вони позначають. Такі екстралінгвістичні фактори дають підстави для об'єднання окремих слів у своєрідні тематичні групи. Природна зорієнтованість та соціальна зумовленість лексики слугують, з одного боку, її відмінною рисою по відношенню до інших рівнів мови (фонетики, граматики), а, з другого, – стимулюють пошук оптимальних підходів у всебічному дослідженні лексичного складу різних мов. Внаслідок об'єднання й протиставлення слів за різними семантичними ознаками формуються ряди підпорядкованих чи перехресних парадигм, однією з яких слід вважати причетність до лексико-семантичного поля, що позначає фарби. Попри значний ступінь дослідженості даний аспект не вичерпав до кінця своєї проблематики й залишається актуальним [4; 6; 12; 18].

З огляду на фізичну сутність, колір становить певний неперервний поліфарбовий континуум, в межах якого наше око, на думку фізіологів, здатне сприймати надзвичайно велику кількість кольорових відтінків. Звичайно, жодна мова світу не має стільки мовленнєвих ярликів для їх позначення, а лінгвісти задовольняються, зазвичай, декількома десятками найменувань. Причому в різних мовах слова-ярлики подекуди не співпадають, експлікуючи поділ спектра на мовні ярлики в залежності від життєвої практики, рівня культури, особливостей мовленнєвої й міжкультурної комунікації, гео- й соціополітичних умов, роду занять та етнічних характеристик тощо. У багатьох мовах, окрім класифікації фарб за принципом яскравості, вказується також на їх відмінність за іншими ознаками. Так, світлі тони позначають, зазвичай, дещо позитивне, в той час як темні – негативне; поділ на *голубий* та *синій* в українській та російській мовах відсутній в англійській та німецькій мовах, де еквівалентами слугують, відповідно, – *blue* і *blau*. Частина спектра, що позначається в українській мові як зелений-синій-голубий-сірий-коричневий „стиснута" в уельській мові до трьох слів, де перше відповідає нашому темно-зеленому, друге – світло-зеленому, голубому, синьому, світло-сірому, а третє – темно-сірому й коричневому. А в мові одного з африканських народів (Ліберія) наші сім кольорів веселки позначаються лише двома словами: одне позначає «холодні» тони (голубий, фіолетовий, сірий); друге – «теплі» (червоний, оранжевий, жовтий, зелений) [4; 6].

Враховуючи обмеження щодо обсягу та виходячи із завдань та цілей дослідження, робота скерована на аналіз лише одного кольору – *зелений*, одного з основних кольорів спектра, домінуючого у природі і слугуючого початком усього живого. В роботі зроблено спробу дати стислий аналіз окремих лексичних одиниць, а також мовних зворотів лексико-семантичного поля із позначенням кольору *зелений* в німецькій та українській мовах в контексті міжкультурної комунікації, а також з урахуванням їх психолого-почуттєвої зумовленості. Дослідження проведено у зіставному плані, де вихідною гіпотезою слугує положення про певну біолого-понятійну ідентичність фарбової символіки, а також функціонально-семантичні розбіжності щодо окремих фарб з огляду на суспільно-історичні, економічні, етнічні та мовно-культурні особливості розвитку лексичних одиниць даної тематичної групи.

Слід зазначити, що питання взаємозв'язку певного кольору з психологічною реакцією людини на нього, інакше – питання психологічної „кольорозалежності" торкалися відомі теоретики і практики живопису й літератури, психологи, філософи. (К.Кестлін, Р. Штайнер, Р.В. Шеллінг, Ван-Гог, Й.В. Гете, Е. Юнгер, М. Люшер та ін.) У цьому контексті особливу увагу привертає постать В.В. Кандинського (1866-1944), російського художника, який започаткував напрям чистого абстракціонізму в сучасному живописі. Вже в юному віці він дістався переконань, що кожний колір живе своїм загадковим життям. Його трактати присвячені проблемам виразності й функціонального навантаження різних кольорів. Так, наприклад, *жовтий* колір він порівнював із агресивним земним звуком труби, а *голубий* мав, на його думку, звук сопілки. Аналогічно він аналізував абстрактні елементи живопису, інтерпретуючи, зокрема, горизонтальні лінії як холодні, а вертикальні як теплі[4; 18].

Чудову характеристику Кандинський дає *зеленому* кольору, вказуючи при цьому на його психологічну особливість. На його думку, синій колір, рухаючись у протилежному від жовтого напрямі, гальмує останній, а по мірі посилення синього, обидва кольори взаємознижуються, після чого настає повна нерухомість і спокій. Це – *зелений* колір. Далі художник зауважує, що *абсолютно зелений* колір є найбільш спокійним із всіх існуючих. Він позбавлений туги, радощів чи пристрастей. Він нічого не вимагає й нікуди не кличе. Характеристику зеленого кольору знаходимо також у Й.В. Гете, який відмічає його статичність, відсутність кінетичної енергії, спокій для тіла і душі й небажання рухатися. Написана ним у 1810 р. робота "Вчення про колір" („*Farbenlehre*") стала підґрунтям для читання лекцій із зазначеної тематики у Берлінському університеті впродовж 1822-1835 рр.

Принагідно зазначимо відносну «революційність» Гетевського вчення, що стало певним запереченням оптики Ньютона, згідно з якою сонячне світло є конгломератом фарбових вогників (lights). Проводячи досліди, Гете побачив найбільш суттєве. Для виникнення кольору потрібні, на його думку, світло й темрява. Колір є по суті світло, модифіковане темрявою. Найближче до світла з'являється *жовта* модифікація, безпосередньо біля темряви – *синя*. Гармонійне поєднання обох кольорів утворює *зелений* [7; 12, с.155].

Психологічний вплив *зеленого* кольору зростає в процесі доповнення його *синім*, після чого він стає більш жорстким, „холодним" і стійким. Якщо ж додається *жовтий*, зелений колір робиться світлішим, „теплішим" і гармонійно діючим. В контексті людини зелений колір символізує здоров'я й духовну концентрацію, надію і відкритість, він свідчить також про вольові якості, енергію, наполегливість і силу розуму. Люди, яким притаманна символіка зеленого кольору, відрізняються стійкими поглядами й переконаннями, вони виступають носіями непохитних істин і високих принципів, вони наполегливі й витривалі, а здатність цього кольору виражати саморегуляцію й самооцінку має велике значення для психології тестів та їх медичної обробки [6].

Оскільки своє дослідження ми проводили у зіставному плані, вважаємо за доцільне зупинитися по черзі на символіці, лексико-семантичних та психолого-педагогічних особливостях тематичного поля *зелений* в обох мовах, їх спільних характеристиках, а також на узуальних та семантичних розбіжностях, що вирізняють кожну окрему мову. *Зелений* в українській та більшості слов'янських мов – це колір природи, початку, весни, єства й самого життя. Цілком природно сприймаються мовцями вирази на зразок: *зелена трава, сукня; зелений чай, горошок, борщ; зелені насадження, листя, дерева, очі, фарби*, тощо. Поряд з цим існує цілий ряд виразів, мовних зворотів, ідіом, де домінуючою виступає конотація чогось недозрілого, недосвідченого, недосконалого, наприклад: *зелені яблука, сливи, помідори; голена молодь, зелене вино, молодо-зелено* (нерозумно, безглуздо), тощо. Семантично експлікованими виступають синтагми, що вказують на надмір якості чи ознаки: *зелена нудьга*, (надзвичайна, велика нудьга); *зелена вулиця* (посилання на те, що шлях для проїзду вільний, а також надання пріоритету у вирішенні певного питання, підтримка ініціативи і т.п.); *до зеленого змія* (до галюцинацій, нестями) напитися, *зелено в очах* (запаморочилось, стало погано). Семантично мотивованими сприймаються також вирази: *зелена неділя* (зелені свята); *зелена зона, зелені корми, зелений стіл/сукно* (для гри в карти, більярд), а також сталі синтагми, на зразок: *зелен-гай, зелен-клен, зелен-цвіт* тощо. Часто *зелений* колір є втіленням ліризму, оптимізму, надії на краще майбутнє:

„Ой *зелене* жито, *зелене,"* – співається у відомій українській пісні.

Окремого тлумачення й знання певних соціально-політичних та культурно-економічних реалій вимагають тематичні вирази, що прийшли із російської мови як мови-посередника, напр.: „Зелена лампа" (назва російського літературно-політичного гуртка в Петербурзі у 1819-20 рр., членами якого були свого часу О.С. Пушкін, А.А. Дельвіг, М.І. Гнєдич та ін.); „Зелена папка" -німецько-фашистські директиви щодо економічного пограбування Радянського Союзу, підготовлені під керівництвом Г. Герінга; зберігалися в папці зеленого кольору; „Зелені" – ужиткова назва в Росії осіб, які переховувалися в лісах, уникаючи служби в білих арміях і т.і. Крім об'єктивної форми в окремих тлумачних словниках [2; 9; 11] подаються також вербальні, субстантивовані та ін. похідні форми слів зазначеного семантичного поля. Наведемо їх далеко неповний перелік: *зеленавий* – зеленкуватий, недозрілий, інше значення – хворобливо блідий; *зеленець* – недостиглий плід, паросток рослини, у переносному значенні: молода, неосвічена людина; *зеленіти* – ставати зеленим, а також (розм.) ставати блідим від нудьги, страху, злості; *зелено* – про наявність великої кількості зелені; *зелень* – зелення, зеленощі, зелені дерева, кущі, трави, а також зелені овочі й трави, що вживаються як їжа або приправа.

Окремої уваги заслуговує застаріла форма ***зело***/зело́ [2, с.677] у значенні зелень, трава, ліки, отрута, зілля (порівн. у В.І.Даля – *зелiе, зелье*). З огляду на це, цілком зрозумілими сприймаються вирази: приворотне, богородичне, зле *зілля*, або класичне „У неділю рано *зілля* копала". Стосовно людини *зело* (*зілля*) позначає істоту негідну, розпутну, пройдисвіта, шахрая.

На особливу увагу заслуговує лексико-семантична інтерпретація іменника *рута* [10, с.222], що позначає напівкущову або трав'янисту рослину і вживається, зазвичай, як символ привабливості й дівочої краси, напр., у виразах: *дівчина-рута*, дочка була, як *рута*, а також настій, відвар цієї рослини, що слугує синонімом отрути: Дайте мені рути, щирої отрути [8]. Тлумачення цього терміну (досить повне) знаходимо в творчості видатного вченого, знавця українського етносу й фольклориста, М.І. Костомарова [5], за спостереженням якого *рута* була в українців символом непорочності й стійкої вдачі. Дівчина говорить: „Посію я рутоньку, буду поливати", підкреслюючи тим самим рішучість зберегти своє дівоцтво, а вираз „Загубила віночок з зеленої рути" означає його втрату. Рута в піснях має епітети зеленої й крутої, тобто строгої й наполегливої. Підкреслюючи чистоту нареченої до заміжжя, дружки співають: „Чого, Мар'єчко, смутненька? Твоя *рутонька зелененька*!". Водночас рута слугує символом самотності й розлуки:

„Нема мого миленького, нема його тута:
Посходила по слізонькам шавлія та рута".

Полюбляють українці й інший тип рослини – *барвінок*. Через свою нев'янучість він носить епітети *зелененький* (нім. *immergrün*) та хрещатий, відповідно до структури своїх стеблин. Дівчата в'ють з нього віночки для весняних таночків. Барвінковий віночок – невід'ємна частина весільних урочистостей. Зелененький барвіночок саме для нареченої „росте в лісочку, біля точку, на жовтенькім пісочку. Зелененький барвіночок на віночки для дівочок" [5, с.66]. Отже барвінок слугує символом шлюбу. Дівчина згадує про нього, коли говорить про кохання й порівнює з ним свого милого: „*Зелений* барвіночку! Стелися низенько! А ти, милий, чорнобривий присунься близенько" [5].

Зазначена символіка кольору *зелений*, є специфічно українською й не має відповідних аналогій в німецькій мові. Звернімося тепер до аналізу лексико-семантичного поля *зелений* у німецькій мові. Символіка кольору *зелений – grün* тут багато в чому співпадає з тією, що маємо в українській мові: це, так само, колір свіжої зелені, виростаючих пагонів, колір життя й водночас колір нестиглості, незрілості, недосконалості. Лексико-семантичний аналіз міфологічного і фольклорного матеріалу давніх германців вказує на дві лінії розвитку поняття кольору *зелений*. З одного боку, це був колір злих духів, демонів, а, з іншого, – зелень захищала людину від поганого впливу, невдачі, мала значення зародження й початку життя. У давньоверхньонімецькому (ahd.) прикметник *gruoni* походить, за свідченням словників [14; 19] від дієслова *gruoen* (рости, зеленіти), яке, в свою чергу бере початок від давньогерманського *groni* та індогерманського *gro* – рости (порівн. з *Gras* – трава, лат. *grāmen* – трава, стеблина). Подальші дослідження приводять нас до ймовірних індоєвропейських форм *ghre-, ghra-, ghro-,* (що могли мати місце насамперед у санскриті, адже поєднання приголосних *gh*, так само як і *bh-, dh-,* властиве саме йому) зі значенням "рости, проростати, виштовхуватися", тобто містять у собі сему "зростання" [1; 3]. Побіжно дозволимо собі також висловити гіпотезу про певну етимологічну спорідненість прикметника *grün* з іншим прикметником – *gross* (великий) та похідним від нього іменником – *Größe* (величина, розмір, велич).

Порівнюючи семантичне навантаження лексичного поля зелений – *grün*, дістаємо змогу констатувати наявність значної кількості ідентичних лексичних одиниць та мовних зворотів в обох мовах. Така ознака певною мірою відслідковується, насамперед, для позначення відповідного кольору: *grünes Gras, Laub; grüne Wiesen, Wälder; grüner Zweig, Salat (Blattsalat); grüne Weihnachten* (Weihnachten ohne Schnee)*; grüne Augen, die Ampel ist grün* тощо. Ідентичними сприймаються вирази з констатацією "нестиглий, незрілий": *grüne Äpfel, Tomaten;* "свіжий, несухий": *grüne Bohnen, Ware.* В українській мові не знаходимо аналогів в контексті "несолений, несмажений": *grüner Speck, grüne Heringe*; семантично наближеними є, проте, вирази зі значенням "недосвідчений, нетямущий": *grüner Junge, Bengel, Grünschnabel*. В обох мовах знаходимо вирази: *die grünen Lüngen der Stadt* – зелені легені міста; *grüne Welle* – зелена хвиля (про транспорт); *die Grünen* – партія зелених та деякі інші.

Окремих пояснень потребують вирази: *die grüne Hochzeit* – день весілля (букв.: зелене весілля*); eine grüne Hand/einen grünen Daumen haben* – букв.: мати зелену руку (палець), тобто вміти доглядати за квітами або рослинами; *j-m nicht grün sein* – не любити, не терпіти присутність кого-н.; *dasselbe in Grün* – те саме; *bei Mutter Grün schlafen* – ночувати просто неба; *es ist alles im grünen Bereich* – все в порядку, нормально, під контролем; *der Grüne Bericht* – „Зелений звіт", щорічний звіт міністерства землеробства Німеччини; *die Grüne Woche* – "Зелена неділя"; *grüne Minna* – поліцейський автомобіль; *grüne Witwe* – зелена вдова [15].

Певний ступінь експресії знаходимо у німецьких виразах (українські аналоги відсутні), де зелений колір поєднується із спорідненими йому голубим (*blau*) або жовтим (*gelb*), напр.: *grün und blau/grün und gelb schlagen* – добре відлупцювати когось; *jmdm. wird es grün und blau/grün und gelb vor Augen* комусь робиться зле; *grün und gelb/grün und blau vor Ärger* *werden (sich grün und blau/gelb und grün ärgern)* – позеленіти від злості та ін. Додаткового тлумачення потребують також вирази, етимологія яких однозначно не визначена, напр.: *jmdn. etwas über den Klee loben* – понадміру хвалити кого-н., що-н.; *(ach) du grüne Neune* – вигук несподіванки, переляку; *unter dem grünen Rasen liegen/ruhen*, а також *jmdn. deckt der kühle/grüne Rasen* – померти й бути похованим; *jmds. grüne Seite* – чиясь ліва сторона; *am grünen Tisch/vom grünen Tisch aus* – щось планувати, не враховуючи практичної сторони справи; *auf einen/keinen grünen Zweig kommen* – мати або не мати успіху в економіці чи фінансових справах.

Зазначимо також, що як і в українській, в німецькій мові лексична одиниця *grün* асоціює подекуди з чимось сприятливим, доброчинним, поетично-високим, наприклад, в одній із пісень про Берлін знаходимо:

“Wenn keiner treu dir bleibe...
Ich bleib' dir ewig grün“.
“Якщо тебе всі зрадять, –
З тобою я навік” (переклад наш – П.О.)

Закінчимо наше дослідження словами Великого німця Й.В. Гете:

“Grau, teuer Freund, ist alle Theorie,
Und grün des Lebens goldner Baum“[16, с. 469]
Теорія – ніщо, мій друже,
Та вічне дерево життя (преклад наш – П.О.)

Проведене нами зіставне дослідження дає змогу стверджувати, з одного боку, певну ідентичність зворотів лексико-семантичного поля *зелений*, а, з іншого, – виявити їх суттєві розбіжності, що пов'язані як з мовними особливостями конкретної мови, так і з екстралінгвістичними обставинами, що супроводжують будь-яку дію. Урахування цих факторів є безперечно необхідним як з огляду на стилістичні, мовно-типологічні, етнолінгвістичні особливості окремих мов, так і в контексті вивчення іноземних мов у цілому.

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ВІДОМОСТІ ПРО АВТОРА

Петро Осипов – кандидат філологічних наук, професор кафедри німецької мови і літератури факультету іноземної філології Миколаївського національного університету ім. В.О. Сухомлинського.

Наукові інтереси: лексикологія, стилістика, міжкультурна комунікація, проблеми еквівалентності та адекватності перекладу, германістика.

УДК 811.133.1'373.7

ФРАНЦУЗЬКІ ФРАЗЕОЛОГІЗМИ, ЩО РЕПРЕЗЕНТУЮТЬ НЕПРАВДУ: ЛІНГВОФІЛОСОФСЬКИЙ АНАЛІЗ

Діана ПЕСОЦЬКА (Харків, Україна)

Статтю присвячено вивченню фразеологічних одиниць зі значенням неправди у французькій мові. Було відібрано близько 80 прислів'їв та висловів відомих людей, що стали матеріалом дослідження. Дані фразеологізми відрізняються емоційним забарвленням та несуть певну культурно значущу інформацію.

***Ключові слова**: неправда, фразеологічна одиниця, слова-аналоги, лінгво-філософський аналіз.*

Статья посвящена изучению фразеологических единиц со значением лжи во французском языке. Было отобрано около 80 пословиц и высказываний известных людей, которые стали материалом исследования. Данные фразеологизмы отличаются эмоциональной окраской и несут определенную культурно значимую информацию.

***Ключевые слова:** ложь, фразеологическая единица, слова-аналоги, лингвофилософский анализ.*

The article is dedicated to studying phraseological units with the meaning of lie in French language. About 80 proverbs and sayings of famous people were selected which became material of research. These phraseological units are distinguished by emotional coloring and bear certain culturally significant information.

In the conventional epistemology lie did not obtain the status of autonomous notion and subject of research endued with own positive meaning. Therefore lie has always been considered from the position of true and thus it transformed from the object of cognition into certain medium of negative properties that serve exclusively to emphasize the positive essence of true. The phenomenon of lie as such in the system of conventional knowledge remained obscure.

The concept «lie» has its own national-linguistic specifics of semantics in each culture, so peculiarities of the concept «lie» in French linguistic culture allow to reveal analysis of phraseological units in French language. Phraseological units reflect cultural-national settings, while national experience and mentality is vividly revealed in them. Moreover, phraseology provides insight into linguistic view of the world, namely the worldview of a certain nation which is reflected in its language. This determines relevance of the present study. The subject of the present study is phraseological units dedicated to lie, the object is national-linguistic peculiarities of culture and semantics of these phraseological units.

***Key words**: lie, phraseological unit, analogue words, linguo-philosophical analysis.*

Осмислення проблеми істини та неправди у філософії, етиці та моралі завжди було у центрі уваги західноєвропейської традиції. Незважаючи на те, що неправда наповнює собою все: від науки та політики до повсякденних комунікативних практик, вона не стала об'єктом всебічного теоретичного осмислення, а функціонувала лише в термінах негативності та небуття. Зосередивши головні зусилля філософської рефлексії на істині, традиційна думка розглядала неправду в основному в термінах істини як її полярну протилежність, замінивши проблему вивчення феномену неправди проблемою її аксіологічного значення, а також проблемою необхідності її розпізнавання та подолання.

У традиційній епістемології неправда не отримала статусу автономного поняття та об'єкта дослідження, наділеного власним позитивним значенням. Тому неправда завжди розглядалася з позиції істини, перетворюючись, таким чином, із об'єкта пізнання в певний осередок негативних характеристик, що слугують лише для підкреслення позитивної сутності істини. Сам феномен неправди в системі традиційного знання залишався непроясненим.

Складність та багатозначність поняття «неправда» добре ілюструють слова-аналоги в українській, французькій та російській мовах. Наприклад, в українській мові немає точного терміну, еквівалентного російському терміну «ложь» як філософської категорії (український термін «хиба» вказує на помилковість, а «неправда» і «брехня» відносяться здебільшого до комунікації). Так і у французькій мові термін «mensonge» пов'язаний із комунікацією, а «erreur» и «faute» з оманою і помилкою. Однак в українській мові існують архаїчні терміни «лжа» і «лож», що практично не вживаються в усному мовленні, тому український філософ К. Жоль у своїй роботі «Вступ до сучасної логіки» 2002 р. запропонував терміни «лож» і «ложність» як такі, що мають більш широке значення, ніж «неправда» або «хиба» [1; с. 34]. Отже, у даній роботі ми також будемо використовувати український термін «лож» там, де мається на увазі «лож» у широкому сенсі.

Поняття «лож» має свою національно-мовну специфіку семантики у кожній культурі, тому особливості поняття «лож» у французькій лінгвокультурі дозволяє виявити аналіз фразеологічних одиниць французької мови. Фразеологізми відтворюють культурно-національні установки, в них яскраво проявляється національний досвід та менталітет. Крім того, фразеологія дає уяву про мовну картину світу, тобто світобачення певного народу, яке відображається у його мові, що зумовлює актуальність даного дослідження. Об'єктом даного дослідження є фразеологічні одиниці, присвячені неправді, предметом – національно-мовні особливості культури та семантики даних фразеологічних одиниць.

Проаналізувавши фразеологізми зі значенням неправди, не можна не помітити певного емоційного забарвлення, іншими словами, поняття «неправда» здебільшого негативно оцінюється французьким народом:

Bon sang ne saurait mentir

Le menteur est l'enfant du diable

Mieux vaut le péché que l'hypocrisie

Le mensonge passe, la vérité reste

La trahison est un mensonge qui consiste à faire du mal à ceux qui vous veulent du bien.

Le mensonge ne marche que sur une jambe, la vérité sur deux.

Le mensonge a beau être prompt, la vérité l'attrape.

Qui part de l'erreur n'arrive jamais à la vérité

Taire la vérité que l'on doit, c'est mentir

Брехня – це безглуздя, нісенітниця, що не має ніякої позитивної цінності.

Але, з іншого боку, існує поняття «неправда на благо» і в цьому випадку вона виправдовується, якщо має на меті добрі наміри:

Toute vérité n'est pas bonne à dire

Quand il s'agit du salut, le mensonge devient vérité

On dit que c'est vilain, le mensonge; mais y a des fois où c'est plus chouette que la vérité. (A. Allais)

J'aime la vérité. Je crois que l'humanité en a besoin; mais elle a bien plus grand besoin encore du mensonge (A. France)

Un mensonge bien fait vaut mieux qu'une méchante vérité (M. Aymé)

Іншими словами, неправда – це не тільки неправдиве висловлювання, вона завжди пов'язана з намірами – добрими чи поганими, згідно з моральними критеріями. Для того, щоб сказати неправду, потрібно робити це свідомо, знаючи при цьому правду. Тому неправда завжди засуджується не просто через те, що щось не відповідає істині, а через те, що це робиться навмисно.

Неправда отримує виправдання у французькій фразеології ще в одному випадку – коли мова йде про комерцію:

Artisan qui ne ment n'a métier entre gens

Bon menteur, bon vendeur

В той ж е час можна виділити прислів'я, які нагадують брехунові, що він має володіти певними навичками (наприклад, спритністю, доброю пам'яттю) для того, щоб його висловлювання були правдоподібні:

Le menteur doit avoir une bonne mémoire

Mens, mais souviens-toi

А з іншого боку, є й такі, що попереджають брехуна про невідворотність покарання за брехню:

Qui a fait la faute, la boit

Qui commet la faute, l'assume

La tricherie en revient toujours à son maître

Un menteur n'est point écouté, même en disant la vérité

Можна виділити прислів'я та вислови, в яких неправда сприймається як насолода говорінням, яку можна отримати в процесі повсякденної комунікативної практики. Говорити неправду – це свого роду імпровізація, спонтанне мовлення, що підкорюється перш за все силі свого бажання брехати.

Pas besoin d'intérêt pour mentir. Le plaisir suffit. (A. Nothomb)

Il y a des gens qui mentent simplement pour mentir (B. Pascal)

On ne peut empêcher le chien d'aboyer, ni le menteur de mentir

Особливе місце займають прислів'я, присвячені брехливості та нещирості жінок. Чоловіча логіка мислення, що намагається підкорити жіноче через нав'язування чоловічої системи цінностей, маркує його в термінах негативності, у тому числі приписуючи жінкам особливу брехливість. Дана позиція – результат логічного узагальнення патріархатних принципів пізнання, що протягом багатостолітньої історії визначали все жіноче як пасивне, іраціональне, тілесне, гріховне. Тобто чоловік мислиться як суб'єкт, що не тільки первісно має безпосередній доступ до істини, але й можливість говорити від її імені.

Souvent femme varie, bien fol est qui s'y fie
Femme rit quand elle peut et pleure quand elle veut
Les femmes quand elles se confessent disent toujours ce qu'elles n'ont pas fait
Les larmes des femmes valent beaucoup et leur coûtent peu
Avec la femme, le mensonge devient bientôt vérité et la vérité mensonge
Les hommes sont les roturiers du mensonge, les femmes en sont l'aristocratie (Etienne Rey)

Треба зауважити, що традиційна думка акцентувала свою увагу не на змісті «неправди» як такої, а на брехунові, ототожнюючи дії, цілі та спонукальні причини суб'єкта, що бреше, з самою неправдою. Внаслідок чого неправда із логічної категорії трансформувалася у категорію моральну-етичну.

Як полярна категорія, що протистоїть істині, лож/неправда є необхідною та обов'язковою умовою можливості самого існування істини. Ще давньокитайський філософ і поет Чжуан Цзи відмічав: «Істина існує остільки, оскільки існує лож, а лож існує лише остільки, оскільки існує істина». І тут виявляється головний парадокс, що заключається у тому, що істина одночасно потребує як існування лжі/неправди (без якої вона би просто втратила сенс), так і її усунення, подолання (без чого вона не може функціонувати в якості істини). Це підтверджують такі прислів'я і вислови:

Il n'y a que des errers qui donnent du prix à la vérité (Jules Renard)
La vérité a ses fanatiques comme l'erreur
Un mensonge peut être moins mensonger qu'une vérité bien choisie (Jean Rostand)

З гносеологічної точки зору, лож в традиційній епістемології розуміється як явище, що проявляється у формі незнання, помилки чи омани, яке рано чи пізно, але неминуче та з необхідністю буде подолане. Істина при цьому виступає мірилом і самої себе, і лжі. Таким чином, здійснення істини неможливе без певного акту репресії по відношенню до лжі. Не випадково традиційна філософська думка репрезентує історичний шлях істини як шлях боротьби: вона народжується у суперечці, формується шляхом усунення помилок, хиби і т. д., стверджується через подолання сил, що займають хибну позицію. В результаті істина вибудовує себе за допомогою виключення лжі, яка виявляється у полоні істини ще до всякого проявлення та слугує лише для підкреслення позитивності істини.

Лож виявляється концептом, позбавленого автономного статусу, свого роду недо-концептом, оскільки негативність – це не тільки негативна характеристика, але й певна недостатність, неповноцінність та неприсутність.

Тому, навіть перефразувавши питання Пілата до Христа «Що є істина?», яке часто цитується у різних літературних джерелах, на питання «Що є лож?», ми будемо все таким же чином намагатися відповісти на все те ж питання «Що є істина?»

Дійсно, при першому ж намаганні визначити лож з позиції традиційної філософії виявляється неможливим висловити, охарактеризувати, сформулювати поняття лож безвідносно того факту, що вона є протилежністю істини. Таким чином, взаємообумовленість категорій істина/лож не дозволяє розглядати лож у рамках традиційного мислення як певне автономне поняття, тобто без її співвіднесеності з істиною.

Лож – це явище, що позбавлене єдиної та однозначної сутності, на відміну від істини. Лож – це неточність, невідповідність, невизначеність, умовність, видимість і т.д. Звідси безкінечна численність і різноманітність видів, явищ і образів лжі, що відносяться до різних сфер життя та діяльності людини. Лож опирається пізнанню і прямому вираженню в мові, оскільки вона позбавлена достовірних ознак. Негативність лжі, що визначається з гносеологічної точки зору як неповноцінність, трансформується в неповноцінність етичну, яка межує зі злом та гріховністю.

Серед філософів, що вивчали феномен лжі як самостійний об'єкт дослідження слід перш за все відмітити Августина Блаженного, який зробив спробу класифікувати види лжі, Р. Декарта, який займався проблемою подолання омани/помилки в процесі пізнання, І. Канта, який розглядав лож в першу чергу як моральну, етичну проблему. Новий погляд на співвідношення істинного та ложного пов'язаний із філософією Ф. Ніцше, на думку якого істина та лож не є опозицією, в якій кожний з елементів заперечує один одного. Замість цього вони включаються у гру взаємоспіввіднесеності, створюючи різноманітні форми значень та умовних смислів. Ніцше реабілітує чуттєвий світ, а разом з ним і лож, внаслідок чого саме у творчому акті, у мистецтві стирається межа між істиною та ложжю. Це можна простежити у таких висловах:

Le poète est <u>un menteur</u> qui dit toujours la vérité (anonyme)

Ecrire, c'est presque toujours <u>mentir</u> (Jules Renard)

L'art est <u>un mensonge</u> qui nous permet de dévoiler la vérité (Picasso)

L'art est le plus beau des <u>mensonges</u> (Claude Debussy)

L'art est sans doute la seule forme du progrès qui utilise aussi bien les voies de la vérité que celles du <u>mensonge</u> (Le Clézio)

Таким чином, проаналізувавши французькі фразеологізми, доходимо висновку, що у французькій картині світу феномен лож/неправда стосується здебільшого психолого-етичної сфери життя; з одного боку, лож/неправда засуджується у практиках свідомого обману, а з іншого, вона отримує позитивну оцінку в окремих випадках, наприклад, неправда на благо чи неправда у комерції.

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ВІДОМОСТІ ПРО АВТОРА

Діана Песоцька – кандидат філософських наук, доцент кафедри романської філології та перекладу Харківського національного університету ім. В.Н. Каразіна.
Наукові інтереси: гендерна лінгвістика, філософія фемінізму, гендерні дослідження, філософія постмодернізму.

УДК 81'373

КОНОТАТИВНІ ВЛАСНІ НАЗВИ В УКРАЇНСЬКІЙ МОВІ (ДО СЛОВНИКА УКРАЇНСЬКИХ КОНОТОНІМІВ)

Ольга ПЕТРОВА (Кропивницький, Україна)

У статті розглядаються конотоніми української мови, аналізуються типи конотативних онімів, особливості їх виникнення та функціонування, а також їхній словотвірний потенціал. Тут систематизуються приклади вживання українських конотативних власних назв, які можуть бути використані для укладання словника українських конотонімів.

***Ключові слова**: конотонім, власна назва, конотативний онім, конотація, семантична зміна.*

В статье рассматриваются коннотонимы украинского языка, анализируются типы коннотативных онимов, особенности их появления и функционирования, а также их словообразовательный потенциал. Здесь систематизируются примеры употребления украинских коннотативных имен собственных, которые могут быть использованы для составления словаря украинских коннотонимов.

***Ключевые слова**: коннотоним, имя собственное, коннотативный оним, коннотация, семантическое изменение.*

The article is concerned with the study of connotonyms in Ukrainian. Types of connotative onyms, their appearance and functioning peculiarities have been analyzed as well as their derivational potential. The usage instances of Ukrainian connotative proper names have been systematized, which can be utilized for compiling of Ukrainian connotonyms dictionary.

***Key words**: connotonym, proper name, connotative onym, connotation, semantic change.*

У зв'язку з досить бурхливим розвитком мовних процесів і демократизацією мовних явищ у сучасному ономастиконі української мови під дією різноманітних соціальних чинників відбуваються помітні семантичні переосмислення, що виявляється не лише в творенні нових назв та перейменуванні, але і в зрушенні та розширенні їхнього семантичного діапазону, а внаслідок цього – формуванні конотативних образів власних назв.

Однак до конотації оніма спонукають не лише екстралінгвальні фактори, а й фонетичні чи стилістичні чинники, як от вплив певного звукового образу, внутрішньої форми слова або свідоме обігравання їх з відповідною асоціативно-виражальною функцією. Референтні конотації закріплюються в онімах завдяки відомій широкому загалу енциклопедичній інформації про відповідні денотати та багаторазовому вживанню у різних мовних ситуаціях для вираження характеристично-оцінних значень.

Конотативні власні назви займають проміжне положення між абсолютними онімами й апелятивами, тому Є. Отін називає їх мезолексами [4, с. 362]. Такі метафоричні чи символічні власні назви – це терміни, що позначають процес утворення онімів із збагаченою семантикою, деякою мірою – передумови такого процесу. Конотоніми – це його результат, тобто знак, що заступає денотат [2, с. 191].

Лінгвістичній проблемі конотонімів присвячені ґрунтовні праці Є. Отіна [3, 4], який уклав «Словарь коннотативных собственных имен» [5]. Вивченням цього питанням також займаються дослідники О. Карпенко [8] та Г.Лукаш [1, 2]. Тенденції конотативних нашарувань в сучасному українському ономастиконі досліджує О. Тараненко [6]. Ця стаття продовжує розробку окресленої проблематики на ґрунті української мови. У ній систематизуються приклади вживання українських конотативних власних назв, які можуть бути використані для укладання словника українських конотонімів. Тут аналізуються типи конотативних онімів, висвітлюються особливості їх виникнення та функціонування, а також їхній словотвірний потенціал.

За широтою поширення в мовах конотативні іменування утворюють два великих розряди: інтралінгвальні, які функціонують в одній мові [інколи вони можуть переходити в конотонімію певної близькоспорідненої мови зі спільним історично-культурним досвідом], та інтерлінгвальні, що існують у двох і більше мовах. Інтерлінгвальні конотоніми належать до міжнародного фонду конотативної ономастичної лексики та є знаками світової культури. Вони широко представлені в багатьох мовах, зокрема й українській.

Залежно від референтної основи в масиві міжмовних конотативних онімів в українській мові виділяються антропоніми, топоніми, зооніми, фітоніми і т. д.

конотативні антропоніми: *Казанова* ‘ловелас, спокусник жінок, невтримний коханець’ [5, с. 186], *Робін Гуд* ‘народний месник; благородний розбійник, захисник обездолених бідняків’ [5, с. 296], *Клеопатра* ‘спокусниця’ [5, с. 199], *Цицерон* ‘видатний оратор’ [5, с. 380];

конотативні топоніми: *Голгофа* ‘місце страждань, катувань, страт; тяжкі випробування, страждання, муки; страта, мученицька смерть’ [5, с. 117], *Мекка* ‘місце притягування людей, що викликає посилений інтерес; визнаний центр чого-небудь; шановане місце’ [5, с. 235], *Клондайк* ‘чимось багате місце; місце, де можна добре заробити, швидко розбагатіти; вигідна справа, справа, що приносить великий і швидкий прибуток; багате джерело прибутків; ріг достатку’ [5, с. 200], *Рубікон* ‘остання межа, рубіж, перехід якого пов’язаний із серйозними наслідками, змінами; етап’ [5, с. 301], *Ніагара* ‘величезний потік води, велика кількість чогось’ [5, с. 255], *Монблан* ‘гора, нагромадження чогось’ [5, с. 241];

конотативні зооніми: *Буцефал* ‘сильний великий кінь’ [5, с. 77];

конотативні літературні антропоніми: *Шерлок Холмс* ‘сищик, поліцейський’ [5, с. 391], *Ромео* ‘коханий; романтичний шанувальник; охоплений пристрастю чоловік’ [5, с. 299], *Гобсек* ‘скнара’ [5, с. 117], *Монтеккі і Капулетті* ‘непримиримі вороги [5, с. 242], *Робінзон* ‘самотній житель на острові’ [5, с. 296], Отелло ‘ревнивець’ [5, с. 265];

конотативні літературні топоніми: *Аркадія* ‘країна щастя, безтурботне життя’ [5, с. 55];

конотативні міфоантропоніми: *Каїн* ‘злодій, убивця, зацькована, проклята всіма людина, бурлака’ [5, с. 187], *Нарцис* ‘самозакохана людина’ [5, с. 252];

конотативні міфотопоніми: *Атлантида* ‘культура, цивілізація, яка процвітає, зниклий світ, бажана країна’ [5, с. 59], *Едем* ‘квітучий сад, земний рай’ [5, с. 395];

конотативні міфозооніми: *Цербер* ‘злий пес; невмолимий страж; строга, жорстокосерда людина, яка щось забороняє; кличка собаки’ [5, с. 378];

конотативні хрононіми: *Хіросіма* ‘ядерне бомбардування, катастрофа; щось жахливе, катастрофа’ [5, с. 373], *Ватерлоо* ‘поразка у якій-небудь справі; крах сподівань, замислів; різка зміна, несподівана неприємна зміна; поразка, битва’ [5, с. 101], *Вотергейт* ‘політичний скандал’ [5, с. 336];

конотативні міфохрононіми: *Армагедон* ‘крах, катастрофа’ [5, с. 57];

конотативні хрематоніми: *Аполлон Бельведерський* ‘красивий, фізично досконалий юнак’ [5, с. 51];

конотативні артіоніми: *Останній день Помпеї* ‘хаос, сум’яття, переполох’ [5, с. 285].

На тлі історичних подій, а також у контексті сучасного національно- культурного розвитку українського суспільства знакові для України власні назви набувають відповідних конотацій та закріплюються у свідомості народу як певні символи. Так, у сучасній українській мові внаслідок семантичних зрушень виникли такі конотативні топоніми: *Жмеринка* ‘глухе містечко, глухе місце’ [5, с. 142], *Гуляйполе* ‘зона анархії, заворушень’ [5, с. 121], *Хацапетівка* ‘глухе поселення , окраїна’ [5, с. 372], *Крути* ‘програна битва й ширше – національна поразка України’ (пов’язано з трагедією біля Крут) [6, с. 26-27], *Чорнобиль* ‘техногенна катастрофа’ (стрімкому розростанню конотативних нашарувань навколо цього слова сприяла не тільки його референтна віднесеність, а й відповідна внутрішня форма, в якій убачають не лише ознаку «чорний», а й зв’язок з «біль») [6, с. 31]. Семантичні зрушення спостерігаються в ойконіма *Новобогданівка* (село поблизу Мелітополя, коло якого вже кілька разів відбувалися вибухи на складах боєприпасів), який набув відповідної конотації [6, с. 32]. *Полтава* ‘духовний і культурний центр етнічного українства і батьківщина української літературної мови’ (*Полтава* є однією з найпоширеніших назв різноманітних організацій, товариств, установ тощо в західній українській діаспорі, хоча більшість емігрантів походила із західноукраїнських земель [6, с. 23]; *Львів* ‘ідеологічний центр українського національного руху і духовний центр «національно свідомого» українства, де (на відміну від міст «Великої України») спілкуються українською мовою, а також найбільш «європейське» українське місто’ [6, с. 24]. У київського урбаноніма *майдан Незалежності* (центральна площа Києва), скорочено *Майдан*, на наших очах розвинулися як метонімічне значення – за моделлю «місце – дія» – значення цієї «революції», так і два метафоричних, які ввійшли вже до різних мов світу: 1) «центр міста, де відбуваються політичні події, тією чи іншою мірою подібні до української Помаранчевої революції; 2) «мирний політичний переворот шляхом проведення мітингів і демонстрацій у центрі столиці країни, в яких бере участь велика кількість громадян, незадоволених з результатів виборів глави держави або до парламенту» [6, с. 22]. *Київ* ‘метонімічне значення державного керівництва України, центральних відомств’ (*офіційний Київ*) [6, с. 17]; *Хутір Михайлівський* (остання залізнична станція в Сумській обл. перед російським кордоном) ‘українсько-російський кордон та ширше значення демаркаційної лінії між Україною і Росією’ [6, с. 21]; *Переяслав* ‘негативна оцінка значення Переяславської ради 1654 р., яку метонімічно уособлює топонім, для подальшої історії української державності і культури’ [6, с. 21]; *Бабин Яр* символ масового знищення людей німецькими нацистами під час Другої світової війни, насамперед голокосту єврейського народу’ [6, с. 15]; *Дніпро* ‘велика ріка українського народу, символ України’ [6, с. 36].

Як у багатьох мовах, символічно-образних значень набувають типові українські прізвища та імена, формуючи внутрішньомовні конотативні антропоніми. На роль «середнього українця» висувається *Петренко* (прізвище, досить частотне для Наддніпрянщини, – частотніше, ніж згадуване нижче Іваненко, але рідше, ніж, наприклад, Ткаченко або Шевченко). Серед особових жіночих імен «середню» або «просту» українку позначає зовсім не найчастотніше тепер ім’я *Галя* [6, с. 34]. Українське жіноче ім’я *Солоха* має значення ‘неуважна, забудькувата жінка, неакуратна жінка’ [7 (4: 87)]. Подібний до нього конотонім *Хівря* – ‘неакуратна, незібрана людина’ [7 (4: 195)].

Імена відомих та видатних для України постатей часто стають своєрідними національними символами, виражаючи цілий спектр конотативних значень (наприклад, *Шевченко*). Такі конотативні антропоніми (імена діячів національної історії та культури) також фігурують в написах на банкнотах національних грошових одиниць. Переходячи в розмовному мовлені, насамперед у молодіжному сленгу, до значення самих цих банкнот відповідної вартості, вони зазнають певних семантичних трансформацій: *хмельницький, богдан, бодя* ‘п’ять гривень’, *мазепа* ‘десять гривень’, *франко* ‘двадцять гривень’, *грушевський* ‘п’ятдесят гривень’, *шевченко, тарасик* ‘сто гривень’ та ін [6, с. 33-34].

В українській мові конотомінізація зачіпає й інші класи власних назв. Тут варто назвати конотативні літературні антропоніми: *Попелюшка* ‘простушка, скромна, непомітна людина’ [5, с. 148], конотативні міфоантропоніми: *Нестор* ‘літописець’ [5, с. 254], конотативні бібліоніми: *Червоні вітрила* ‘романтика; романтичне захоплення; символ високої мрії’ [5, с. 44], конотативні ергоніми: *Запоріжська Січ* ‘вольниця’ [5, с. 147], конотативні зooніми: *Сірко* ‘собака, дворняга’, конотативні міфоніми: *Лада,* конотативні космоніми: *Зірниця, Чумацький Шлях,* конотативні ідеоніми: *«Червона рута»*.

На сучасному етапі помітному поширенню моделей переносного вживання власних назв сприяє публіцистика: *другий Перл-Харбор*, *Вотергейтська справа, тисячі Хіросім, Нюрнберг-2, політичний Чорнобиль*. Вона є джерелом відконотонімних утворень на кшталт: *тузлитися* (‘перебувати у невизначеності, вагатися, бути нерішучими у державних справах’ < конотонім *Тузла*), *шумахерити* (‘швидко їздити’ < конотонім *Шумахер*), *за Хутір Михайлівський* (‘за межі України, в Росію’ < конотонім *Хутір Михайлівський*) [2, с. 189].

Отже, в українській мові існує значний масив конотативних власних назв, які регулярно вживаються не лише в мові художньої літератури і публіцистики, а й у народно-розмовному мовленні, територіальних діалектах і жаргонах. У межах кономастикону вони формують окремі типи, мають свою специфічні особливості, які відрізняють їх від власне пропріальних одиниць та апелятивів. Найбільше серед них конотативних топонімів та антропонімів, але й чимало й інших власних назв. Вони активно залучаються в процеси відконотонімної деривації. Надалі цей матеріал може й має бути систематизований, типологізований та зібраний в спеціальний словник конотонімів української мови.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Петрова – кандидат філологічних наук, доцент кафедри германської філології Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: ономастика, когнітивна лінгвістика, порівняльна типологія онімів німецької та української мов.

УДК 811.161.2'373.47

СУЧАСНІ НАЗВИ УКРАЇНСЬКИХ ФУТБОЛЬНИХ КОМАНД, МОТИВОВАНІ АПЕЛЯТИВНОЮ ЛЕКСИКОЮ

Ірина ПРОЦИК (Київ, Україна)

У статті описано назви українських професійних футбольних команд за останню чверть століття, які були мотивовані апелятивною лексикою. Проаналізовано, які асоціації з реаліями України відображено в назвах футбольних клубів, показано наслідки дії тоталітаризму на збереження найменувань радянської епохи, а також з'ясовано вплив комерційних чинників на вибір номінацій сучасних українських футбольних команд.

***Ключові слова**: назва футбольної команди, онім, апелятив, мотивованість.*

В статье описаны названия украинских профессиональных футбольных команд за последнюю четверть века, которые были мотивированы апелятивной лексикой. Проанализировано, какие ассоциации с реалиями Украины отражены в названиях футбольных клубов, показаны последствия действия тоталитаризма на сохранение наименований советской эпохи, а также выяснено влияние коммерческих факторов на выбор номинаций современных украинских футбольных команд.

***Ключевые слова**: название футбольной команды, оним, апеллятив, мотивированность.*

This articles describes names of Ukrainian professional football teams for the last quarter of the century, which were motivated by common nouns. It has been analyzed what associations with reality in Ukraine were reflected in names of football clubs, effects of totalitarian regime on preservation of names of Soviet epoch have been shown, also influence of commercial factors on choice of modern Ukrainian names of football teams has been clarified.

***Key words**: names of football teams, onyms, common names, motivation.*

У великому масиві української онімної лексики, пов'язаної зі спортивною сферою, окреме місце мають номінації футбольних клубів та команд. Корпус власних назв спортивних команд є чималим, що дало підстави хмельницьким ономастам Михайлові Торчинському та Наталії Григорук запропонувати для номінування такого типу найменувань спеціальний термін – *командоніми* [8, с. 271]; для називання футбольних команд вони рекомендують використовувати складну терміносексему *футболокомандоніми* [2, с. 28].

Мета розвідки – представити назви сучасних українських футбольних команд (у 1991–2016 рр.), які мотивовані апелятивною лексикою, та простежити впливи національних, посттоталітарних та комерційних чинників на вибір найменувань футбольних клубів на зламі XX – XXI ст. Джерелами фактичного матеріалу були періодичні видання спортивної тематики окресленого хронологічного періоду, футбольні календарі-довідники та інші інформаційні видання, присвячені футболові [4]. Для аналізу відібрано назви професійних футбольних команд трьох ліг українського чемпіонату – вищої (в останні роки вона має назву прем'єр-ліги), першої та другої.

Назви футбольних команд ще не були предметом комплексного опису в українській ономастиці, тому заслуговують на увагу. В останні роки опубліковано декілька розвідок про назви футбольних команд, зокрема статті Наталії Григорук про номінації українських, білоруських та російських футбольних команд [3] і найменування польських футбольних клубів [2], стаття Марека Олейніка про назви польських та українських футбольних команд [5], а також статті автора цієї розвідки про назви українських футбольних команд Галичини в першій половині XX ст [7] та про назви українських футбольних клубів у совєтський період [6].

Завданнями цього дослідження є: 1) відібрати з-поміж назв українських футбольних клубів періоду незалежності України ті, що були мотивовані апелятивною лексикою; 2) проаналізувати, від яких загальних назв утворено ці найменування, і покласифікувати їх за тематичним критерієм; 3) описати лексико-семантичні групи номінацій футбольних команд та з'ясувати впливи різних чинників на вибір назв футбольних клубів у період незалежності.

Серед назв українських футбольних команд 90-х рр. XX – початку XXI ст. поряд із номінаціями, мотивованими онімною лексикою, зафіксовано чималий масив найменувань, мотивованих апелятивами.

Найбільшу групу назв футбольних команд охоплюють номінації, мотивовані **назвами людей за професією, видом діяльності, родом занять**: ***Шахтар Горлівка, Шахтар Донецьк, Шахтар Макіївка, Шахтар Павлоград, Шахтар Свердловськ, Шахтар Стаханов*** – від назви професії *шахтар* – «гірник, що працює в шахті» [1, с. 1391]; ***Гірник***

Комсомольськ, Гірник Харцизьк – від назви професії *гірник* – «робітник гірничої промисловості» [1, с. 183]; ***Металург Донецьк, Металург Запоріжжя, Металург Керч, Металург Комсомольське, Металург Костянтинівка, Металург Маріуполь, Металург Нікополь, Металург Новомосковськ*** – від назви професії *металург* – «фахівець із металургії» [1, с. 521]; ***Металіст Харків*** – від назви професії *металіст* – «робітник металопромисловості» [1, с. 520]; ***Хімік Житомир, Хімік Калуш, Хімік Красноперекопськ, Хімік Сєвєродонецьк*** – від назви фаху *хімік* – «працівник хімічної промисловості» [1, с. 1344]; такі номінації зафіксовано в містах, де розвивалася хімічна промисловість (Житомир, Калуш, Сєвєродонецьк); ***Нафтовик Долина, Нафтовик Охтирка*** – від назви професії *нафтовик* – «фахівець нафтової промисловості» [1, с. 587]; такі назви мали команди з міст, де був розвинутий нафтовий промисел, працювали нафтопереробні заводи (Долина, Охтирка); ***Нафтохімік Кременчук*** – від назв *нафтовик* – «фахівець нафтової промисловості» [1, с. 587]) і хімік – «працівник хімічної промисловості» [1, с. 1344], ***Вагонобудівник Кременчук, Вагонобудівник Стаханов*** – від вагонобудівник (працівник *вагонобудування* – «галузь транспортного машинобудування з виробництва залізничних вагонів» [1, с. 72]), ***Машинобудівник Дружківка*** – від назви професії *машинобудівник* – «фахівець із машинобудування» [1, с. 515]; ***Папірник Малин*** – від назви фаху *папірник* – «працівник паперової промисловості» [1, с. 703]; єдиною командою з таким найменуванням є клуб із Малина, де з кінця XIX ст. працює одна з найбільших у Європі паперових фабрик; ***Газовик Комарно*** – від назви фаху *газовик, газівник* – «робітник газової промисловості» [1, с. 170]; таку назву мала команда з Комарна на Львівщині, де функціює газовидобувне підприємство, ***Енергетик Бурштин*** – від назви *енергетик* – «фахівець з енергетики; працівник енергетичної промисловості» [1, с. 264], ***Меліоратор Каховка*** – від назви *меліоратор* – «фахівець із меліорації» [1, с. 518], ***Фетровик Хуст*** – від назви *фетровик* – працівник, який виробляє *фетр* – «тонка щільна повсть найвищого сорту, з якої виготовляють капелюхи, валянки тощо» [1, с. 1320], ***Медик Моршин*** – від назви *медик* – фахівець із медицини [1, с. 516], адже в Моршині великий ринок праці для медичних працівників, бо тут функціює кілька санаторіїв мінеральних вод, ***Хутровик Тисмениця*** – від назви *хутровик* – фахівець, що вичиняє хутро із шкури та шиє хутряні вироби; кушнір; торговець хутровим товаром, хутрами [1, с. 1356], у Тисмениці працює відома не лише в Україні, а й за кордоном хутрова фабрика, ***Керамік Баранівка*** – від назви *керамік* – фахівець із *кераміки* (гончарне виробництво, мистецтво) [1, с. 425], у Баранівці працює знана фабрика порцеляни і фаянсу, ***Водник Херсон*** – від назви *водник* – робітник або службовець на водних шляхах (у судновій команді чи в складі берегового персоналу) [1, с. 154], ***Портовик Іллічівськ, Портовик Керч*** – від назви *портовик* – працівник порту; робітник, що працює в порту [1, с. 886]; в Іллічівську та Керчі функціюють великі українські порти. Серед проаналізованої групи назв футбольних команд є й номінація, що має подвійну мотивованість – походить від апелятива (назви професії чи роду занять людей) та від оніма (назви підприємства відповідної галузі, при якому було створено футбольну команду з ідентичною назвою): ***Автомобіліст Суми.*** Традиція називання футбольних команд назвою професії, яка домінувала серед мешканців міста чи регіону, з якого походив футбольний клуб, набула популярності за совєтських часів і, як видно зі запропонованих прикладів, не втратила своїх позицій у системі назовництва спортивних команд незалежної України.

Інша група назв футбольних команд, що також є спадщиною тоталітарних тенденцій в сучасному українському спортивному ономастиконі, це найменування, мотивовані апелятивами, що є **номінаціями продукції підприємств**, при яких було створено футбольні команди: ***Енергія Нова Каховка***, ***Енергія Южноукраїнськ*** (від назви *енергія* – те саме, що *електроенергія* [1, с. 264] – енергія електричного струму [1, с. 260] – назви продукції електростанцій – Каховської ГЕС та Південноукраїнської АЕС, які були спонсорами цих футбольних команд), ***Кристал Херсон*** (від назви *рідкі кристали* – рідини, що мають властивості кристалів (від *кристал* – тверде тіло, що має природну форму багатогранника і внутрішню упорядковану будову [1, с. 465]), швидко реагують на зовнішні зміни й широко використовуються в техніці [1, с. 465] – назви продукції Херсонського заводу напівпровідників [9]), ***Сталь Алчевськ***, ***Сталь Дніпродзержинськ***, ***Сталь Кам’янське*** (від лексеми *сталь* – твердий ковкий метал сріблисто-сірого кольору, що становить собою сплав заліза (основа) з вуглецем та іншими домішками, які вводяться для потрібної зміни якості; криця [1, с. 1187] – назви продукції Алчевського та Дніпровського металургійних комбінатів та Дніпропетровського трубопрокатного заводу [9]).

Відмінна тенденція в системі називання українських футбольних команд простежується в групах назв, у доборі яких помітне прагнення відобразити в онімі національно-культурну специфіку України, особливості природних об'єктів, рослинного і тваринного світу, характерних для українських широт.

Окрему групу назв футбольних команд охоплюють номінації, що походять від **назв природних об'єктів та явищ природи**. Наприклад, мариністична лексика стала мотиваційною базою для називання футбольних команд із кримських міст на узбережжі Чорного моря: ***Море Феодосія*** (від *море* – частина океану – великий водний простір з гірко-солоною водою, який більш-менш оточений суходолом [1, с. 540]) та ***Океан Керч*** (від *океан* – водний простір, що вкриває більшу частину земної кулі й поділяє суходіл на материки та острови [1, с. 666]). Назву природнього об'єкта – *промінь* (світлова смуга, що виходить із якого-небудь джерела світла чи предмета, який світиться, збирає у фокус або віддзеркалює світло [1, с. 978]) – використано в називанні клубу з села *Воля-Баранецька* Самбірського району Львівської області, який потім представляв місто *Самбір* – ***Промінь Воля-Баранецька, Промінь Самбір***. Грецьку назву *ялос*, що в перекладі з новогрецької означає 'берег', 'земля', 'суша' [9], вжито для називання футбольної команди з міста *Ялти* – ***Ялос Ялта***.

Невелику групу становлять номінації футбольних команд, мотивовані **назвами птахів.** Найменування ***Сокіл Золочів*** пов'язане з лексемою *сокіл*, що називає хижого птаха родини соколиних [1, с. 1158], який у свідомості українців є символом відваги, сміливості, мужності та сили (ця номінація є прикладом повернення до тяглості традицій в найменуванні футбольного клубу зі Золочева, який до другої світової війни мав таку саму назву, яка найімовірніше була мотивованою назвою наймасовішого спортивного товариства в Галичині «Сокіл»; отже, в цьому випадку можна говорити про подвійну мотивованість назви футбольного клубу). Ще однією назвою птаха, що її використано в номінуванні футбольної команди з Криму ***Чайка Севастополь***, є лексема *чайка* – морський водоплавний птах родини сивкових [1, с. 1370]. Лексему *беркут*, що називає великого хижого птаха з породи орлів [1, с. 48] та є символом сміливості, сили, могутності, далекоглядності, використала в своїй назві футбольна команда з села Бедевля Тячівського району Закарпатської області – ***Беркут Бедевля***.

Окрему групу назв українських футбольних команд об'єднують номінації, мотивовані **назвами рослин**. Серед фітонімів, які називають рослини з українських широт, для номінування використано апелятиви: *явір* (дерево родини кленових з великим п'ятилопатевим листям [1, с. 1421]) – ***Явір Суми*** і ***Явір Краснопілля***, а також *верес* (вічнозелений низенький кущик із дуже дрібним і численним листям та лілово-рожевими квітками [1, с. 82]) – ***Верес Рівне.*** Близькими за семантикою до названих вище є апелятиви, які йменують сільськогосподарські реалії, зокрема *ниву* (ділянка або смуга землі, на якій ростуть хлібні культури або яка призначена для їх вирощування; поле [1, с. 621]) – ***Нива Вінниця, Нива Тернопіль, Нива Бершадь, Нива Миронівка***.

Еклектичністю вирізняються складні назви футбольних команд, які в найменуванні зберегли давню, постсовєтську, номінацію, мотивовану апелятивом або онімом, та, керуючись комерційними чинниками, додали до неї пряму чи опосередковану **назву спонсора:** ***Авангард-Індустрія Ровеньки*** (у 1995-98 рр. команда ***Авангард*** із містечка Ровеньки Луганської області отримала другу частину назви *індустрія*, очевидно, як нагадування про те, що спортивне товариство *Авангард* об'єднувало промисловців), ***Газовик-ХГВ Харків*** (найменування команди ***Газовик*** з Харкова доповнено абревіатурою підприємства Харківгазвидобування – *ХГВ* [9]), ***Гірник-Спорт Комсомольськ*** (футбольна команда ***Гірник*** із міста Горішні Плавні Полтавської області з 1995 р [9] отримала другу частину назви *спорт*), ***Електрометалург-НЗФ Нікополь*** (з 2001 р. назва нікопольського

Металурга зазнала трансформації на ***Електрометалург*** і додано абревіатуру спонсора команди – *НЗФ* – Нікопольський завод феросплавів [9]), ***Зірка-Нібас Кіровоград*** (одна з назв команди ***Зірка*** з Кропивницького, що вона її мала впродовж 1993-97 рр., коли спонсором команди була компанія Агро-Нібас [9]), ***Зоря МАЛС Луганськ*** (одна з назв луганської ***Зорі***, яку вона мала впродовж 1992-96 рр. завдяки спонсорові – науково-виробничому комерційному об’єднанню МАЛС [9]), ***Нафтовик-Укрнафта Охтирка*** (з липня 2004 р. команда ***Нафтовик*** з Охтирки Сумської області, створена при нафтогазовидобувному управлінні [9], отримала другу частину назви), ***Нива-Світанок Вінниця*** (упродовж 2006-2008 рр. вінницький футбольний клуб ***Нива*** мав другий складник у назві – *світанок*, можливо, через те, що цей апелятив асоціюється з молодими вихованцями вінницьких ДЮСШ та СДЮШОР, з яких створено відроджену після перерви у виступах команду), ***Олімпія ФК АЕС Південноукраїнськ*** (у 1995-2005 рр. назва футбольної команди ***Енергія*** з Південноукраїнська Миколаївської області, спонсор якої – Південноукраїнська *АЕС* [9]), ***Система-КХП Черняхів*** (назва футбольної команди комбінату хлібопродуктів – ***КХП*** [9] – із містечка Черняхів Житомирської області на початку 2000 рр.), ***Цементник-Хорда Миколаїв*** (футбольна команда ***Цементник*** з Миколаєва Львівської області у 1997-2002 рр. додала до назви найменування спонсора – фірму «Хорда», яка стала акціонером Миколаївського цементно-гірничого комбінату, шо фінансував клуб упродовж десятиліть [9]), ***Чайка-ВМС Севастополь*** (у сезоні 2001-2002 рр. севастопольський футбольний клуб додав до назви абревіатуру ***ВМС*** – Військово-морські Збройні Сили, підкреслюючи належність до військового відомства [9]), ***Явір-Суми Суми*** (у сезоні 1998-99 рр. команду ***Явір Краснопілля*** переведено до обласного центру м. Сум [9], що й відображено в назві)**.**

Підсумовуючи, варто зазначити, що в назвах українських футбольних команд упродовж двох останніх десятиріч функціює чимала частка номінацій, мотивованих апелятивною лексикою. Зафіксовано назви, мотиваційною базою для творення яких стали різні групи апелятивів: 1) назви, що відображають національно-культурну специфіку України, пов’язані з її реаліями – назвами природних об’єктів, рослин, птахів, характерних для українських широт; 2) найменування, що є наслідком посттоталітарних впливів совєтської епохи на український онімний простір, які, зокрема, вказують на назви осіб за родом діяльності, професією, чи є найменуваннями продукції підприємств. Окрему групу об’єднують еклектичні номінації, які містять здебільшого два складники, один із яких мотивований апелятивом, а інший є прямою чи опосередкованою назвою спонсора, що фінансує футбольний клуб. За роки незалежності корпус власних назв українських футбольних команд сформувався під впливом трьох найважливіших чинників: національного, посттоталітарного та комерційного.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Процик – кандидат філологічних наук, доцент, докторант кафедри української мови Національного університету "Києво-Могилянська академія".

Наукові інтереси: лексикологія, термінознавство, соціолінгвістика, навчання української мови як чужої, риторика.

УДК 811.111+81'373.43+81'276.6:62

ЛІНГВАЛЬНА АКТУАЛІЗАЦІЯ ФЕНОМЕНУ ДИСКРИМІНАЦІЇ У ПРОФЕСІЙНОМУ СЕРЕДОВИЩІ (НА ПРИКЛАДІ НЕОЛОГІЗМІВ АНГЛІЙСЬКОЇ МОВИ)

Лариса САНДІЙ (Тернопіль, Україна)

У статті здійснено аналіз неологізмів англійської мови, що актуалізують феномен дискримінації певних груп людей у професійному середовищі. Теоретико-методологічним підґрунтям наукової розвідки є два базових підходи: лінгвальний (структурно-семантичний) і соціолінгвальний. Гіпотеза дослідження зводиться до твердження про існування кореляції між суто мовними і позамовними чинниками формування неономінацій, пов'язаних з нерівноправним ставленням до працівників корпорацій.

Основними результатами дослідницької роботи є такі висновки: серед загалу розглянутих неологізмів кількісно переважають фразеологічні одиниці, співвіднесені з нерівністю жінок; поява низки лексико-семантичних фразотвірних парадигм зумовлена дією механізму структурно-семантичної аналогії до поширеного в американському менеджменті терміну glass ceiling; тематично-споріднені неономінації утворюються різними шляхами (заміна атрибутивних компонентів, введення нових ядерних конституентів, формування трикомпонентних сполук); неофрази, співвіднесені з феноменом дискримінації на робочому місці, доцільно кваліфікувати як фразеологізми-евфемізми; висока концентрація нових найменувань навколо окресленого явища свідчить про його суспільну значущість.

***Ключові слова:** лінгвальна актуалізація, неологізм, лінгвальний параметр, соціолінгвальний параметр, неофраза, структурно-семантична аналогія, фразеологізм-евфемізм.*

В статье осуществлен анализ неологизмов английского языка, актуализирующих феномен дискриминации определенных групп людей в профессиональной среде. Теоретико-методологической основой научного исследования являются два базовых подхода: лингвальный (структурно-семантический) и социолингвальный. Гипотеза исследования сводится к утверждению о существовании корреляции между языковыми и внеязыковыми факторами формирования неономинаций, связанных с неравноправным отношением к сотрудникам корпораций.

Основными результатами исследовательской работы являются следующие выводы: среди рассмотренных неологизмов количественно преобладают фразеологические единицы, соотнесенные с неравенством женщин; появление целого ряда лексико-семантических фразообразовательных парадигм обусловлено действием механизма структурно-семантической аналогии к распространенному в американском менеджменте термину glass ceiling; тематически близкие неономинации образуются разными способами (замена атрибутивных компонентов, введение новых ядерных конституентов, формирование трехкомпонентных конструкций); неофразы, соотносящиеся с феноменом дискриминации на рабочем месте, целесообразно квалифицировать как фразеологизмы-эвфемизмы; высокая концентрация новых наименований вокруг рассматриваемого явления свидетельствует о его общественной значимости.

***Ключевые слова:** лингвальная актуализация, неологизм, лингвальный параметр, социолингвальный параметр, неофраза, структурно-семантическая аналогия, фразеологизм-эвфемизм.*

The article analyzes English neologisms that actualize the phenomenon of discrimination against certain groups of people in a professional environment. The theoretical and methodological framework of the research is based on two main approaches: lingual (structural and semantic) and socio-lingual. The hypothesis of the study is reduced to the assertion of the existence of a correlation between intra-lingual and extra-lingual factors of neonomination processes related to unequal treatment of employees in corporations.

The main findings of the study are the following conclusions: phraseological units correlated with the inequality of women are numerically predominant among the analyzed ones; the emergence of a number of lexical and semantic phrase-formation paradigms is based on structural and semantic analogy with 'glass ceiling', a well-known American management term; thematically-related neonominations are coined in different ways (creation of new attributive components, introduction of new head constituents, formation of three-component phraseological units); neophrases related to discriminatory barriers in the workplace should be viewed as phraseological euphemisms; a growing number of new nominative units which are linked with discrimination of people in a professional environment demonstrates the social significance of the considered phenomenon.

The article also stresses that, since social interaction is inseparable from communication, discrimination of employees, which is officially prohibited, is represented by neophrases that are aimed to neutralize negative stereotypes and embellish the reality of corporate life.

Key words: *lingual actualization, neologism, lingual parameter, socio-lingual parameter, neophrase, structural and semantic analogy, phraseological euphemism.*

Сучасний бізнес, який через прагнення отримати стійку конкурентну перевагу став надзвичайно вразливим щодо свого іміджу, демонструє високий рівень проникнення етичних домінант у підприємницьку діяльність. Однак, незважаючи на усвідомлення компаніями важливості дотримання принципів етики, про що свідчить запровадження у корпораціях відповідних посад (*Chief Compliance Officer*, *Chief Ethics Officer*), ґендерна дискримінація (*sexism, neosexism*), негативні стереотипи до осіб старшого віку (*ageism*), упередження за ознакою расової / етнічної приналежності (*racism, anti-Semitism*), віросповідання (*religious discrimination*), сексуальної орієнтації (*heterosexism, homophobia*), фізичних особливостей (*ableism*, *sizeism*, *weightism*) дотепер залишаються поширеними явищами на ринку праці.

Як відомо, соціальна інтеракція невіддільна від комунікації. Тож нині, коли порушення прав людини заборонене цілою низкою міжнародних документів, засобами вербальної репрезентації дискримінаційних проявів у професійному середовищі стають мовні одиниці, котрі здатні нівелювати гострі соціально-економічні проблеми, показати дійсність у більш привабливому світлі, нейтралізувати негативну реакцію.

Нові найменування, які з'явились в англійській мові для позначення нерівноправного ставлення до певних груп людей, уже були предметом дослідження германістів у лінгвістичних студіях останніх років [1; 2; 3; 4]. Проте з огляду на комплікацію комунікативних намірів мовців у сучасному суспільстві і зростання частки неологізмів, котрі репрезентують нові реалії через складні асоціації і вторинні смислові значення, окреслений шар мовних інновацій потребує подальшого аналізу.

Саме тому актуальним вбачається дослідження, *об'єктом* якого є лінгвальні одиниці, співвіднесені з дискримінацією у професійному середовищі, а *предметом* – структурні, семантичні і соціолінгвальні особливості таких одиниць. *Мета статті* – аналіз інтралінгвальних і екстралінгвальних параметрів інновацій англійської мови, що актуалізують дискримінаційні прояви у професійному середовищі. Процес реалізації поставленої мети передбачає виконання таких *завдань*:

- встановити кореляцію між суто мовними і позамовними чинниками формування неономінацій, пов'язаних з дискримінацією;
- охарактеризувати специфіку вербальної репрезентації дискримінаційних проявів.

Вільний і толерантний характер спілкування в сучасному економічному просторі, поблажливе ставлення до новотворів, нестандартних мовних форм та ідіом дозволяють істотно розширити арсенал лінгвальних засобів, зокрема, використовувати різноманітні за своєю структурою і семантикою фразеологічні одиниці. У фаховій комунікації, в якій, на перший погляд, не передбачено наявність емоційної лексики, саме фразеологія стає основним інструментом імпліцитної концептуалізації емоцій.

У словнику сучасної англійської мови серед мовних інновацій, котрі актуалізують дискримінаційні прояви у професійному середовищі, найбільш репрезентативною є група фразеологічних найменувань, співвіднесених з нерівністю жінок. Привертає увагу те, що майже в усіх неономінаціях, пов'язаних з «ґендерною асиметрією», використовується аналогія з поширеним в американському менеджменті терміном *glass ceiling* (ефект «скляної стелі», невидимий і формально ніяк не позначений бар'єр, який обмежує просування жінок по службовій драбині).

Приміром, у низці найменувань образ стелі (*ceiling*) стає символом перешкод, з якими зіштовхуються жінки після успішного подолання нижчих щаблів управлінської вертикалі: *brass ceiling* «труднощі у професійній діяльності жінок, котрі працюють у сферах, традиційно визнаних чоловічими (військова справа, рятувальна служба, силові структури тощо)»; *concrete ceiling* «дискримінація жінок і за статевою, і за етнічною ознакою»; *expatriate glass ceiling* «додаткові бар'єри, які доводиться долати жінкам уже на найвищих рівнях управління»; *Silicon ceiling* «бар'єри, які заважають жінкам та представникам національних меншин піднятися на адміністративну вершину у високотехнологічних компаніях», *celluloid ceiling* «труднощі, з якими стикаються жінки творчих професій в кіноіндустрії Голівуду».

Метафоричний ефект досягається й завдяки використанню у складі деяких фразеологічних новотворів атрибутивного елемента *glass*, котрий підкреслює, що ззовні перешкоди невидимі, але у дійсності вони цілком реальні і відчутні, наприклад: *glass cliff* «ситуація, коли жінку призначають на відповідальну посаду, щоб у разі невдачі виправдати поразку нездатністю жінки обіймати керівні позиції», *glass floor* «бар'єри, які заважають жінкам на початковому етапі кар'єри», *glass wall* «горизонтальна ґендерна сегрегація праці, коли жінки мають менший доступ до професій і видів діяльності, що забезпечують кар'єрний ріст», g*lass elevator / glass escalator* «швидше, ніж у жінок, кар'єрне зростання чоловіків, які працюють у царині суто жіночих професій».

Протиставлення предметно-поняттєвого аспекту змісту фразеологічних одиниць в антонімічній парі *glass ceiling : glass floor* призвело до утворення семантично співвіднесеної метафоричної назви *sticky floor* «ситуація, коли жінки затримуються на початкових позиціях у службовій ієрархії довше, ніж чоловіки»: *Despite growing numbers of women entering the profession, a* ***'sticky floor'*** *still prevents women from reaching senior positions as solicitors* (The Independent, July 17, 2005).

У свою чергу, неофраза *sticky floor* стала базовою для продукування нових найменувань з атрибутивом *sticky*, а саме, *sticky ladder*, *sticky door*, *sticky wall*, котрі позначають схожі обставини, за яких жінкам складно професійно зростати. Подібну природу мають і мовні одиниці *maternal wall*, *nappy wall* «перешкоди на шляху до кар'єрного успіху у жінок з маленькими дітьми», утворена за аналогією до фразеологізмів *glass wall*, *sticky wall* шляхом заміни одного із структурних елементів: *All these factors push women up against a* ***"maternal wall"*** *– which has been described as the new glass ceiling – potentially stopping them from landing a job for which they are specifically, even uniquely, well qualified* (The Guardian, February 22, 2008); *...What too many women face nowadays is not a 'glass ceiling' because of their sex but a* ***'nappy wall'*** *if they choose to have a child as well as a career* (The Daily Telegraph, June 13, 2012).

Нині фразеологізм *glass ceiling* значно розширив свою семантику і нерідко слугує моделлю для найменувань, які позначають не лише ґендерну дискримінацію, а й дискримінаційні обмеження щодо соціальних та етнічних груп працівників, наприклад: *bamboo ceiling* «недовіра до ділових якостей вихідців з Південно-Східної Азії й островів Тихого океану»; *rainbow ceiling*, *pink ceiling*, *glass closet* «дискримінація осіб з нетрадиційною сексуальною орієнтацією»; *silver ceiling* «дискримінація за віком»: *Mr Bhattal, a native of India, became the first foreigner to break the* ***bamboo ceiling*** *at the Japanese brokerage firm by joining its executive committee in 2010* (The Australian, January 11, 2012); *They say that people who are gay and deny it even though most people suspect the truth are living in* ***"the glass closet"*** (The Chicago Tribune, March 31, 2010); *The reality is that many men and women bump up against a* ***Silver Ceiling*** *in the workplace* (The Washington Post, September 28, 2004).

Поява тематично-споріднених неономінацій, аналогічних до базової одиниці *glass ceiling*, відбувається по-різному: шляхом заміни атрибутивних компонентів (*bamboo*, *brass*, *celluloid*, *concrete*, *grass*, *rainbow*, *Silicon*, *silver*), введення нових ядерних конституентів (*glass cliff*, *glass closet*, *glass elevator*, *glass floor*, *glass wall*), формування трикомпонентних сполук (*expatriate glass ceiling*, *stained-glass ceiling*).

Внаслідок протиставлення предметно-поняттєвого аспекту змісту фразеологічних одиниць спостерігається своєрідна «ланцюгова реакція», коли в результаті заміни одного з компонентів фразеологізму утворюється наступний, а той, у свою чергу, стає базовим для іншої мовної інновації: *glass ceiling → glass floor → sticky floor → sticky wall → nappy wall.* Зауважимо, що споріднені неофрази асоціюються з базовою фразеологічною одиницею не так за аналогічністю структури, як за аналогічністю семантики. Саме семантичний зв'язок між аналогічними найменуваннями дозволяє реципієнтові, завдяки власним знанням, досвіду і розумінню базового фразеологізму, без труднощів виводити значення фразеологічної інновації [3, с. 53-54].

Неофрази, утворені із залученням механізму лексико-семантичної аналогії до терміна *glass ceiling*, доречно кваліфікувати як фразеологізми-евфемізми, оскільки їм властиві такі обов'язкові ознаки евфемістичних номінацій як непрямий спосіб позначення небажаного денотата, формальний характер покращення денотата, семантична дифузність евфемізму. Отже, з одного боку, фразеологізм-евфемізм «працює» на позитивізацію чи нейтралізацію денотата, а з другого боку, відмова від прямої номінації означає спрямування категоризації у бік віддалення від прототипу і розмивання референтної співвіднесеності.

Висока концентрація евфемістичних неофраз навколо явища дискримінації співробітників корпорацій пояснюється впливом екстралінгвальних чинників і пов'язана з тим, що зазвичай потреба в евфемізмах в економічному лексиконі виникає для маскування неприємної правди про соціально значущі явища і процеси в царині економіки (скорочення персоналу компаній, стан безробіття, корупція, кризові прояви тощо).

Втім, не всі неономінації, співвіднесені з дискримінацією на робочому місці, фіксуються в друкованих і електронних лексикографічних джерелах. Йдеться, зокрема, про випадки, коли словесні комплекси, утворені за стандартними чи новими моделями, реалізують певну мовленнєву стратегію і вживаються лише контекстуально. Перетворення полілексемної єдності у фразеологізм можна вважати завершеним, коли мовленнєве явище стає фактом мови, що має бути зафіксованим у словниках.

Проведений аналіз вербальної репрезентації феномену дискримінації у професійному середовищі, здійснений на прикладі неологізмів англійської мови, дозволив дійти таких висновків. По-перше, в основі формування значної частки нових фразеологічних одиниць лежить механізм структурно-семантичної аналогії, що є дієвим знаряддям розширення синонімічних, антонімічних та гіперо-гіпонімічних відношень. По-друге, тематично-споріднені неономінації утворюються трьома шляхами: заміна атрибутивних компонентів, введення нових ядерних конституентів, формування трикомпонентних сполук. По-третє, розглянутим неофразам властиві ознаки евфемістичних номінацій. І, по-четверте, численні факти утворення мовленнєвих конструкцій, які демонструють парадоксальність асоціативних зв'язків, небувалу широту контексту, особистісний характер оцінок, пояснюються суспільною значущістю явища дискримінації на робочому місці.

У подальших наукових розвідках доцільним вбачається здійснення всебічного аналізу інтралінгвальних та екстралінгвальних параметрів збагачення лексичного складу англійської мови сфери економіки.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Сандій – кандидат філологічних наук, доцент кафедри іноземних мов та професійної комунікації Тернопільського національного економічного університету.

Наукові інтереси: англійська неологія, розвиток словникового складу англійської мови сфери економіки, сучасні соціолінгвістичні та лінгвокультурологічні студії, актуальні питання міжкультурної комунікації.

УДК 821.161.2'373.2:37(477)"1917/1977"

ВЕРБАЛІЗАЦІЯ ОСВІТИ В УКРАЇНІ ЗА РАДЯНСЬКИХ ЧАСІВ

Ірина СЕРЕБРЯНСЬКА (Суми, Україна)

У статті здійснено спробу узагальнити стан української освіти радянського періоду через лексичний аналіз номінацій освітніх понять, а саме: типів навчальних закладів, установ політичної освіти та ін. Виділено основні тематичні групи мовних репрезентантів освітніх понять з урахуванням політичних особливостей держави зазначеної доби. Сформульовано висновки про тісний зв'язок сфери освіти України з панівною ідеологією, що знайшов своє втілення й на мовному рівні.

Ключові слова: *освіта, вітчизняна освіта, мовна картина світу, слово, назва, тематична група.*

В статье предпринята попытка обобщить уровень украинского образования советского периода путем лексического анализа номинаций образовательных понятий, а именно: типов учебных заведений, учреждений политического образования и т.д. Выделены основные тематические группы языковых репрезентантов образовательных понятий с учетом политических особенностей государства указанного времени. Сформулированы выводы о тесной взаимосвязи сферы образования Украины с ведущей идеологией времени, которая воплотилась и на языковом уровне.

Ключевые слова: *образование, отечественное образование, языковая картина мира, слово, название, тематическая группа.*

The article is an attempt to summarize the state of education in Ukraine of the Soviet period through lexical analysis of nominations of educational concepts, such as: types of educational institutions, institutions of the political education etc. The main theme groups of the language representants of the educational concepts are defined here, based on the political features of the state. There are also conclusions about the close link between education and the leading ideology, which is embodied in the language level.

Key words: *education, national education, language world picture, word, name, thematic group.*

Сьогодні науковці багато говорять про наявні в сучасному суспільстві яскраво виражені ознаки якісно нової епохи, що прийшла разом з початком третього тисячоліття (великі зміни у взаємовідносинах різних країн, поява нових конфігурацій міждержавних відносин, значні трансформації загальної картини світу, висунення на історичну авансцену інформаційних технологій) [9, с. 41]. На всі зміни, що відбуваються, досить відчутно реагує освіта. “Вона найбільшою мірою здатна відображати і демонструвати якість трансформації сучасності. <…> Через систему освіти відбувається найнадійніший та найцивілізованіший шлях прогресу та реформ у розвитку суспільства” [9, с. 41]. Дослідники називають кілька еволюційних поступів освіти, серед яких важливе місце посідає й освіта в Радянському Союзі: запровадження обов’язкової шкільної освіти в Радянському Союзі, що здійснювалося на засадах комуністичної ідеології та авторитарної педагогіки і не передбачало розмаїтості освітніх моделей і свободи вибору в освіті [10, с. 316].

Проблема вербалізації сфери освіти зазначеного історичного періоду не є дослідженою в українській мові. На відміну від мовознавців, представники інших наукових сфер, як правило, історики, активно її вивчають: В. П. Андрущенко [1], О. В. Вознюк [3], Є. В. Красняков [7], О. В. Ляпіна [8], А. В. Пижиков [12] та ін. Актуальність наукової розвідки зростає в умовах реформації української освіти, чому сприяє цілий комплекс процедур, пов’язаних з прийняттям у 2005 році документів про приєднання України до Болонського процесу, що стало початком активних змін, прийняття та впровадження Закону України “Про вищу освіту” (2014 р.), розробка й обговорення проекту нового Закону України “Про освіту”.

Мета статті – вивчити й узагальнити стан розвитку вітчизняної освіти за радянських часів через лексичний аналіз текстів освітньої тематики. Завданням є систематизувати ключові поняття в історії формування освіти в Україні через призму мовної картини світу українського народу, виділивши основні тематичні групи лексики, що є засобом їх вербалізації, адже мова на кожному історичному етапі розвитку нації великою мірою відбиває те, що її хвилює.

Матеріалом для нашого дослідження стали тексти українських енциклопедичних видань: “Енциклопедія українознавства” [5], в якій представлено історію освіти в тісному зв’язку із загальною історією України, “Історія освіти на Україні” С. Сірополка [13], “Українська мала енциклопедія” за ред. проф. Є. Онацького [11], “Енциклопедія історії України” [4], «Освіта в радянській Україні» І. Коляски [6].

Історія й культурно-педагогічні традиції української школи (у широкому розумінні цього слова) свідчать про міцний національний ґрунт освіти, пов'язаний із досягненнями Київської Русі, українськими братськими школами, функціонуванням Острозької та Києво-Могилянської академій, козацькою системою виховання й навчання. Дослідники припускають, що в Україні письмо було відоме ще в дохристиянські часи, адже "книжне навчання", тобто вища освіта, згадується ще в літописі. Аналіз назв типів навчальних закладів, що виникали на різних територіях країни в різні історичні періоди, переконує в розгалуженій системі освіти в Україні: *братські школи, протестантські, католицькі, єзуїтські та уніатські школи, ліцеї, гімназії, академії, училища, колегіуми, колегії, університети, семінарії*. Отже, з часів Київської Русі відбувався активний розвиток національної освітньої системи, чому сприяло відкриття та робота освітніх установ різного рівня, культурно-освітніх товариств, студентських організацій та їх періодичних органів, про що свідчать відповідні назви, зафіксовані в досліджених текстах.

Зовсім інша тенденція спостерігалася за радянської влади: відбулася уніфікація системи освіти в Україні – з 1933–1934 рр. запроваджено систему освіти, практиковану в РСФСР, у результаті, як стверджують фахівці, «загальний рівень освіти в підсовєтській Україні невисокий. Учні і випускники шкіл, абсорбовані політизацією і воєнізацією, позбавлені, за винятком нижчих шкіл, змоги навчатися рідною мовою, мають здебільшого невисокий загальний культурний рівень, особливо разючий у тому, що стосується до життя поза межами СССР. Тільки технічний вишкіл, здебільшого вузького характеру, забезпечений краще» [5, с. 942]. Реформа системи народної освіти 1920–1930-х років мала не меті централізацію освіти, запровадження нової спеціалізованої послідовності навчального процесу: масова школа, школа для спеціалістів і школа для організаторів [8]; ліквідацію університетів як «цитаделі» буржуазної освіти [8]. Натомість у цей час з'являються нові поняття та їх назви – *трудова школа* (в якій навчання здійснювалося паралельно з професіоналізацією, оволодінням навичками продуктивної праці), *інститути народної освіти* (ІНО) (вищі педагогічні навчальні заклади, створені в Україні 1920 р. на базі університетів і педагогічних закладів (учительських інститутів); завданням яких була підготовка працівників освіти для загальноосвітніх і професійних шкіл усіх типів і виховних закладів; у 1930 р. на їх базі було створено Інститути соціального виховання й Інститути професійної освіти), «радянізація» наукових установ і культурно-освітніх закладів (запровадження більш ретельного контролю над ними з боку держави), «пролетаризація» вищої школи (принцип «відкритих дверей», тобто кожен охочий міг вступити до ВНЗ; т. зв. «чистки» студентів – звільнення від «малокорисних радянській владі» елементів [8]). У вищих навчальних закладах було введено нову посаду, що отримала назву *комісар університету*. Управління вишем було представлене 3-ма складовими: 1) ректор (відповідальний завідуючий інститутом) і політичний комісар (відповідальний представник державної влади, контролююча ланка); 2) Бюро інституту у складі ректора, комісара, проректора, заступника комісара, деканів факультетів (координація роботи факультетів); 3) загальні збори, до яких входили всі викладачів, технічні співробітники й представники студентів.

Узагалі в історії вітчизняної освіти радянського та пострадянського періодів виділяють три основні етапи [3, с. 233]:

1) 20–40 роки XX ст. Серед тенденцій розвитку освіти цього періоду визначають активний пошук нових форм навчання та виховання, становлення «трудової школи», орієнтація на трудове навчання як засіб інтеграції учнів у життя, розвиток бригадно-лабораторних, самоврядувальних форм навчання, комунарського виховання відповідно до педагогічної системи А. С. Макаренка. «…Освіту в СРСР наприкінці 20-х – на початку 30-х років XX століття можна досить обґрунтовано вважати унікальним явищем. У ній навдивовижу гармонійно поєдналися традиції дореволюційної школи й модернізм молодої Країни Рад (у межах можливостей політичного режиму). Покоління вчених, які здобули освіту в цей період, забезпечило безпрецедентну перемогу науково-технічної думки й розвиток наукомістких виробництв наприкінці 50-х років XX століття» [7, с. 436];

2) 50–80 роки ХХ ст. – характеризуються усталеним, догматизованим станом освіти, відходом від принципу «трудової» школи, поширенням «книжної школи», репродуктивних форм навчання, суворою регламентацією шкільного життя, назріванням освітньої кризи: «Зі сторінок різноманітних видань лунали заклики не сприймати освіту «як невідкриту чорну скриньку». Поступово зміщувались акценти на те, яка потрібна освіта, тобто з кількості – на якість» [1, с. 445];

3) кінець ХХ ст. – відбулося повернення до «трудової школи», перехід до гуманізації освіти, її суб'єкт-суб'єктного особистісно орієнтованого, ноосферного, людиномірного, глобалізаційного характеру, розвитку педагогіки співробітництва, руху авторських шкіл, дистанційно-інноваційних процесів в освіті, розвиток учнівського та студентського самоврядування.

Радянську систему освіти, основу якої становила марксистсько-ленінська ідеологія, називають «знаряддям перетворення суспільства» й «машиною політичної соціалізації», а вчителів – «агентами» комуністичної просвіти [14]. Аналізуючи рівень розвитку освіти в Україні радянського періоду, дослідники виділяють як позитивні, так і негативні риси. До перших відносять стандартизацію системи вищої освіти та критеріїв її якості, ґрунтовну теоретичну підготовку, забезпечення гарантованого працевлаштування випускників. Негативними рисами цього періоду названо зайвий вплив ідеології, адміністративне нівелювання наукового плюралізму, відірваність від світового освітнього простору, орієнтацію діяльності викладання на передачу, а діяльності учіння – на накопичення готових універсальних знань, ігнорування практичних навичок та компетенцій, необхідних професіоналу [2, с. 458–459].

Неодноразово здійснювалися спроби модифікувати радянську систему освіти, що були пов'язані з реформою 1955 р., спрямованою на політехнізацію освіти в середній та вищій школі, згідно з якою удосконалена система освіти мала стати ефективним інструментом виховання активних та свідомих «будівничих комунізму» [12, с. 95–104]; з реформою доби перебудови, спрямованою на «деідеологізацію» освіти: збільшення терміну навчання в загальноосвітній школі з десяти до одинадцяти років; посилення ідеологічного навантаження уроків історії; ширше впровадження військового виховання тощо; з реформою 1988 р. (поштовхом став Лютневий пленум ЦК КПРС і Всесоюзний з'їзд працівників освіти у 1988 р.), яку визначають як «педагогічну революцію», коли внаслідок реструктурування було послаблено залежність освітньої системи від партійних органів на всіх рівнях [14].

У процесі аналізу енциклопедичних текстів, присвячених стану освіти в Україні за радянських часів, нами були зафіксовані номінації типу: *освіта в Україні під час совєтської займанщини* [13, с. 649], *освіта під совєтами* [5, с. 934]), *освіта під російською окупацією, освітній рух у підросійській Україні, більшовицька освіта, змагання за українську школу* [5; 13]. Відчувається їх негативна оцінна конотація, що пов'язана з відповідними процесами в суспільстві. Незважаючи на поступальний розвиток нашої національної освіти, який мав місце з давніх часів, їй постійно доводилося виборювати право на існування, розвиватися в умовах супротиву, переживати численні реформи відповідно до політичних уподобань керівництва держави.

Лексику на позначення освітніх понять, характерних для цього періоду, ми розподілили за кількома тематичними групами:

1. **«Трудова школа як основний тип школи соціального виховання» –** представлена номінаціями понять, що є атрибутами трудової школи як нового суспільного вища: *школи селянської молоді, політехнізм у трудовій школі, школа на службі колективізації сільського господарства, закон про загальне обов'язкове навчання, керівництво Народного Комісаріату,комуністичне виховання, антирелігійне виховання, військове виховання у трудовій школі, новий навчальний план, перша трудова школа ім. Т. Шевченка в Києві.*

2. **«Професійна школа»**:

1) середні школи та назви їх типів: *індустріально-технічні, сільськогосподарські;*

2) нижчі школи та назви їх типів: *ремісничі, сільськогосподарські, індустріально-технічного напрямку, торговельно-промислові, фельдшерські* та *акушерсько-фельдшерські, мистецькі;*
3) спеціальності професійної школи та назви їх типів: *індустріально-технічна, сільськогосподарська, соціально-економічна, медична, мистецька, кустарно-промислова, будівельна, транспортна*.

3. **«Робітнича та партійна освіта»**, що представлена такими складовими та їх назвами:

- типи освітніх закладів: *школи фабрично-заводського учеництва, робітничі факультети, школи комуністичної освіти, радянські партійні школи, Всеукраїнський інститут комуністичної освіти в Харкові;*
- назви спеціальностей робітничих факультетів: *індустріально-технічні, сільськогосподарські, соціально-економічні, педагогічні, медичні, мистецькі*.

4. **«Вища школа»**:

1) назви типів вищих навчальних закладів:

- інститути: *сільськогосподарські, індустріально-технічні, соціально-економічні, транспортні, кустарно-промислові, будівельні, медичні, педагогічні, мистецькі*;
- технікуми: *сільськогосподарські, індустріально-технічні, соціально-економічні, транспортні, кустарно-промислові, будівельні, медичні, педагогічні, мистецькі*;

2) назви інститутів сільськогосподарської вертикалі (власні назви):

- інститути, засновані на базі інших навчальних закладів (їх структурних одиниць): *Кам'янецький сільськогосподарський інститут* (утворено на базі сільськогосподарського факультету Кам'янецького університету); *Київський сільськогосподарський інститут* (утворено на базі сільськогосподарського відділу Київського політехнічного інституту); *Одеський сільськогосподарський інститут* (утворено на базі сільськогосподарського відділу Одеського політехнічного інституту); *Харківський ветеринарний інститут*; *Харківський сільськогосподарський інститут* (утворено на базі агрономічного відділу Харківського університету);
- нові інститути, утворення яких належить більшовицькій владі: *Київський ветеринарно-зоотехнічний інститут, Полтавський сільськогосподарський інститут, Харківський геодезичний інститут*, *Херсонський сільськогосподарський інститут*;

3) назви інститутів індустріально-технічної вертикалі (власні назви): *Київський політехнічний інститут*, *Дніпропетровський* (колишній Катеринославський) *гірничий інститут*, *Одеський політехнічний інститут*, *Харківський технологічний інститут, Донецький гірничий інститут* у Сталіному, відкриття якого належить більшовицькій владі;
4) назви інститутів педагогічної вертикалі (власні назви). Із 13 *інститутів народної освіти* (1929 р.), дійсним новотвором став лише один – *Донецький інститут* у Луганському, а решта є перетвореними або перейменованими навчальними закладами, а саме: *Волинський інститут народної освіти* в Житомирі (колишній Житомирський учительський інститут), *Дніпропетровський* (кол. Катеринославський), *Херсонський, Чернігівський* та *Миколаївський* інститути (повстали з колишніх учительських інститутів), *Кам'янецький інститут народної освіти* (колишній Кам'янецький університет), *Київський інститут* (об'єднання Київського учительського інституту з Фребелівським педагогічним інститутом, фізично-математичним і філологічним факультетами Київського університету та Вищих жіночих курсів), *Одеський* та *Харківський інститути народної освіти*; *Ніжинський інститут* (колишній Історично-філологічний інститут), *Полтавський інститут* (об'єднання Учительського інституту та історично-філологічного факультету), *Харківський інститут політосвіти* (утворився з факультету політичної освіти при Інституті народної освіти), який 1931–1932 р. перейменовано на *Всеукраїнський інститут комуністичної освіти*.

«Педагогічна освіта» репрезентована такою лексикою:

- назва нового типу навчальних закладів – *інститути народної освіти*;
- назви типів педагогічних навчальних закладів:

індустріально-педагогічні інститути (готували вчителів для фабрично-заводських шкіл, професійних шкіл, технікумів, робітничих факультетів, вечірніх робітничих університетів та курсів; передбачали 4-річний курс навчання);

інститути соціального виховання (готували керівників другого концентру трудових шкіл і установ політичної освіти, вихователів дефективних дітей та дошкільного виховання; передбачали 3-річний курс навчання та поділялися на шкільний, позашкільний та педагогічний факультети);

педагогічні технікуми (готували вчителів-груповодів для першого концентру трудових шкіл, передбачали 3-річний курс навчання;

інші типи технікумів: *шкільні, дошкільні, фізичної культури* та *індустріальні* (готували керівників виробничого навчання).

5. **«Політична освіта»** (ліквідація неписьменності, пропаганда антирелігійності та колективізації) – представлена назвами установ політичної освіти (пунктів ліквідації неписьменності): *хати-читальні, театри і драматичні гуртки, селянські будинки, мистецькі гуртки, народні дома, хори, клуби, оркестри, червоні кутки, музеї, стаціонарні кіно*.

Отже, сфера освіти в Україні за радянських часів була тісно пов’язана з панівною ідеологією, що знайшло своє втілення й на мовному рівні, зокрема в таких назвах, як *партійна освіта, робітнича освіта, політична освіта*. Лексичний склад української мови поповнився новими словами на позначення освітніх понять, надзвичайно актуальних у той період, які були характерними для всієї території Радянського Союзу і, відповідно, для багатьох мов і не відбивали національних особливостей розвитку освіти в Україні. І якщо, за нашими спостереженнями, в інші історичні періоди наша освіта була вербалізована більш широким спектром мовних засобів – словами на позначення типів навчальних закладів, форм їх підпорядкування та джерел фінансування, органів управління освітою, нормативних документів, культурно-освітніх товариств та їх періодичних органів, студентських організацій та їх видань, – то в радянській Україні цей перелік був зовсім іншим, значно вужчим, що зумовлено уніфікацією системи освіти.

Логічним та перспективним вважаємо продовження дослідження мовних засобів репрезентації сфери освіти в Україні на сучасному рівні.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Серебрянська – кандидат філологічних наук, доцент, доцент кафедри журналістики та філології Сумського державного університету, докторант Дніпропетровського національного університету імені Олеся Гончара.
Наукові інтереси: лексична семантика, мова засобів масової інформації, лінгвокультурологія.

УДК 81'37

ПСИХОЛОГИЧЕСКАЯ КОНЦЕПЦИЯ СМЫСЛА СЛОВА МИШЕЛЯ БРЕАЛЯ И ГЕРМАНА ПАУЛЯ

Лариса АФАНАСЬЕВА (Днипро, Украина)

У наш час актуальною проблемою мовознавства є вивчення та класифікація лексико-семантичного кола як найменш дослідженої лексичної одиниці. У контексті даної теми одним із значимих моментів виступає психологічна концепція розуміння змісту слова як такого на прикладі таких відомих лінгвістів як М.Бреаль і Г.Пауль. Дослідження їхніх концепцій сприяє більш глибокому та детальному розумінню даної проблеми та суті самого поняття «слово».

Ключові слова: *семантика, значення, механізм, різноманітність, психологічний, характеризувати, методологічна ідея, розуміння, мовний закон, удосконалення, комунікація.*

В настоящее время актуальной проблемой языкознания является изучение и классификация лексико-семантического поля как наименее исследованной лексической единицы. В контексте этой темы одним из ключевых моментов является психологическая концепция понимания смысла слова как такового на примере точек зрения таких известных лингвистов как М.Бреаля и Г.Пауля. Рассмотрение их концепций приводит к более глубокому и детальному пониманию данной проблемы и самого понятия «слово».

Ключевые слова: *семантика, значение, механизм, разнообразие, психологический, характеризовать, методологическая идея, понимание, языковой закон, усовершенствование, коммуникация.*

Nowadays study and classification of the lexical-semantic field as a less learnt lexical item is an urgent linguistic problem. In the context of this topic one of the key points is the psychological concept of understanding the meaning of the word itself on the example of such well-known linguists as Michel Breal and Hermann Paul. The *consideration of their concepts leads to a deeper and more detailed understanding of the problem and the notion "word". It was Michel Breal who first told about psychological specific of lexical semantics itself. And afterwards Hermann Paul developed his pragmatic, based on the usage, theory of semantic change. The article concerns those mechanisms of semantic change that linguists tend to classify all the time different ways. Diachronic semantics is associated with the classification of mechanisms of semantic change, i.e. with the activity that is related to lexicography on the one hand, and historical linguistics on the other hand. The purpose of this article is to analyze and creatively summarize the features of the psychological orientation of historical-philological semantics.*

Key words: *semantics, meaning, mechanism, variety, psychological, characterize, methodological idea, understanding, language law, improvement, communication.*

Семантика лингвистически ценна в том смысле, что она хронологически классифицирует значения в интересах лексикографии, и записывает законы семантического изменения в интересах этимологии. Однако, из-за того, что она выводит эти законы из природы ума, и что она пишет историю идей – смысл это и есть идеи – он попадает в сферу эмпирической психологии [3, с. 5]. Так определяет роль и ценность семантики как раздела языкознания известный немецкий лингвист 19-го века Макс Хэчт.

Эта цитата оказывается весьма важной, когда мы описываем переход от историко-филологической к структуралистской семантике. А также эта цитата прекрасно указывает на тот факт, что диахроническая семантика связана с классификацией механизмов семантического изменения, то есть с деятельностью, которая связана с лексикографией с одной стороны, и исторической лингвистикой с другой стороны.

В то же время, цитата М. Хечта вводит дополнительный подход, который предполагает психологическую концепцию смысла, в котором изучаемые лингвистические явления рассматриваются как выявление характеристик человеческого ума. Эти две точки зрения на самом деле разграничивают область историко-филологической семантики. С одной стороны, это производит богатство систем для классификации семантических изменений. С другой стороны, это приводит к тщательному размышлению о природе семантических фактов.

Цель данной статьи – проанализировать и творчески обобщить особенности психологической ориентации историко-филологической семантики.

Что касается определения психологической ориентации историко-филологической семантики, должны быть сделаны три шага. Во-первых, нужно ввести общие характеристики подхода на основе работы французского лингвиста Мишеля Бреаля. Далее следует рассмотреть очень важное дополнение к психологическому подходу, сформулированное немецким лингвистом Германом Паулем, который подчеркивает важность контекста и практического использования для объяснения семантических изменений. Это не случайно, кстати, что мы ориентируемся на Бреаля и Пауля. Франция и Германия были доминирующими странами в период развития лексической семантики, и Бреаль и Пауль были корифеями в рамках этих национальных традиций. И, наконец, следует добавить ряд нюансов, рассматривая различия во мнениях, которые существуют в рамках психологической ориентации историко-филологической семантики. Но это уже будет предметом другой статьи.

Теперь, для начала, мы можем охарактеризовать общую методологическую и теоретическую картину психологически ориентированного историко-филологического подхода. Есть *три характерные особенности*, которые мы проиллюстрируем из цитаты Бреаля, потому что его весьма влиятельная работа четко выражает основные методологические идеи. Эти три характеристики, перечисленные здесь, не обязательно должны одновременно присутствовать во всех работах, относящихся к историко-филологической эпохе. Они, тем не менее, адекватно характеризуют основную методологическую перспективу, которая разделяется большинством семантических исследований в этот период.

Во-первых, это вряд ли может стать неожиданностью, после того, что мы видели в предыдущем параграфе, что семантика определяется как историческая дисциплина. Уже на первой странице в “*Essai de semantique”* Бреаля диахроническая ориентация семантики обозначается как интуитивно очевидная суть дела: «Если ограничиться изучением изменений гласных и согласных звуков, эта дисциплина сводится к таким второстепенным разделам как акустика и физиология; если человек просто перечисляет потери, понесенные грамматическим механизмом, он создает иллюзию строительства в руинах; если прячется за расплывчатые теории о происхождении языков, он добавляет, без особой прибыли, главу в истории систем. Существует, как мне кажется, что-то еще, что нужно сделать [...] Языкознание говорит человеку о нем самом: оно показывает, как он построил, как он усовершенствовал, преодолевая трудности всякого рода, несмотря на неизбежную инерцию, несмотря даже на временные отступления, наиболее незаменимый инструмент цивилизации» [1, с. 1-3]. Поэтому можно сделать вывод, что есть случаи, когда адекватное понимание слов в их современном разумении требует глубокого знания их семантической истории.

Во-вторых, Бреаль подчеркивает психологическую направленность изучения смысла (значения). Есть на самом деле два аспекта: лингвистическое значение в целом определяется как психологический феномен, и, более конкретно, изменение значения является результатом психологических процессов. Что касается первого признака, значения считаются психологическими сущностями, т.е. (что-то в роде) мыслей или идей. Согласно мнению Бреаля, язык делает мысль объективной. Психическое состояние лексических значений связано непосредственно с общей функцией мышления, то есть с функцией познания как отражения и реконструкции опыта. Язык, можно сказать, имеет отношение к категоризации: он хранит когнитивные категории, с помощью которых мир имеет смысл для людей. В данном случае, огласно мнению Бреаля, язык представляет собой перевод реальности, перестановка, в которой отдельные объекты появляются только после обобщения и попыток мысленных классификаций [1, с. 275]. Значит, язык не автономен, а связан с общим набором познавательных способностей, которые позволяют людям понять мир с помощью более утонченных концептуальных инструментов, и он встроен в их опыт мира.

Если смысл как таковой состоит из когнитивных категорий – психологического типа сущности – то это означает, что изменения должны быть результатом психологических процессов. То есть, общие механизмы семантического изменения, которые могут быть получены путем классификационного изучения истории слов, составляют образ мыслей человеческого разума. Бреаль называет эти механизмы «концептуальные законы языка». Но также он спешит добавить, что «закон» означает нечто иное, чем в естественных науках. По его мнению, закон семантических изменений не является строгим правилом без исключений, а представляет собой тенденцию функционирования человеческого когнитивного аппарата определенным образом. В отрывке, в котором он выступает против ограничения изучения лингвистикой формальных аспектов языка, он пишет:

«Мы не сомневаемся, что лингвистика, отказавшись от своих парадоксальных предрассудков, даст более справедливое обращение с первичным силам в языках, т.е. к нам самим и к человеческому интеллекту. Таинственное преображение, которое заставило французский язык прорасти из латыни (так же как и персидский – из языка Авесты и английский – из англо-саксонского), и которое повсюду демонстрирует замечательный набор сходств и параллелей в отношении предметов первой необходимости, не просто продукт распада звуков и изнашивания окончаний. За этими явлениями, в которых все, кажется, говорит о распаде, мы чувствуем активные усилия человеческой мысли освободиться от формы, в которой она сжата, пытаясь изменить ее, и очень часто обращается к своему преимуществу, что на первый взгляд, кажется, просто потерей и разрушением. Ум движется материя» [1, с. 338-9].

Движущая сила человеческого разума проявляется также в том, что основным фактором, который приводит психологические механизмы семантического изменения в действие, является потребность пользователя языка в коммуникации. Языки изменяются, потому что люди пытаются выразить свои мысли настолько точно и удовлетворительно, насколько это возможно [1, с. 8].

Психологическая ориентация семантики имеет методологические последствия. Это является третьей основной особенностью историко-филологического подхода. В следующей цитате, Бреаль не просто повторяет точку зрения, что семантика является исторической наукой, но у него есть, что сказать о том, каким образом этот научный проект реализуется на практике [1, с. 278].

Хотя Бреаль не упоминает слово как таковое, семантика, как он описывает ее здесь, является герменевтической дисциплиной в смысле немецкого философа Вильгельма Дильтея. Очевидно, что естественные науки также изучают исторические процессы (как в геологии или изучении биологической эволюции), и именно поэтому разницу между естественными и гуманитарным наукам, которая упомянута в цитате, следует искать на методологическом уровне, а не на уровне предмета обоих подходов. Различие сделанное Бреалем, вероятно, относится к теории Дильтея, чьи взгляды на отношения между естественными и гуманитарными науками были широко популярны в конце 19-го века (см, например, Дильтей 1910) [2, с. 186]. Методологическая независимость гуманитарных наук по отношению к естественным наукам заключается в том, что они пытаются понять, с помощью эмпатического процесса интерпретации (понимания или восприятия), культурные формы выражения, в которые люди вложили их опыт восприятия мира на протяжении всей истории. Короче говоря, если мы возьмем Бреаля в качестве отправной точки, историко-филологическая семантика характеризуется акцентом на динамизме языка, с помощью когнитивной и психологической концепциями смысла, и с помощью методологии толкования. Но как подход Бреаля связан с коллективной стороной языка? На этот вопрос нам дает ответ мнение о семантике Германа Пауля.

Если сосредоточить внимание на отдельных творческих актах, которые новаторски изменяют язык, что именно взаимодействует с «языком», учитывая, что язык это действительно нечто большее, чем чисто индивидуальное явление? Как инновационное индивидуальное поведение относится к языку как общему явлению? Спецификация психологической концепции семантики Германа Пауля, к которой мы сейчас переходим, дает точный ответ на этот вопрос.

Первый компонент подхода Пауля предполагает различие между "обычным" и "случайным" значением выражения. Обычное значение является общепринятым членами языкового сообщества значением. Случайное значение включает в себя модуляции (вариации), которые обычное значение может претерпеть в реальной речи [4, с.75].

Г. Пауль пишет, что под «обычным значением» мы понимаем общее репрезентативное содержание, которое связано со словом для любого члена речевого сообщества. Под «случайным значением» мы понимаем репрезентативное содержание, которое собеседник ассоциирует со словом, когда он его использует, и которое, по его ожиданию, слушающий также связывает с этим словом.

Если обычное значение подобно семантическому описанию, которое будет записано в словаре (достаточно общее и известное всем носителям языка), то случайное значение является конкретизацией общего концепта (понятия) в контексте конкретного высказывания. Вторым компонентом концепции семантики Пауля является понимание того, что контекст имеет первостепенное значение для понимания перехода от обычного к случайному значению. Мы можем легко оценить этот момент, если мы посмотрим на целый ряд различных типов случайного значения, и на то, каким образом они возникают из обычного значения.

Прежде всего следует отметить, что могут существовать различные обычные значения какого-либо слова. Если слово многозначно, обычное значение включает в себя набор родственных значений, скопление различных устоявшихся общепризнанных чувств/понятий. Случайный смысл, с другой стороны, всегда однозначен. Во многих случаях, однако, понимание случайного смысла сводится к выбору подходящего прочтения из числа нескольких установленных смыслов слова. Пауль подчеркивает важность контекста в этом процессе. Например, слово «лист» будет интерпретировано по-разному в контексте книжного магазина и в контексте прогулки в лесу: "лист бумаги" в первом случае и «лист» в последнем.

В других случаях контекстуализация обычного смысла включает в себя не только выбор одного значения из числа многих существующих, но и конкретную спецификацию одного более общего значения. Слово «зерно» (“corn”), например, раньше было широким термином, включающим в себя все виды зерна, но по-разному специализировалось в разных странах, в зависимости от доминирующего объема зерна, выращенного в каждой из этих стран, а именно: как «пшеница» в Англии, «овес» в Шотландии, и «кукуруза» в Соединенных Штатах,. Опять же, это тот контекст использования, который вызывает специализированный смысл.

Наконец, есть случаи, в которых контекстуализированное значение («случайное значение») не содержит все признаки обычного значения. В метафорическом выражении типа “the fire of passion” (огонь страсти), сочетание «огня» со «страстью», сигнализирует, что «огонь» не может быть принят в его первоначальном значении.

Итак, мы видим, как взаимодействие контекстных условий и обычных значений может приводить к появлению случайных значений. Но как насчет обратного процесса? Как может иногда случайное значение порождать обычное значение? Третий компонент концепции Пауля состоит из диалектической взаимосвязи между структурой языка и его использования: случайные значения, которые используются очень часто сами по себе могут стать обычным, т.е. они могут приобрести самостоятельный статус. Поэтому, с одной стороны, обычные значения являются основой для получения случайных значений, а с другой стороны, случайные значения могут стать обычными значениями вне контекста. Ярчайшим критерием перехода от случайного до обычного уровня является возможность интерпретировать новое значение независимо друг от друга. Если слово “corn” (зерно) вызывает ассоциацию с «пшеницей» без конкретной подсказки в языковой или в неязыковой среде, то мы можем быть уверенным, что значение "пшеница" стала общепринятым.

Таким образом, проведенное исследование позволяет сделать следующие выводы. Диахроническая семантика связана с классификацией механизмов семантического изменения и имеет психологическую направленность изучения смысла (значения) слова. Такой известный французский лингвист как Мишель Бреаль, можно сказать, впервые заговорил о психологической направленности лексической семантики. А затем известный немецкий лингвист Герман Пауль развил *прагматичную, основанную на использовании теорию семантического изменения*, в которой основой семантических изменений является переход обычных значений в случайные значения. И механизмы семантических изменений, которые лингвисты так стремятся классифицировать, по существу являются теми же самыми механизмами, которые позволяют говорящему изменять эти обычные значения.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Афанасьєва – викладач кафедри іноземних мов Дніпропетровського національного університету залізничного транспорту.
Наукові інтереси: лексикологія, лексикографія, семіотика, прагмалінгвістика.

УДК 81.276.3–055.6:811.111(73)

ВЕРБАЛІЗАЦІЯ ЕМОЦІЙНО-ОЦІННОЇ ЕКСПРЕСИВНОСТІ В АМЕРИКАНСЬКОМУ МОЛОДІЖНОМУ СЛЕНЗІ

Яна БОЖКО (Запоріжжя, Україна)

У статті розглядаються проблеми вербалізації експресивної оцінки у молодіжному слензі американського варіанту англійської мови з урахуванням функціональної сфери та соціального середовища. Наводяться найбільш поширені сленгові поля молодіжної комунікації.
***Ключові слова**: сленг, експресивність, оцінка, вербалізація, знижений стиль.*
В статье рассматриваются проблемы вербализации экспрессивной оценки в молодежном сленге американского варианта английского языка с учетом функциональной сферы и социальной среды. Приводятся наиболее распространенные сленговые поля молодежной коммуникации.
***Ключевые слова**: сленг, экспрессивность, оценка, вербализация, сниженный стиль.*
In the article the problems of verbalization of expressive evaluation in the youth slang of American English are considered into account the functional sphere and social environment. The most common slang field of the youth of communication are there.
***Key words**: slang, expressiveness, evaluation, verbalization, reduced style.*

Наприкінці XX – початку XXI століття лексичний склад усіх національних варіантів англійської мови зазнав значних змін, які можна охарактеризувати інтенсивним розширенням використання у мовленні молоді знижених слів і виразів. Молодіжний сленг є одним з функціональних стилів, який використовують носії мови лише у певній ситуації спілкування. Завдання запропонованої праці – теоретично обґрунтувати та узагальнити дослідження поняття «сленг» в цілому, та «молодіжний сленг» зокрема, сформулювати основні причини виникнення та функціонування американського молодіжного сленгу. Слід насамперед визначити, що ж у науковій літературі називають сленгом, та у чому полягає відмінність молодіжного сленгу від інших типів сленгу.

Сленг є невід’ємною частиною будь-якої мови, зокрема й англійської.

Питання сленгу завжди були і є предметом постійного наукового пошуку. Проблемою його вивчення займались як закордонні, так і вітчизняні вчені: Е. Партрідж, С. Б. Флекснер, В. Фріман, М. М. Маковський, А. Баррере, Ч. Леланд, І. Р. Гальперін, В. А. Хом’яков та інші. Кожен з них досліджував термін «сленг» як такий і певні його особливості. Сленгізми досліджували для укладання різноманітних підручників з лексикології та стилістики англійської мови й англомовних словників. У наш час у суспільстві відбуваються безперервні зміни, з’являються нові сленгові одиниці, які широко використовуються у мовленні молоді.

Слід спробувати методом аналізу словникових дефініцій виявити суть цього феномену. Сленг – це «1) розмовний варіант професіонального мовлення, жаргон; 2) жаргонні слова або вирази, характерні для мовлення людей певних професій або соціальних прошарків, які, проникаючи в літературну мову, набувають помітного емоційно-експресивного характеру» [4]. Д. Е. Розенталь та М. О. Теленкова поняття сленг трактують наступним чином: «Сленг – слова та вирази, які використовуються особами певних професій або соціальних прошарків» [7]. Д. І. Ганич та І. С. Олійник визначають сленг як «жаргонні слова або вирази, характерні для певних професій (моряків, художників) або соціальних прошарків [5]. Л. І. Антошкіна, Г. М. Красовська, П. І. Сигеда та О. М. Сухомлинов у навчальному посібнику «Соціолінгвістика» вказують: «Під сленгом розуміють різновид розмовної мови, оцінюваний суспільством як підкреслено неофіційний. Існує відмінна від норми сфера усного спілкування, що об'єднує велике коло людей. Саме це поняття отримало найменування сленгу» [9].

В англістиці останнім часом помітна тенденція об'єднати під терміном «сленг» найрізноманітніші поняття. В американському лінгвістичному журналі було надруковано статтю у якій розглядалося, що означає поняття «сленг». «Slang is a complex and lively form of language, interesting to linguists not only for its forms, but for the reactions people have in both embracing and rejecting slang. Slang often arises as a form of in-group communication, and attempt to identify with one's friends, social class, occupation, ethnic group, or age mates» [13]. Е. Партрідж визначає поняття «сленг» як усне мовлення певного класу людей, яке не має загального визнання і вважається неправильним та вульгарним [16]. Деякі лінгвісти трактують поняття «сленг» лише у межах психологічної спрямованості у мовознавстві. О.Есперсон вказує, що «slang, a form of speech which actually owes its origin to a desire to break away from the commonplaces of the language imposed on us by the community» [14]. Американський педагог Пол Монро стверджує, що «slang is so neat because people use slang expressions to define who they are and how they feel about themselves». Тому, головна причина виникнення сленгу – це «a certain feeling of intellectual superiority» та «an outcome of mankind`s love of play» [15]. На нашу думку слід виділити найважливіші характеристики сленгу.

Сленг – це насамперед лексичне явище. Сленг – це нелітературна лексика, тобто слова та словосполучення, які знаходяться за межами літературної мови. І, на нашу думку, найважливіша з характеристик сленгу – це те, що лексика з'являється та використовується головним чином в усному мовленні.

Усі одиниці сленгу можна поділити на дві категорії: загальний сленг і спеціальний.

В. А. Хом'яков характеризує загальний сленг, як достатньо стійкий для певного періоду часу широко розповсюджений та зрозумілий шар лексики та фразеології, який використовується в усному мовленні, неоднорідний за своїм генетичним складом та ступенем наближеності до літературної мови. Загальний сленг має яскраво виражений емоційно-експресивний оцінювальний характер, який часто виражає протест чи глузування проти соціальних, етичних, естетичних, мовних чи інших правил [11].

Спеціальний сленг – це соціальна мовленнєва мікросистема, яка є неоднорідною за своїм генетичним складом та структурою. В традиційному розумінні під цей термін підводять: секретні «мови» злочинного світу, жаргони, різноманітні професійні лексичні системи.

В англійській лінгвістиці спеціальний сленг є недостатньо дослідженим, хоча його вивчення має входити в соціолінгвістику (галузь мовознавства, синтез соціології та лінгвістики, що вивчає питання суспільного існування та суспільні умови розвитку мови). Спеціальний сленг включає в себе: арго, кент, римований сленг, соціальні жаргони, молодіжний сленг, професійні говори, бек сленг тощо.

Молодіжний сленг – соціолект людей у віці 12–25 років. Він виник на основі протиставлення себе не стільки старшому поколінню, скільки офіційній системі. Молодіжний сленг є частиною молодіжної субкультури, і, як і будь-яка мова є невід'ємною частиною референтної групи.

Молодіжний сленг, як і будь-який інший, є тільки лексиконом на фонетичній і граматичній основі загальнонаціональної мови і відрізняється розмовним, а іноді й грубо-фамільярним забарвленням. Проте, слід зауважити, що він є найбільш динамічною частиною лексичної системи мови, у якій відображаються соціокультурні зміни у суспільстві. Сленг проявляє себе у таких найбільш широких комунікативних полях, як – «Людина», «Зовнішність», «Одяг», «Житло», «Дозвілля». Значна кількість елементів є різними скороченнями і похідними від них, а також запозиченнями або фонетичними асоціаціями. Характерною особливістю, яка відрізняє молодіжний сленг від інших видів сленгу, є його швидка мінливість, яка пояснюється зміною поколінь. Сленгова термінологія певним чином передає дійсність, відтворюючи образ світу згідно з системою суспільних цінностей, які є притаманними певній референтній групі. Молодіжний сленг інколи виражає жартівливе, ігрове трактування дійсності, а інколи навпаки може виступати як знак протесту на суспільні протиріччя та життєві негаразди, і навіть, як знак потенційної агресії.

Увага до мовної особистості, а точніше, до опису мови як засобу виявлення і, разом з тим, впливу на мовну особистість, її поведінку і внутрішню духовну діяльність стали головними причинами дослідження проблеми експресивності у мовознавстві. Не можна заперечувати, що експресивність проникає у всі сфери комунікативної поведінки людини.

У науковій літературі експресивність розглядається у різних аспектах і відповідно кваліфікується то як явище стилістичне, функціональне (мовленнєве), то як прагматичне, синтаксичне або семантичне [10].

В основі явища експресивності лежать декілька груп психологічних закономірностей, які стосуються, з одного боку, вираження емоцій та почуттів, а з іншого – сприйняття фігури та фону. Будучи притаманною одиницям всіх рівнів мови, основним лінгвістичним механізмом експресивності є, головним чином, відхилення від стереотипів у використанні мовних одиниць різних рівнів [8].

Експресивність є однією з найскладніших лінгвістичних категорій, оскільки вона пов’язана з проявом суб’єктивного начала в мові, що супроводжується пізнанням об’єктивної дійсності і відображає сутність індивідуальної свідомості носіїв мови.

У роботах багатьох дослідників мови природа експресивності трактується по-різному. Як зазначає Н. І. Бойко, категорія «експресивності» в українському та зарубіжному мовознавстві «розглядається як психолінгвістична, соціолінгвістична чи власне лінгвістична сутність і вивчається в ономасіологічному, семантичному, синтаксичному та лінгвостилістичному аспектах» [3, с. 15].

Основні положення дослідження експресивності лексичних одиниць різних рівнів знаходимо у працях В. В. Виноградова, Б. О. Ларіна, Є. М. Галкіної-Федорук, Н. М. Амосової, Д. М. Шмельова, В. К. Харченко, В. В. Левицького та ін.

Поняття *експресивність* учені-лінгвісти інтерпретують таким чином. О. В. Григор’єва розуміє під експресивним компонентом значення «додаткове до основного – предметно-логічного – значення слова (конотацію), яке містить інформацію про ступінь, силу вираження емоції або суб’єктивної оцінки в слові», а також віднесеність слова до високої, грубої чи нецензурної лексики [6, с. 7]. «Слово має експресивний компонент значення, якщо своєю образністю або якимось іншим способом підкреслює, підсилює те, що називається в цьому слові або ж в інших синтаксично зв’язаних з ним словах» [2, с. 110].

Сучасна наукова література інтерпретує експресивність як «семантичну категорію у межах конотативного значення, що являє собою одну з найважливіших рушійних сил розвитку мови, так як вона сприяє створенню нових засобів, які в свою чергу слугують для більш глибинної передачі думок мовця чи пишучого. Сутність семантичної категорії експресивності полягає у вираженні додаткових смислових відтінків, що нашаровуються на денотативне значення, поширюючи та підсилюючи лексичне та граматичне значення, формуючи зображальність та виразність мовлення» [1].

Загальновідомим є той факт, що мова тісно пов’язана з психічною діяльністю людини, тобто не тільки з думкою, а й з почуттями і волею, та є засобом їх вираження. Цікавим є спостереження за ставленням до існуючої реальності за допомогою мови у американському молодіжному сленгі.

Використовуючи методи суцільної вибірки, описовий, а також прийом систематизації досліджуваного матеріалу, ми спробуємо виділити основні типологічні групи, в яких, у свою чергу, відображаються основні аспекти функціонування розмовної лексики у молодіжному середовищі.

Експресивність пов'язана з основними компонентами мовного акту: з мовцем, з вираженням його почуттів, настроїв і ставлення до предмета мови й адресата; з адресатом. Це дає змогу класифікувати близькі за експресією слова-сленгізми у певні лексичні групи:

1) лексеми, які в молодіжному сленгу несуть негативну оцінку понять, що називаються.

2) лексеми, що виражають позитивну оцінку понять, що називаються.

Своєрідним вододілом цих категорій є лексеми, які виражають нейтральну оцінку поняття, що називається. Власне кажучи, вони не є оціночними. Тому далі в рамки цієї статті вони не включаються.

Слід зауважити, що, відпрацьовуючи методику аналізу фактичного матеріалу, ми ввели поняття «комунікативного простору». Під ним ми розуміємо функціональну сферу сленгізмів, яка може бути зазначена лексемою, що вказує на абстрагований предмет комунікації. У підсумку ми умовно виділили наступні комунікативні простору, що характеризуються сленгізмами:

a) Оцінна лексика людини або явища з позитивною експресивністю:«spawny» – щасливий; «jewells» –«красива пара взуття»;

та негативною експресивністю: «nerd/buzz crusher/killjoy» – «нудна людина»; «dork» – «дурень»; «sucker» – «невдаха»; «bust» – «невдаха»; «turkey» – «нікчема»; «grind/grunt/gunner/squid throat» – «старанний студент», «зубрила»; «gnarly» – «жахливий, неадекватний»; «rabbit heart» – «боягуз»,«janky» – «непривабливий»; «buffalo chick» −«повна жінка»;«mule with a broom» – «дуже некрасива дівчина», «yen (yearning)» – «ломка»; «washed up» – «колишній наркоман»; «bad trip» – «передозування»; «fag/fruit» – «гомосексуаліст»; «under-fucking-cover cop» – «інформатор, який працює на поліцію»; «drool» – «нісенітниця»;

b)Навчальна, трудова діяльність з позитивною оцінкою:«professor» – «професіонал»; «idea pot»– «голова» («тямущий»); «shark» – «студент-відмінник»; «brainiac» – «інтелігентний»,«brainiac» – «інтелігентний студент»; «have a belfry» – «бути грамотним»;«DJ» –«особа, яка вміє користуватися iPod чи iTunes»,«hustle» – «наполегливість»;

і негативною експресивністю: «waggling» –«той, хто дарма витрачає час», «bag monster» – «той, що спить цілими днями».

c) міжособистісні стосунки(позитивна оцінка): «mucker» – «хороший товариш»; «muffin» – «обожнювана людина» (приблизно як «дорогенький»); «wench» – «подружка, кохана дівчина»; «raise da roof» – «гарно провести час»;

та негативна оцінка: «wack» – «хлопець, який одночасно зустрічається з декількома дівчатами», «pizzapirating» – «той, хто не хоче здавати гроші на «гуртову» піццу».

d) слова-паразити: «damn» – «блін».

Молодіжний сленг ще раз підтверджує той факт, що структура мови відображає соціальну гетерогенність структури суспільства. У ньому знаходять своє відображення соціальні процеси та соціально-психологічні норми американського суспільства. На думку А. Д. Швейцера, одиниці молодіжного сленгу пов'язані з соціальною стратифікацією американського суспільства та його соціальною диференціацією [12].

Детальне вивчення молодіжного сленгу може представляти значний інтерес для професійних перекладачів, викладачів, людей, що цікавляться англійською мовою, які готові до сприйняття сучасної розмовної мови.

Тема запропонованого дослідження є перспективною, оскільки проблеми вивчення соціальних діалектів не обмежуються лише лінгвальним аспектом, а мають й суттєву соціолінгвістичну перспективу: співвіднесення з парадигмою духовного, культурного існування американського етносу.

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ВІДОМОСТІ ПРО АВТОРА

Яна Божко – аспірантка кафедри німецької філології і перекладу Запорізького національного університету.
Наукові інтереси: загальне мовознавство, американський варіант англійської мови, стилістика.

УДК 811.111'37 3'42

МАКРОСИСТЕМНІСТЬ ЯДРА НОМІНАТИВНОГО ПОЛЯ «РОДИНА» (НА МАТЕРІАЛІ УКРАЇНСЬКИХ ТА АНГЛІЙСЬКИХ СЛОВНИКІВ XIX СТОЛІТТЯ)

Віра БУРАК (Львів, Україна)

У статті розглянуто ряд проблем, пов'язаних із компаративним вивченням номінативного поля етноконцепту РОДИНА. Для обґрунтування теоретичних положень залучено категоріальний апарат лексичної семантики, когнітивної етнолінгвістики та перекладознавства. Модель ядерної зони створено на матеріалі лексикографічних джерел XIX століття. Для зіставлення обрано українську й англійську мови з метою виявити в них ідіоетнічну специфіку номінативної щільності етноконцепту РОДИНА. До аналізу залучені лише прямі номінації концепту, які є вербалізаторами лексико-семантичного рівня мови. Описано спільне, відмінне та унікальне в реконструйованих номінативних макросистемах.

Ключові слова: *етноконцепт, вербалізація, номінативна щільність, лексико-семантичне-поле, родинна спорідненість, парадигма.*

В статье рассмотрен ряд проблем, связанных с компаративным изучением номинативного поля этноконцепта СЕМЬЯ. Для обоснования теоретических положений привлечён категориальный аппарат лексической семантики, когнитивной этнолингвистики и переводоведения. Модель ядерной зоны создана на материале лексикографических источников XIX века. Для сравнения избран украинский и английский языки с целью обнаружить в них идиоэтническую специфику номинативной плотности этноконцепта СЕМЬЯ. К анализу привлечены только прямые номинации концепта, которые являются вербализаторами лексико-семантического уровня языка. Описаны общее, отличное и уникальное в реконструированных номинативных макросистемах.

Ключевые слова: *етноконцепт, вербализацыя, номинативное поле, лексико-семантическое поле, родство, парадигма.*

The article discusses a number of issues, related to the comparative study of nominative field of ethnoconcept FAMILY. For confirmation of theoretical positions is involved a categorical apparatus of lexical semantics, cognitive ethnolinguistics and translation. The model of core zone established on the lexicographical sources of the nineteenth century. For a comparison of selected Ukrainian and English to *identify their`s unique specifics of nominative density of etnokoncept family. The analysis involved only direct nomination of the concept, which are verbalizators of the lexical-semantic level of language. Lexical-semantic field of "Family" is built from the position, when a human is speaking to family members, here and now. Nominative field is described from the center to the periphery, towards decreasing the intensity of the features of kinship. Whereas the Dictionaries of Ukrainian language of XIX century don't have full definitions. Most of all we deal with synonyms, so we have to formulate own definitions. It is shown the level of detalization of the ethnic phenomenon FAMILY in Ukrainian and British conceptospher of the nineteenth century. In general we have described differences and unique elements in the reconstructed nominative macrosystem.*

Key words: *ethnoconcept, verbalization, nominative density, lexical-semantic field, kinship, paradigm.*

Постановка проблеми. Ще на початку XX століття наукова спільнота визнала, що мова є цінним джерелом знань про людину та корисним інструментом її пізнання. Відтоді лінгвістика пройшла етапи мовоцентризму, антропоцентризму і набула статусу поліпарадигмальної науки з розгалуженою мережею напрямів. Проблемний вектор «**мова – культура»** розробляється в межах етнолінгвістики, лінгвокультурології та антропологічної лінгвістики. В цьому аспекті мова постає одним із матеріальних репрезентантів етнічної свідомості. Вже тривалий час лінгвісти реконструюють неповторні національні картини світу, досліджуючи одиниці їхньої вербалізації. Чимало праць присвячено вивченню словотвірних, фразеологічних, морфологічних та синтаксичних засобів експлікації концептів. Проте, базовим представником концепту в мові вважається слово (А. Вежбицька, В. Жайворонок, В. Неврознак). Лексична підсистема мови відображає ціннісні орієнтації мовної спільноти, особливості концептуалізації і категоризації світу. Номінативна щільність концепту та семантика його вербалізаторів культурно зумовлені, різняться від мови до мови. Тому доречно досліджувати номінативні одиниці у зіставному аспекті. Адже лише порівнюючи їх, можна виявити спільне, відмінне й унікальне у висвітленні одного і того ж явища різними лінгвокультурами.

Родина – складний соціокультурний феномен, який віддавна перебуває у центрі зацікавлень науковців. Сім'я, як складова частина родини – це осередок формування усіх життєвих цінностей людини, транслятор культурної спадщини, середовище соціалізації дитини. Проте, у сучасному світі інститут сім'ї занепадає, а зв'язки з родиною – слабшають. На мовному рівні цей процес призвів до зменшення кількості назв родинної спорідненості та зміни семантичної структури тих лексем, що залишилися. Відповідно, разом із застарілими номінаціями втратилося й зафіксоване у них знання. Тому, окрім зіставного аспекту дослідження цієї лексико-семантичної групи, актуальною є реконструкція її стану у XIX столітті, коли більшість назв родинної спорідненості ще була в активному вжитку.

Історія дослідження проблеми. У мовознавстві існує тривала традиція вивчення номенклатури родинної спорідненості. Працюючи у межах певної наукової парадигми, лінгвісти фрагмент за фрагментом висвітлювали це багатовимірне явище. Систему концептів, які формують поняття 'родинні зв'язки' в англійській мові вивчала М. Терпак [17]. Дослідниця структурувала зазначене семантичне поле, враховуючи типологію сімей (нуклеарна, розширена) і градацію ступенів спорідненості. Когнітивіст Ю. Железнова розробила фреймову структуру концепту «Сім'я», яка складається із трьох кластерів: шлюбні, батьківські і родинні відношення [12]. У своїй дисертації А. Трущинська обґрунтувала положення про композитивний статус досліджуваного концепту, який складається із мікроконцептів: «Чоловік», «Дружина», «Матір», «Батько» та ін [19]. Більшість з проаналізованих нами досліджень мають порівняльний характер, і лише робота В. Яковлєвої присвячена вивченню вербалізації концепту «Сім'я» у мовній картині світу українців кінця XVIII – початку XIX століття [21]. Слід зазначити, що існує значно більше публікацій, в яких різносторонньо проаналізовано номенклатуру сім'ї, зокрема *української мови*: А. Бурячок, Д. Добрусинець, Н. Бенцак, Ю. Макарець, О. Сліпчук; *англійської* – А. Бігарі, Л. Ваховська, О. Ковальчук, М. Олікова, М. Терпак. Отже, досліджуючи лексичні вербалізатори концепту «Сім'я», вчені створюють різноманітні моделі, що представляють його як активне поняттєво-мовне явище [20]. Попри детальну розробленість номінативного поля «Сім'я» в українській та англійській мовах, існує потреба створити цілісну модель номінативного макрополя «Родина», яка б відображала всі типи сімей, види і ступені спорідненості.

Метою статті є виявити ідіоетнічні особливості номінативної щільності ядерної зони макроконцепту «Родина» в українській і англійській мовах XIX століття.

Сформульована мета ставить перед нами такі **завдання**: 1) виокремити одиниці досліджуваної лексико-семантичної групи із тлумачних, перекладних та синонімічних словників XIX століття цих мов; 2) визначити наявні парадигматичні відношення між елементами ядерної зони номінативного поля «Родина»; 3) описати поняттєву модель цього номінативного поля та наповнити її лексичним матеріалом двох мов; 5) зіставити та проінтерпретувати отримані результати.

Теоретичне підгрунтя дослідження. Номінативне поле етноконцепту «Родина» не є однорідним. Його ядерну зону становлять прямі номінації усіх включених мікроконцептів, тобто терміни родинної спорідненості, які структуруються в лексико-семантичне поле (далі ЛСП). Межею ядерної зони номінативного поля «Родина» вважаємо появу структурно складних номінацій, що є описовими конструкціями, а не одним словом. Пояснюємо це тим, що до ядра належать лише комунікативно релевантні одиниці. До останніх З. Попова та І. Стернін, засновники теорії номінативного поля, не зараховують оказіоналізми й описові конструкції [15, с. 67]. Окрім цього, основне слово структурно складних термінів родинної спорідненості дублює уже існуючу номінацію родича, а залежні слова виконують функцію уточнення ступеня спорідненості (брат – двоюрідний брат). Це свідчить про відсутність стійкої асоціації мовців з позначуваним об’єктом, яка б лягла в основу внутрішньої форми спеціальної номінації. Порівнюємо кількість структурно простих термінів родинної спорідненості з метою визначити номінативну щільність ядра етноконцепту «Родина» в порівнюваних мовах. За цим показником ми з’ясуємо рівень деталізації позначуваного феномену в концептосферах українського та британського етносів XIX століття. З точки зору структурної лінгвістики в межах цього номінативного поля терміни родинної спорідненості – моносемічні. Семантична структура кожного з них складається з комбінації обмеженого набору сем, які визначені опозиціями: 1) чоловіча/жіноча стать; 2) старше/молодше покоління; 3) кровний/шлюбний зв’язок; 4) пряма/бічна/діагональна лінія спорідненості. У формулювання *діагональна лінія спорідненості* вкладаємо поняття ‘бічна лінія спорідненості через покоління’, наприклад: між мовцем і його дядьком (кровний зв’язок) або тестем (шлюбний зв’язок). Також, моделюючи ЛСП «Родина», враховуємо такі семантичні властивості цієї терміносистеми як:

- ✓ *ступінь інтенсивності ознаки* (наскільки близька кровно / за шлюбом / за віком є названа особа);
- ✓ *релятивність* (***батько*** стосовно ***сина***, але ***чоловік*** стосовно ***дружини***);
- ✓ *зустрічна співвіднесеність* (***син*** стосовно ***батька***/***матері***; ***дружина*** стосовно ***чоловіка***). Термін вживає О. Ніколенко [13].

Отже, розбудовуємо ЛСП «Родина» з вихідної позиції: людина, що звертається до родичів, тут і зараз. Описуємо поле від центру до периферії, в напрямку до спадання інтенсивності ознак родинної спорідненості:

- **Ядро**: 1) кровний зв’язок – пряма лінія спорідненості – суміжні покоління; 2) кровний зв’язок – бічна лінія спорідненості – одне покоління; 3) шлюбний зв’язок – пряма лінія спорідненості – одне покоління.
- **Навколоядерна зона**: 1) кровний зв’язок – пряма лінія спорідненості – через покоління; 2) кровний зв’язок – спорідненість по діагоналі – через покоління; 3) кровний зв’язок – друга бічна лінія спорідненості – одне покоління; 4) шлюбний зв’язок – пряма лінія спорідненості – через покоління; 5) шлюбний зв’язок – спорідненість по діагоналі – через покоління; 6) шлюбний зв’язок – бічна лінія спорідненості – одне покоління.
- **Периферія навколоядерної зони:** структурно прості номінації на цій ділянці мають лише кровні родичі, віддалені двома-трьома поколіннями.

Також, враховуючи те, що укладання словника – це тривалий процес, ми залучаємо до аналізу лексикографічні джерела, які опубліковані до середини XX століття, але увібрали мовний матеріал попередньої епохи. У випадку, якщо в новіших словниках тлумачення слів дублюється з попередніх, то ми подаємо одне визначення і перехресне посилання до нього. Оскільки в тлумачних словниках української мови цього часу заголовне слово найчастіше пояснюється через синонімічний ряд, то ми змушені формулювати власну дефініцію, застосовуючи семний аналіз.

Модель на матеріалі української мови

I. Ядро. Найширше значення має лексема ***родина/рідня/родня/родные/семейство***, яка номінує досліджуване ЛСП і тлумачиться як ‘сукупність живих родичів: кровних і названих, які зазвичай не живуть разом’ [7, с. 314; 10, т. 4, с. 28]. Архісемою ЛСП «Родина» є лексема ***родич*(*ка*)/*рідняк*/*родственник*** – ‘особа чоловічої або жіночої статі, яка перебуває у кровній або шлюбній спорідненості з ким-небудь’ [7, с. 314; 10, т. 4, с. 21,28]. Гіпонімами до ***родич*** є лексеми ***кревняк*/*кревний*** – ‘особа чоловічої статі, яка перебуває у кровній спорідненості з ким-небудь’ [10, т. 2, с. 302] та ***свойственник* / *названий*** – ‘особа чоловічої статі, яка перебуває у шлюбній спорідненості з ким-небудь’ [10, т. 2, с. 488]. ЛСП «Родина» складається із різних модифікацій мікрополя «Сім’я». Лексема ***симья*** – ‘група людей, що складається з чоловіка, жінки, дітей та інших близьких родичів, які живуть разом’, ‘семейство’ [7, с. 324], ***семя/сем’я/семья/семейство*** [10, т. 4, с. 114] номінує структурні мікрополя ЛСП «Родина» та є гіпонімом стосовно гіпероніма ***родина***. Мікрополе «Нуклеарна сім’я» зі всіма конституентами становить ядро номінативного поля «Родина». Лексеми цього мікрополя перебувають у холонімо-меронімічних, гіперо-гіпонімічних та синонімічних відношеннях. Далі наповнюємо теоретичну модель лексичним матеріалом.

➢ **Власна сім’я** (кровний і шлюбний зв’язок, суміжні покоління).

1. Найближчі родичі суміжних поколінь називаються холонімом ***родители***, який вживається у значенні ‘батько й мати стосовно до своїх дітей’ [10, т. 4, с. 28] та включає мероніми: ***батько/отець/тато/родитель*** у значенні ‘чоловік стосовно стосовно до своєї дитини’ [7, с. 221; 10, т. 1, с. 33] та ***мать/матерь матір/мати/матінка/родителька*** у значенні ‘жінка стосовно до своєї дитини’ [7, с. 221; 10, т. 2, с. 410];

   1.1. Холонім ***д□ти/діти*** у значенні ‘потомство чоловічої або жіночої статі стосовно до своїх батьків’ [7, с. 117; 10, т. 1, с. 392], який складається з меронімів: ***син*** у значенні ‘потомок чоловічої статі стосовно батька або матері[10, т. 4, с. 120], ***дочка/дочь*** у значенні ‘особа жіночої статі стосовно до своїх батьків’ [7, с. 122; 10, т. 1, с. 437].

2. Відсутній холонім на позначення поняття ‘діти між собою’, мероніми: ***брат*** у значенні ‘кожний із синів по відношенню до інших дітей того ж батька або матері’ [10, т. 1, с. 92], ***сестра*** у значенні ‘кожна з дочок стосовно до інших дітей того ж батька або матері’ [10, т. 4, с. 116].

3. Холонім ***подружжя/супружество*** у значенні ‘шлюбна пара, чоловік і дружина’ [10, т. 3, с. 247], який включає мероніми ***мужъ/супруг/чоловік/дружина*** у значенні ‘одружений чоловік стосовно своєї дружини’ [10, т. 2, с. 453, т.4, с. 469; т. 1, с. 448] та ***жона/жінка/дружина*** у значенні ‘одружена жінка стосовно свого чоловіка’ [10, т. 1, с. 486;491].

II. Навколоядерна зона. Її формують номінації родичів, що належать до батьківських сімей чоловіка і дружини та сімей їхніх братів і сестер.

➢ **Сім’ї батьків подружжя** (кровний зв’язок через покоління).

1. Відсутній холонім на позначення поняття ‘батьки батьків’, мероніми: ***дід/ дидъ /д□дъ*** у значенні ‘батько батька або матері’ [7, с. 116; 10, т. 1, с. 388], ***баба*** у значенні ‘матір батька або матері’ [7, с. 47; 10, т. 1, с. 12]; Кровних родичів, молодших на покоління, номінує холонім ***онуки/внуки*** у значенні ‘діти сина або дочки’ та мероніми: ***онукъ/внукъ*** у значенні ‘син сина або дочки’, ***онука/внука*** у значенні ‘дочка сина або дочки’ [7, с. 262; 10, т. 3, с. 54];

2. Більш віддаленими є кровні родичі суміжних поколінь по бічній лінії. Номінації батькового або материного брата або сестри і їхніх дітей: гіперонім на позначення ‘брата матері або батька’ – лексема ***дядько*** та її гіпоніми ***стрий/стрик***, які вживаються у значенні ‘брат батька’, ‘чоловік батькової сестри’ [10, т. 4, с. 216]; гіпоніми ***вуй/вуйко*** у значенні ‘брат матері’, ‘чоловік маминої сестри’ [10, т. 1, с. 259]; гіпероніми на позначення ‘сестри батька або матері’ – лексеми ***тітка/дядина***, її гіпоніми ***стрийна*** у значенні ‘сестра батька’, ‘дружина стрия’***,*** ***вуйна*** у значенні ‘сестра матері’, ‘дружина вуя’ [10, т. 4, с. 216].

2.1. Номінації братового або сестриного сина та дочки. Гіпероніми ***племянникъ/небіж*** вживаєтья у значенні ‘син брата’ [7, с. 61; 10, т. 1, с. 93] має гіпоніми ***братанич*** у значенні ‘син брата’, ***сестрінець*** у значенні ‘син сестри’ [7, с. 325; 10, т. 4, с. 117]; гіпероніми ***племянниця/небога*** вживається у значенні ‘дочка брата або сестри’ [10, т. 1, с. 93] має гіпоніми ***братаниця*** у значенні ‘дочка брата’ [10, т. 1, с. 93], ***сестрініця/сестричня*** у значенні ‘дочка сестри’ [7, с. 325; 10, т. 4, с. 117].

3. Діти дятька або тітки в українській мові не мають структурно простих номінацій. Це поняття вербалізується описовими конструкціями: ***двоюрідн(ий/а) брат/сестра, брат/сестра у перших***.

➢ **Сім’ї батьків подружжя** (шлюбний зв’язок через покоління).

4. Медіальна частина навколоядерної зони наповнена номінаціями родичів у шлюбі, суміжних поколінь. Холонім ***свати/сватове*** у значенні ‘батьки чоловіка стосовно батьків його дружини’ [7, с. 262; 10, т. 4, с. 104] та мероніми: ***сват*** у значенні ‘батько зятя/невістки’, ***сваха*** у значенні ‘матір зятя/невістки’ [7, с. 320; 10, т. 4, с. 104].

5. Відсутній холонім на позначення поняття ‘батьки чоловіка’, ‘батьки дружини’, мероніми: ***свекор/свекоръ*** у значенні ‘батько чоловіка’, ***свекруха/свекровъ*** у значенні ‘матір чоловіка’ [7, с. 322; 10, т. 4, с. 104], ***тесть*** у значенні ‘батько дружини’, ***теща*** у значенні ‘матір дружини’ [7, с. 351; 10, т. 4, с. 259].

5.1. Номінації родичів у шлюбі молодшого покоління стосовно старшого: ***зять*** у значенні ‘чоловік дочки’ [10, т. 2, с. 191], ***невістка/невістиця/***невиста у значенні ‘дружина сина’ [7 с. 386; 10, т. 2, с. 540];

➢ **Сім’ї братів і сестер подружжя** (шлюбний зв’язок, одне покоління).

6. На межі навколоядерної зони та периферії ядерної зони в українській мові XIX століття знаходилися номінації членів подружжя брата і сестри чоловіка або дружини. Зокрема, лексема ***дівер*** у значенні ‘брат чоловіка’, ***діверка*** у значенні ‘дружина дівера’ [10, т. 1, с. 386], ***шурин*** у значенні ‘брат дружини’ [10, т. 4, с. 519], ***своячка/своякиня/свояченица*** у значенні ‘дружина шурина, сестра дружини’ [10, т. 4, с. 111], ***зовиця/золовка*** у значенні ‘сестра чоловіка’ [10, т. 2, с. 176], ***свояк*** – ‘чоловік зовиці’, ‘чоловік своячки’ [10, т. 4, с. 111].

III. Периферія ядерної зони. Структурно прості номінації мають лише кровні родичі по прямій лінії через два і три покоління.

➢ **Сім’ї батьків діда/прадіда і баби/прабаби подружжя** (кровний зв’язок через два/три покоління).

1. Відсутній холонім на позначення поняття ‘батьки діда або баби’, мероніми: ***прадід*** у значенні ‘батько діда/баби’ [10т. 3, с. 401], ***прабаба*** у значенні ‘матір діда/баби’ [10, т. 3, с. 398].

1.1. Відсутній холонім на позначення поняття ‘батьки прадіда або прабаби’, функціонував меронім ***прапрадід*** у значенні ‘батько прадіда/прабаби’ [10, т. 3, с. 402].

1.2. Відсутній холонім на позначення поняття ‘діти правнука або правнучки’, мероніми: ***праправнук*** у значенні ‘син правнука’ [10, т. 3, с. 402], ***праправнучка*** у значенні ‘дочка правнука’ [10, т. 3, с. 402].

Модель на матеріалі англійської мови

I. Ядро. В англійській мові досліджуване ЛСП номінує лексема ***family*** – ‘ті, хто живуть в одному домі, походять від одного предка; покоління; родовід’ [2, p. 272], ‘ті, хто зібрані разом в одному домі, одної крові або родоводу’ [4, p. 272]. Архісема поля ***kinsman***/***kinswoman*** вживається у значенні ‘кровно споріднена особа чоловічої або жіночої статі, яка належить до родини’ [2, p. 414], окремої лексеми на позначення родича у шлюбі немає. Мікрополе «Нуклеарна сім’я» в англійській мові вербалізоване лексемою ***household*** у значенні ‘родина, яка живе разом’. У межах ЛСП лексема ***family*** – це гіперонім стосовно гіпоніма ***household***, але вони можуть бути контекстуальними синонімами. Далі наповнюємо теоретичну модель англомовним матеріалом за аналогією до частини дослідження, здійсненого на матеріалі української мови.

1) холонім ***parents*** – ‘батьки’ [2, p. 414], мероніми: ***fathe***r – ‘батько, родоначальник’ [2, p. 27 4; 4, p. 294], ***mother*** – ‘жінка, що народила дитину’ [2, p. 47 8; 4, p. 527]; холонім ***children*** – ‘діти, наступне покоління стосовно батьків’, мероніми: ***son*** – ‘нащадок чоловічої статі стосовно

батьків' [2, p. 681; 4, p. 738], ***daughter*** – 'нащадок жіночої статі стосовно батьків' [2, p. 181; 4, p. 192];

2) холонім відсутній, мероніми: ***brother*** – 'особа чоловічої статі, народжена тими самими батьками' [2, p. 81; 4, p. 93], ***sister*** – 'особа жіночої статі, народжена тими самими батьками' [2, p. 667 ; 4, p. 725];

3) ***spouses*** – 'чоловік і дружина', ***spouse*** – 'чоловік або дружина' [2, p. 690; 4, p. 747], ***husband*** – 'одружений чоловік стосовно своєї дружини, голова сімї, дому' [2, p. 357; 4, p. 393], ***wife*** – 'одружена жінка стосовно свого чоловіка' [2, p. 820; 4, p. 877];

ІІ. Навколоядерна зона.

1) холонім відсутній, мероніми: ***grandfather/grandsire*** – 'батько батька або матері', ***grandmother/grannam/grandam*** – 'матір батька або матері'; холонім відсутній, мероніми: ***grandson*** – 'син сина або дочки', ***granddaughter*** – 'дочка сина або дочки' [2, p. 321];

2) холонім відсутній, мероніми: ***uncle*** – 'брат матері або батька' [2, p. 7 7 8], [4, p. 829], ***aunt*** – 'сестра батька або матері', [2, p. 53]; холонім відсутній, мероніми: ***nephew*** – 'син брата або сестри' [2, p. 484], ***niece*** – 'дочка брата або сестри' [2, p. 49];

3) ***cousin*** – 'син або дочка дядька або тітки стосовно його або її рідних дітей' [3, 47]

5) В англійській мові номінації родичів у шлюбі є структурно складними (***father-in-law***, ***mother-in-law***, ***son-in-law***, ***daughter-in-law***, ***brother-in-law***, ***sister-in-law***);

ІІІ. Периферія навколоядерної зони. Починаючи з цієї зони, навіть номінації **кровних** родичів в англійській мові мають форму описових конструкцій.

Висновки. Отже, ядерна зона номінативного поля «Родина» / «Family» в українській та англійській мовах – це складна макросистема термінів родинної спорідненості. Макроконцепт *РОДИНА* складається з різних варіантів мікроконцепту СІМ'Я (батьківські сім'ї, сім'ї членів подружжя, власна сім'я, сім'ї братів і сестер подружжя), що зумовлює його композитний статус. Станом на ХІХ століття семантичне поле «Родина» займає значно більшу ділянку семантичного простору українців, ніж поле «Family» британського. В обох мовах архісема поля має розрізнення за статтю: ***родич*** – ***kinsman***, ***родичка*** – ***kinswoman***. В українській мові ще є окремі номінації для кровного родича – ***кревняк*** і для родича у шлюбі – ***свойственник***, ***названий.*** В англійській мові архісема не має диференціації на кровний-шлюбний зв'язок, а терміни шлюбної спорідненості є структурно складними. Слід зазначити, що при однаковій поняттєвій моделі родинної спорідненості в порівнюваних лінгвокультурах ХІХ століття, номінативна щільність цього концепту в них дуже відрізняється. В українській мові ядро номінативного поля формують здебільшого різнокореневі лексеми, які є синонімами: ***батько***, ***отець***, ***тато***, ***родитель*** у значенні 'особа чоловічої статі стосовно своїх дітей'. Проте англійські словники ХІХ століття фіксують лише декілька синонімів термінів родинної спорідненості: ***grandfather***, ***grandsire*** – 'дід'; ***grandmother***, ***grannam***, ***grandam*** – 'баба'. Номінації, що належать до ядра містять усі диференційні ознаки, такі як стать, вік, вид зв'язку та лінія спорідненості. Лексеми, що функціонують у межах навколоядерної зони в українській мові зберігають розрізнення лише за статтю і лінією спорідненості, а в англійській – тільки за статтю. Ядерна зона номінативного поля «Родина» в українській мові складається зі значно більшої кількості структурно простих номінацій. Попри в англійській мові є лексема ***cousin***, яка вживається у значенні 'син/дочка дядька або тітки'. В українській мові їй відповідають описові конструкції ***двоюрідний брат***, ***двоюрідна сестра, брат у перших, сестра у перших***. Ймовірно це пов'язано із британською суспільною нормою: брати на виховання дитину покійного брата або сестри. За таких умов номен ***cousin*** потрапляє в номінативне мікрополе «Нуклеарна сім'я» і функціонує поряд із ядерними лексемами ***brother***/***sister***, які номінують власних дітей дядька або тітки. Все ж модель на матеріалі української мови щільно наповнена самостійними номінаціями, які мають багато синонімів. Припускаємо, що значно менша номінативна щільність ядерної зони номінативного поля «Родина» в англійській мові зумовлена давньою урбанізацією Великобританії (ще з XVII століття) та зникненням селянства як суспільного класу приблизно в цей же час. Як наслідок, умови життя в місті не були сприятливими для підтримування тісних зв'язків з родиною. На мовному рівні це призвело до ще швидшого скорочення номенклатури родинної спорідненості, ніж це відбулося в українській мові.

Перспективою подальшого дослідження є аналіз медіальної та периферійної зони номінативного поля «Родина» в українській та англійській мовах на матеріалі словників і текстів.

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ВІДОМОСТІ ПРО АВТОРА

Віра Бурак – аспірант кафедри загального мовознавства Львівського національного університету імені Івана Франка.

Наукові інтереси: когнітивна етнолінгвістика, семантика, контрастивна лексикологія, історична лексикографія.

УДК 81'373.7(045)

УНИВЕРСАЛЬНОСТЬ В ПАРЕМИОЛОГИИ

Оксана ДАНИЛЕНКО (Мариуполь, Украина)

У даній статті розглядається універсальний характер прислів'їв і приказок. Уточнюється поняття мовної універсалії, робиться спроба пояснити еквівалентність більшості паремій і причини їх виникнення. Наводяться приклади універсальних прислів'їв у деяких західних і східних мовах.

Ключові слова: *універсальність, паремія, прислів'я, паремічний фонд, універсальна паремія.*

В данной статье рассматривается универсальный характер пословиц и поговорок. Уточняется понятие языковой универсалии, делается попытка объяснить эквивалентность большинства паремий и причины их возникновения. Приводятся примеры универсальных пословиц в некоторых западных и восточных языках.

Ключевые слова*: универсальность, паремия, пословица, паремический фонд, универсальная паремия.*

The article studies the universal characteristic of proverbs and sayings. The interest in this object of research is accounted for by the fact that paroemias are capable of reflecting the peculiarities of native speakers' perception of the world to a greater extent than other language units. The concept of language universal is specified in the article, an attempt is made to explain the equivalence of most paroemias and reasons for their appearance. The topicality of the problem is conditioned by the current trend in linguistics towards researching the language world view as one of the spheres of native speakers' linguistic consciousness and comparing the language world views among the native speakers of different languages. Examples of universal proverbs in some Western and Eastern languages are cited in the article. As a result of the research it is concluded that the universality of some paroemias arises in response to the universality of people's experience in cognizing the surrounding reality which, in its turn, is accounted for by the existence of basic human notions of various categories of ethics.

Key words*: universality, paroemia, proverb, paroemic fund, universal paroemia.*

В большей степени, чем другие языковые единицы, паремии способны отражать особенности национального мировосприятия носителя языка ограниченным количеством средств. Паремии рассматриваются как общемировоззренческие тексты, воплощающие народную философию и психологию. Используя данный языковой пласт, носитель языка представляет общее стереотипное мнение народа, которое касается определенной социальной ситуации. С этой точки зрения паремии представляют значительный интерес, не угасающий на протяжении длительного исторического периода.

Таким образом, объектом нашего исследования являются паремии как культурно-маркированные единицы, представленные практически во всех языках и рассматриваемые как "универсальный текстовый комплекс, передающий основные представления народа о мире и человеке в этом мире" [2].

Актуальность проблемы обусловлена современным направлением лингвистической науки в исследовании языковой картины мира как одной из сфер языкового сознания носителей языка и сопоставлении языковых картин мира у носителей различных языков.

Однако при изучении паремических фондов разных языков исследователи сталкиваются не только с этноспецифическими особенностями осмысления действительности, но и с явлением культурной универсальности данных языковых единиц. Таким образом, предметом исследования становится универсальный характер пословиц и поговорок, основанный на схожести их построения и семантики в разных языках.

Явление универсальности на материале фразеологизмов рассмотрено в ряде работ, детальный анализ которых можно найти в исследовании Е. А. Яковлевой. Анализируя языковой материал, автор акцентирует внимание на таких подходах к проблеме: 1) способах образования интернационального фразеологического фонда; 2) типологии интернациональных фразеологизмов; 3) путях и способах заимствования идиом; 4) особенностях их адаптации в принимающем языке, а также других проблемах, связанных с вопросом соотношения национального и интернационального компонентов во фразеологическом фонде [11].

Существуют два подхода к определению того, что является языковой универсалией: узкий (этимологический) и расширительный (статистический). По мнению Б. Т. Ганеева, определение универсалии, опирающееся на этимологию данного термина, ограничивает объем этого понятия: "Языковые универсалии по своей природе являются обобщенными высказываниями о тех свойствах и тенденциях, которые присущи любому языку и разделяются всеми говорящими на этом языке" [3, с. 467]. Следовательно, расширительное толкование данного термина, – т.е. языковые универсалии – это закономерности, общие для всех языков или для их абсолютного большинства, представляется более справедливым.

При исследовании пословичных универсалий Ю. И. Левин приходит к выводу, что "значения подавляющего большинства пословиц представляют собой универсалии: для почти любой пословицы данного народа можно почти всегда найти синоним среди пословиц любого другого народа; различия касаются почти исключительно предметно-образной сферы, не затрагивая значений" [7, с. 122]. Кроме того, в некоторых работах указывается на полные совпадения в логической форме содержания паремий, принадлежащих разным народам [8, с. 21]. Сравнивая паремии родственных и неродственных языков, многие исследователи отмечают, что "смысл пословиц одной этнической группы оказывается тождественным смыслу пословиц совершенно иной языковой и культурной общности" [11].

Эквивалентность подавляющего большинства пословиц и поговорок объясняется типологией. Так, по мнению Э. М. Созиновой, "носители разных культур, моделируя в своих пословицах определенные жизненные ситуации, приходят к сходным умозаключениям, в чем и проявляются закономерности поэтического и логического мышления, являющиеся общими для всего человечества" [10, с. 162]. Н. Ф. Алефиренко объясняет семантическую эквивалентность паремий "общечеловеческим характером нашего мышления, общим поступательным развитием человеческой культуры и цивилизации, всеобщностью бытия и познания и, соответственно, их универсальными законами и категориями" [1, с. 172].

Пословицы как фольклорный жанр содержат одновременно поэтический и прозаический смысл. Поскольку прозаические смыслы паремий являются первичными ценностными представлениями, то и анализируются они чаще всего. Так, принято считать, что прозаических вариантов смысла в пословицах менее тысячи и более девятисот, тогда как пословичных текстов гораздо больше и многие из них синонимичны относительно прозаического содержания. Значение и смысл пословиц в разных языках представлены инвариантами содержания пословиц, и в большей степени они носят некий универсальный характер [2].

Именно этими причинами объясняется тот факт, что в сборниках пословиц многих народов мира паремии представлены в тематических группах, совпадающих в семантических полях. В паремиях отмечаются такие универсальные смысловые миры (иными словами смысловые инварианты): 1) семейно-родовые и соседские отношения; 2) человек и его качества; 3) методы познания; 4) умения, владения практическими искусствами; 5) различия вещей, их идентификация и классификация; 6) подготовка к поступкам, духовное состояние человека; 7) предмет поступка, сам поступок в его качествах действия на объект; 8) оценка поступка; 9) оценка человека по поступкам [9].

Сравнивая паремии европейского, азиатского и африканского происхождения, венгерский паремиолог Г. Пачелай выделяет группу универсальных пословиц и поговорок, которые возникли независимо друг от друга и выражают какие-либо общие для всего человечества идеи. Он разделяет их на категории пословиц и поговорок, являющиеся: а) метафорическим способом осмысления простых жизненных явлений; б) простыми максимами; в) простыми максимами, содержащими суждения нравственного характера; г) пословицами, возникшими в результате глобализации. Исследователь приводит также суммарное количество языков, в которых зафиксирована та или иная универсальная паремия. Некоторые из таких универсальных пословиц были заимствованы из латыни, например, пословица *Истина – в вине; In wine there is truth*, известна в сорока одном языке и происходит от выражения *In vino veritas* [11].

Потенциальным источником подобных универсальных паремий могут служить интернациональные библейские, мифологические, литературные, исторические и культурные сюжеты. Так, В. Мидер выделяет четыре источника возникновения пословичных универсалий: 1) тексты классической античности; 2) библейские тексты; 3) средневековые писания; 4) повсеместное распространение английского языка. Например, пословица *Одна ласточка весны не делает* берет начало от известной басни древнегреческого баснописца и имеет параллели во многих европейских языках: *One swallow does not make a summer* (англ.); *Eine Schwalbe macht noch keinen Sommer* (нем.)*; Une hirondelle ne fait pas le printemps* (фр.). А пословица *Время – деньги* американского происхождения *Time is money* была заимствована как европейскими, так и азиатскими культурами. Данная паремия пользуется мировой популярностью, поскольку содержит универсальное суждение о ценности времени [11].

Следует отметить, что среди исследователей причин возникновения паремических эквивалентов существуют определенные разногласия. Одни исследователи, например, Э. Кокаре, связывают существование универсалий и параллелей именно с общностью человеческого опыта, а не с процессами заимствования. Изучая параллели в латышских, литовских и русских паремиях, автор приходит к выводу, что "в основе происхождения адекватных пословиц лежит преимущественно сходство закономерностей мышления, основных принципов возникновения образов" [5, с. 278].

А исследователь паремий восточных и европейских языков О. А. Корнилов утверждает, что "смысловая и формальная эквивалентность может во многих случаях объясняться, видимо, не столько поразительным сходством работы разных языковых сознаний, сколько интенсивностью межъязыковых контактов, становящихся причиной разного рода заимствований, калькирования и тому подобных явлений" [6, с. 13].

Многие пословицы и поговорки создаются по определенным моделям, которые имеют различное лексическое наполнение. Например, похожие по смыслу паремии *И ежу его ежата кажутся гладкими* (корейская) и *Вороне ее детеныши кажутся белыми* (кабардино-черкесская) не заимствованы, а созданы по одной логической модели, реализующей международные мотивы устного народного творчества: "Наличие таких логических структур объясняет, почему у разных народов, территориально отдаленных друг от друга, существуют очень похожие пословицы" [4].

В заключение приведем пример одной из универсальных паремий на разных языках:

Русский язык: *Клин клином вышибается. Лихое лихим избывается.*

Украинский язык: *Клин клином вибивати треба. Від чого захворів, тим і лікуйся.*

Башкирский язык (по техническим причинам используется латиница) :*Qar bashyna qar etae./ Клин клином вышибается. Лихое лихим избывается.*

Латинский язык: *Similia similibus curantur. /Подобное подобным излечивается.*

Английский язык: *Like cures like. /Подобное излечивается подобным.*

One poison drives out another /One devil drives out another .

One nail drives out another. / Один яд изгоняет другой/ Один черт гонит другого/ Один гвоздь выбивает другой.

Немецкий язык: *Ein Keil treibt den andern. /Клином клин вышибают.*

Böses muss man mit Bösem arzneien. /Зло следует лечить злом.

Французский язык: *Un clou chasse l΄autre / Один гвоздь выгоняет другой.*

Китайский язык: *De shenme bing chi shenme yao. /Чем заболел, такое лекарство и принимай.*

Японский язык: *Abura o motte yuen o otosu. /Копоть (от масла) снимают маслом.*

Персидский язык: *Sang sangraa mishekanad. /Камень камнем разбивают.*

Данные примеры дают основание заключить, что паремический фонд действует в режиме некоего "автоматизма" – создает и поддерживает единство и общность коммуникативного пространства социума, сближая ментальные миры этносов, интегрируя их культуры и таким образом формируя общее цивилизационное пространство [2].

Подводя итог, отметим, что универсальность некоторых паремий возникает вследствие универсальности человеческого опыта познания окружающей действительности. Это еще раз подтверждает положение о том, что данные устойчивые выражения являются моделями определенных типовых жизненных ситуаций, сводимых к базовым человеческим представлениям о тех или иных категориях этики. Однако, наряду с этим, имеются также случаи, когда причиной существования таких пословичных универсалий служит единый источник их возникновения.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Даниленко – асистент кафедри німецької та французької філології Маріупольського державного університету.

Наукові інтереси: проблеми лінгвокультурології, актуальні питання фразеології.

УДК 811.161.2: 81 373(091)(045)

ІСТОРИКО-ЛІНГВІСТИЧНИЙ АНАЛІЗ СИНОНІМІЧНИХ СУБСТАНТИВІВ НА ПОЗНАЧЕННЯ ЕМОЦІЙНОГО СТАНУ ХВИЛЮВАННЯ В СТАРОУКРАЇНСЬКИХ ПИСЕМНИХ ПАМ'ЯТКАХ XIV–XVI СТ.

Ольга КОВАЛЮК (Київ, Україна)

У статті простежено історію розвитку значень, частотність уживання та лексико-семантичні особливості синонімічних субстантивів на позначення емоційного стану хвилюванню. Аналіз виконано на матеріалі староукраїнських писемних пам'яток XIV–XVI ст.

Ключові слова: *етимологія, семантична структура, лексеми на позначення емоційного стану хвилювання, писемні пам'ятки, староукраїнська мова XIV–XVI ст.*

В статье прослежена история развития значений, частотность употребления и лексико-семантические особенности синонимических субстантивов, обозначающих эмоциональное состояние волнения. Анализ выполнен на материале староукраинских письменных памятников XIV–XVI вв.

Ключевые слова: *этимология, семантическая структура, лексемы, обозначающие эмоциональное состояние волнения, письменные памятники, староукраинский язык XIV–XVI вв.*

The article specifies the first recording of the nouns, describing the emotional state of excitement, in the items of historical interest of the period being studied. The development history of the nominative units has been traced. The frequency of their use in written sources and their further development in the lexical system of the modern Ukrainian language were defined. From a structural point of view for the considered historical period proved to be productive morphological way of creating words. Certified a significant number derivational options, with the greatest activity is marked prefixion and suffixation. The analysis has been made basing on the old Ukrainian language written items of interest materials of the XIV-XVI centuries. Nouns of this group are represented in the various texts of the XIV-XVI centuries (chronicles, novels, documents etc.).

Key words: *etymology, lexical-semantic field "designation of emotional state", written items of historical interest, the old Ukrainian language of the XIV-XVI centuries.*

Вивчення лексичного депозитарію на позначення емоційних станів людини окремого хронологічного періоду, зокрема XIV–XVI ст., – це можливість розкрити ключові аспекти давнього розуміння вказаних психологічних явищ, що, у свою чергу, дозволить поглибити дослідження в галузі не лише історичного, але й сучасного мовознавства. Це зумовлює *актуальність* нашої розвідки. *Мета статті* – виявити іменники на позначення емоційного стану хвилювання, тривоги, неспокою в текстах XIV–XVI ст. та реконструювати їх семантичну структуру. Досягнення поставленої мети передбачає виконання таких *завдань*: уточнити першу фіксацію аналізованих лексем у пам'ятках досліджуваного періоду, простежити історію розвитку значень заявлених слів, з'ясувати частоту їх вживання в писемних джерелах та подальшу долю в лексичній системі сучасної української та інших слов'янських літературних мов. *Об'єкт* дослідження – іменники на позначення емоційного стану хвилювання, тривоги, неспокою. *Джерело матеріалу* – різножанрові писемні пам'ятки староукраїнської мови XIV–XVI ст. (конфесійні, ораторсько-проповідницькі, житійно-повістеві, художні, ділові).

З погляду діахронії деякі аспекти семантики, функціонування окремих лексем на позначення емоційного стану хвилювання, тривоги, неспокою, їх жанрово-стильові, словотворчі характеристики частково розглядалися в працях істориків мови. Ж. Ж. Варбот, вивчаючи праслов'янські варіантні дієслівні основи **trъvati* та **tra(ja)ti*, представила реконструкцію та етимологізацію п. *trwoga* у контексті погніздової орієнтації [1, с. 38]. Т. І. Вендіна дослідила поняття *"страх"* в аспекті мовної свідомості середньовічної людини (на матеріалі пам'яток старослов'янської мови X–XI ст.) [2, с. 256–259]. Г. В. Межжеріна здійснила семантичний аналіз прикметників *боѩзнивыи, страшивыи* та *страшьливъ* крізь призму соціально-етичного концепту "боягузство" в східнослов'янській мовній картині XI–XIII ст [3, с. 214]. І. П. Петльова виявила семантичні моделі, за якими сконструйовано слова зі значенням "боятися, лякатися" [6]. Л. М. Полюга, описуючи українську абстрактну лексику XIV–XVII ст., проаналізував лексеми *боязнь, боязливость, небезпеченство, страхъ, пострахъ, трепетъ, тривога, ужасъ* [7, с. 215, 225, 234, 235] тощо.

Студіювання різножанрових писемних пам'яток староукраїнської мови XIV–XVI ст. дозволило виявити десять іменників на позначення емоційного стану хвилювання, тривоги, неспокою, об'єднаних спільним значенням предметності: *страхъ, пострахъ, боязнь, опасъ, опасеніе, тревога, оужасъ, ужасть, гроза, погроза*. Досліджувані репрезентанти мають схожі лексичні значення та моделюють синонімічний ряд із опорним словом *страхъ*. Саме висока частотність вживання, змістова ємність та стилістична нейтральність дозволили закріпити за відповідним іменником статус семантичної домінанти.

Досліджувана лексема *страхъ* не має загальноприйнятої етимології. "Первісно, можливо, "заціпеніння", пов'язане з іє. **ster-* "ціпеніти, твердіти"; у такому разі споріднене з лит. *strё̃gti* "заціпеніти, заклякнути, застигнути; перетворитися на лід", лтс. *strē̃gele* "бурулька", свн. *strac* "тугий", снн. *strak* "тс., твердий, жорстокий, заклякший"; заслуговують на увагу також зіставлення з лтс. *struõstêt*, *struõstît* "загрожувати; суворо попереджати", пов'язання з псл. *trepetъ* "трепет", лат. *strāgēs* "падіння, убивство, смерть", гр. *τρέw* "боюся, утікаю з переляку", дінд. *trásati* "боїться" або з псл. *strastь* "страсть", виведення від **strag-* (<**strōg-*, **sr-ōg-/sor-g-*) "строгий"; безпідставне зближення з р. *стра́жа*, псл. *tręsti* "трясти" [19 (5: 435)]. Як слушно зауважує П. О. Селігей, "хоч у реальності саме емоції викликають певні зміни в зовнішній поведінці людини, проте в мові семантичний розвиток відбувається в протилежному напрямку: від назви зовнішнього вияву емоції (як більш очевидного для номінатора) до назви самої емоції" [8, с. 147].

За матеріалами І. І. Срезневського, др. іменник *страхъ* зі значеннями "страхъ, боязнь", "страшное явленіе" вживався з XI ст [30 (3(1): 545)]. З-поміж виявлених значень лише перше стосується досліджуваних назв емоційного переживання. Успадкована з давньоруського періоду лексема *страхъ* у староукраїнських писемних пам'ятках XIV–XVI ст. зберігає номінативне значення "страх, боязнь". У наших хронологічних рамках досліджуваний субстантив трапляється з середини XV ст.: "въ то время от ***страха*** оставивъше предградие от моря" [*1455, 23, с. 136]; "болшим ***страхом*** по мєнє прїйдєт" [XV, 13, с. 293]; "ѿставилъ про ***страхъ*** дїѦволом" [XV, 13, с. 293]; "и бы на всһ(х) ***стра(х)***" [XV, сп. XVI, 21, арк. 105 зв.] тощо. Подібні вживання наявні й у пам'ятках XVI ст.: "коли они государи ихъ то послышатъ, ижъ послы ихъ задержат, ***страхъ*** того, абы нһкако зъ непріятелемъ нашимъ Московскимъ згодившися, маючи причину о тые свои послы, посполитою сказою болшоһ шкоды не вчинили панствомъ нашимъ" [*1503, 9 (1: 354)]; "яко и самъ царъ, изъшедъ изъ града от ***страха***" [*1509, 23, с. 145]; "теперъ пакъ у новомъ треба бол҄шаго ***страху***" [1580, 29, с. 119]; "ради вашего антихристова ***страха***" [1599–1600, 15, с. 93] тощо. Із реченнєвих конструкцій бачимо, що іменник характеризується яскраво вираженою негативно-оцінною конотацією, яка дозволяє зарахувати розглянуті лексем на позначення емоційного стану хвилювання, тривоги, неспокою до тематичної групи "негативні емоції". Втім, як показує аналіз, досліджувана лексема не обмежується рамками однієї тематичної групи. Іменник *страхъ* трапляється в релігійних текстах XVI ст. з позитивною конотацією: "прїймһте наказанїє со ***страхом***, яко сынове послушъныи" [1591, 35, с. 144], де *страхъ* функціонує зі значенням "покірність, смиренність"; "***страха*** же не бойтеся" [1599–1600, 15, с. 82], де *страхъ* – "благоговійний страх". Зі зміною аксіологічних параметрів, особливо в епоху Середньовіччя, відбувається зміна загального ставлення людини до феномену страху. Відповідно до філософської концепції зазначеного періоду, Бог – джерело істинного знання. Таким чином, сакральний страх, який випливає з істинного пізнання, має позитивний характер.

У староукраїнських писемних пам'ятках XIV–XVI ст. засвідчено усталену сполуку *страхъ божий*. На думку Т. І. Вендіної, страх Божий – це "відчуття благоговійного страху, породженого усвідомленням людини своєї залежності від Бога, волею та проведенням якого визначався весь земний та неземний шлях людини" [2, с. 257]. Заслуговує на увагу той факт, що "релігійний страх неоднорідний і має певну динаміку: розвиток від *нижчого рівня* (на якому страх перед Богом розуміється буквально: як страх перед покаранням за гріховне життя або вже в цьому житті, або ж в день страшного суду) і до *вищого рівня* (коли страх – це вже не крижаний страх з тремтінням в колінах і тривожним чеканням помсти за порушені Божі заповіді, а глибока любов до Бога)” [4]. У досліджуваних текстах найдавніші приклади вживання словосполучення *страхъ божий* зі значення “страх Божий” датовано XV ст.: “до покоры и до ***страхи Б҃жого*** ” [XV, 13, с. 329]. Зазначена сполука вживається і в пам’ятках наступного століття: “***страхъ Божій*** въ сердци держитъ” [*1507, 9 (2: 15)]; “якій при границахъ ***страхъ Божій***” [*1573–1574, 9 (3: 174)]; “бєручи за початокъ всѧкой м҃дрости ***стра(х) б҃жій***” [1587, 28, с. 6]; “***страху Божому*** […] научали” [*1591, 9 (4: 40)]; “украсившеся ***страхом божіим*** сущее послушниции” [1591, 35, с. 142]; “необузданную сущу мыслию здравое вѣры и ***страха божия***” [1599–1600, 15, с. 101] тощо. Порівняльний аналіз дає підстави для висновку, що якщо іменник *страхъ* у відповідному контексті може позначати як позитивний, так і негативний емоційний стан, то вживання сталої сполуки *страхъ божий* можливе лише з позитивним семантичним наповненням.

Репрезентант *страхъ* потрапив до реєстру сучасних українських академічних словників з прямим номінативним значенням “стан хвилювання, тривоги, неспокою, викликаний чеканням чого-небудь неприємного, небажаного” [27 (9: 753)]. Таке значення збереглося у відповідній лексиці інших слов’янських мов: р. *страх*, бр. *страх*, болг. *страх*, п. *strach*, ч. *strach*, слц. *strach*, вл. *strach*, нл. *tšach*, полаб. *stroch* “страх”, м. *страв* “тс.”, *страшен* “страшний”, схв. *стра̑х*, слн. *stráh* [19 (5: 435)].

У писемних пам’ятках досліджуваного періоду зафіксовано префіксальний дериват *пострахъ*, утворений від др. *страхъ* “страхъ, боязнь”, яке походить від псл. **straxъ* “страх”. В аналізованих текстах похідне утворення *пострахъ* зі значенням “старх” починає зустрічатися з кінця XVI ст.: “то мѣлъ быти ***постра(х)***” [1587, 28, с. 30]; “ижъ ***пострахъ*** будетъ еретикомъ и Туркомъ” [1597–1599, 12, с. 1738]; “мѣсто того ***пострахy***” [1597–1599, 12, с. 1750]; “нижъ што то намъ очи мыдлитъ ***пострахомъ*** Турковъ” [1597–1599, 12, с. 1752]; “яко съ того ***пострахy*** себе дѣписови еретицы шидятъ” [1597–1599, 12, с. 1752] тощо.

За матеріалами сучасних українських лексикографічних джерел, реєстрове слово *пострах* у літературній мові не вживається. Зі значеннями “те саме, що страх”, “про людину або предмет, що викликає страх у кого-небудь” воно відійшло на периферію досліджуваної лексичної системи [27 (7: 379)].

На позначення емоційного стану хвилювання, тривоги, неспокою в текстах XIV–XVI ст. виявлено віддієслівний субстантив *боязнь*, утворений “від дієслова *bojati sę* (> боятися) за допомогою суф. *-znь*” [34, с. 55]. За матеріалами “Етимологічного словника української мови”, псл. **bojati sę* “споріднене з лит. *bajus* “страшний”, *bájmė* “страх”, *báilė* “боязнь, страх”, *bijótis* “боятися”, лтс. *bijâtiês*, *bîtiês*, прус. *biātwei* “тс.”, дінд. *bháyatē* “боїться”, *bibhḗti* “тс.”, *bhayám* “страх, боязнь”, *bhīmá-* “страшний”, *bhītá* “боязливий, лякливий”, *bhītáḥ* “той, хто боїться”, ав. *bayente* “бояться; лякають”, дірл. *báigul* “небезпека”; зводяться до того самого кореня іє. **bhei-/bhoi-/bhī-* (“бити, ранити, убивати”. – *О. К.*), що й псл. **biti*, укр. *би́ти*; зближення з алб. *dboj*, *bdoj*, *[vdoj]* “сполохати, злякати”, гр. *πτοέω* “лякаю” потребує додаткової аргументації” [19 (1: 242)]. Як стверджує М. Фасмер, “боя́тися, безумовно, етимологічно пов’язано з бити” [32, с. 203]. Семантичний розвиток “спричинення болічних фізичних відчуттів → найменування емоції” потрактовується так: “коли якимось чином уражається організм живої істоти, вона відчуває фізичний біль, який відбивається на психічному рівні у вигляді неприємних болісних емоцій” [8, с. 127–128].

Др. іменник *боѩзнь* вживався зі значенням “боязнь, страх” із другої половини XI ст [24, с. 300]. Аналізований субстантив не потрапив до реєстру “Словника староукраїнської мови XIV–XV ст.” У писемних пам’ятках XIV–XVI ст. перша фіксація іменника *боязнь (боазнь)* на позначення побоювання, занепокоєння та передчуття можливої небезпеки припадає на середину XIV ст.: “у жалобахъ. . . (ркп.!) гнѣвъ . . . , зазрость помсты, а ни тежъ

боязнь о правду . . . судья . . . имѣти въ руцѣ” [*1347, 9 (1: 16)]. Досліджуваний репрезентант уживається до кінця XVI ст.: “служаше с великою ***боязнию*** славному господарю” [*1430, 31, с. 59]; “идти слободно, безъ ***боазни*** и безо всякихъ зацѣпокъ” [*1501–1503, 9 (1: 239)]; “и ***боязни*** непожиточное” [*1598, 10, с. 286; тс. 1598, 22, с. 1017]; “времена самъ онъ былъ безъ ***боязни*** выворочаючи и отмѣняючи” [1597–1599, 12, с. 1696; тж. 1599–1600, 15, с. 122]; “не приясте бо дух работѣ пока во ***боязнь***” [1599–1600, 15, с. 81] тощо.

Усталену сполуку *боязнь божая (бозская)* у значенні “страх божий”, яка, за своїм семантичним наповненням, є тотожною сполуці *страхъ божий,* засвідчено в писемних джерелах з XVI ст. Аналіз зазначених матеріалів вказує на те, що вона часто вживається в текстах ділового спрямування: “абы летъ въ ***боязни*** его ***Бозской*** доростали” [*1577, 14, с. 69]; “прєпомнєвши ***боя(з)нь божую***” [*1583, 11, с. 58]; “приступивши ко ***боязни Божой***” [*1591, 9 (4: 39)]; “для ***боязни*** помсты ***Божой***” [*1593, 9 (4: 65)]; “въ ***боязни Божой*** […] моцнѣ стоячи” [*1595, 9 (4: 116)] тощо. Втім, уживання сполуки *боязнь божая (бозская)* не обмежується пам’ятками лише юридичного характеру. Досліджувана конструкція трапляється і в текстах конфесійного стилю: “а (з) ***боѧзню б҃жєєю*** присмотри(м)сѧ” [1587, 28, с. 22]; “але статечне въ ***боязни Божой***” [1597–1599, 12, с. 1056]; “абы летъ въ ***боязни*** его ***Бозской*** доростали” [1577, 17, с. 69]; “где бы въ ***боязни Бозской*** цвиченье имъ бытъ могло” [1577, 17, с. 74] тощо.

Іменник *боязнь* потрапив до реєстру сучасних українських лексикографічних джерел з прямим номінативним значенням “почуття страху; побоювання, неспокій, викликані ким-, чим-небудь” [27 (1: 224)]. Континуанти досліджуваного іменника широко представлені в усіх слов’янських мовах із загальним значенням “страх, неспокій”: р. *боязнь*, бр. *боязь*, болг. *боязън*, п. *bojaźń*, ч. *bázeň*, нл. *bojazń*, вл. *bojazń*, слц. *bázeň* [19 (1: 242)].

Лексема *опасъ* належить до номінацій на позначення емоційного стану хвилювання, тривоги, неспокою. На думку вчених, досліджуваний етимон – “похідне утворення з префіксом *о-* від *па́сти, пасу́*” [19 (4: 196–197)]. Зауважимо, що “др. *пасти* – це не лише “пасти” (худобу), але й “стерегти”, “керувати”, “правити”. Іє. основа, можливо, **pā-sk’*, корінь **pā* – “годувати”, “харчувати”, “пасти”. Розвиток значення: “харчувати” > “зберігати”, “берегти”, “стерегти” > а) “пасти”, б) “керувати”, в) (з префіксом *о-*) “остерігатися”, “боятися” [33, с. 599].

За матеріалами І. І. Срезневського, др. іменник *опасъ* уживався зі значенням “побоювання, осторога, боязнь, страх” з XII ст., зі значенням “безпека” – з XIV ст. Аналізованому слову були притаманні значення “охорона, варта”, “охоронна грамота”, які не є безпосередньо предметом нашого дослідження, але свідчать про розгалужену семантичну структуру мовної одиниці в давній літературно-писемний період [30 (2(1): 678–679)]. “Словник староукраїнської мови XIV–XV ст.” не документує досліджуваної мовної одиниці. За матеріалами писемних пам’яток XIV–XVI ст., перша фіксація іменника *опасъ* у значенні “у безпеці” припадає на кінець XIV ст.: “дабы есте выѣхали вси князи братьни ко мне с любовию ***по опасу***” [*1395, 31, с. 51]. У писемних джерелах XVI ст. субстантив *опасъ* уживався із семантикою “побоювання, острах”, але винятково в текстах ділового стилю: “отъѣхати изъ нашихъ земль, безъ всякого ***опасу***” [*1501–1503, 9 (1: 264); тс. *1501–1503, 9 (1: 265)]; “прiѣхати имъ къ намъ и отъѣхати добровольно, безъ всякого ***опасу***” [*1517, 9 (2: 123); тс. *1533–1538, 9 (2: 239, 253, 259)]. *Опасъ* і *боязнь* позначають початкові форми прояву страху, коли людина ще не цілком потрапила в полон зазначеної емоції, а лише передчуває можливу небезпеку.

“Словник української мови” за досліджуваним реєстровим словом з приміткою “діалектне” фіксує значення “побоювання, острах” [27 (5: 703)]. У білоруських лексикографічних джерелах іменник *апа́ска* з тотожним значенням також кваліфікується як діалектний. У сучасній російській мові спільнокореневі лексеми *опа́сный* “небезпечний”, *опаса́ться* “побоюватися” належать до активно відтворюваних номінативних одиниць. Уживання іменника *о́па́с* “побоювання; охорона”, *опаска* “передбачливість; страх; охорона, захист; небезпека” обмежено територіально [19 (4: 196–197)].

В аналізованих писемних пам'ятках, зокрема в "Актах, относящіехся къ исторіи Западной Россіи", реверберовано (як пропонує називати явища епізодичного відбиття Г. В. Межжеріна [3, с. 63]) суфіксальний дериват *опасеніе* зі значенням "обережність", який знаходиться на марґінезах досліджуваної семантичної групи: "въ олтарь входи самъ со ***опасеніемъ***" [*1562, 9 (3: 117)]. У сучасній українській мові досліджуване слово не вживається.

Іменник *тревога* не має єдиної етимології. Одні дослідники пов'язують його з р. *отва́га*. Інші вважають похідним із суфіксальним *-(u̯o)og-* від іє. **tris* "тричі" з початковим значенням "тричі повторений сигнал про небезпеку". Існує думка і про спорідненість з іє. **ter-* "терти", з гр. *τάρβος* "страх", *ταρβέω* "лякаюсь", дінд. *tárjati* "лякає", з п. *trwać* "тривати", ч. *trvati* "тс." [19 (5: 636)]. Ж. Ж. Варбот вважає семантичний розвиток "терти, знищувати → неспокій" цілком очевидним. Словотвірна будова *trw-oga*, на думку дослідниці, підтверджується фіксацією семантично і структурно спорідненого цсл. *растръва* "погибель" [1, с. 225].

Аналіз писемних пам'яток XIV–XVI ст. свідчить, що субстантив *тревога (трывога)* зі значенням "неспокій, збентеження" трапляється з XVI ст.: "и таковыи непотребныи ***тревоги*** вымыслы своими межи подданными нашими дѣлали" [*1539, 9 (2: 352)]; "людемъ вашей милости ***трывога***" [*1556–1568, 10, с. 301]; "о ***тревогѣ*** нашой далъ былъ в. м. знать" [*1574, 9 (3: 177)]. Спостерігаємо, що вживання іменника *тревога* на позначення емоційного стану людини обмежене текстами ділового спрямування. Якщо умовою для виникнення емоційного стану страху є явна зовнішня небезпека, то для актуалізації стану тривоги достатньо лише надуманої, вигаданої, можливої ситуації.

Досліджуваний репрезентант на позначення емоційного стану неспокою, збентеження, викликаного передчуттям неприємної події, послідовно відтворюється в східнослов'янських, а також польській та болгарській мовах: укр. *тривога*, р. *трево́га,* бр. *трыво́га,* болг. *трево́га,* п. *trwoga* [19 (5: 636)].

На позначення емоційного стану дуже великого переляку, страху зафіксовано лексему о*ужасъ.* За інтенсивністю вияву емоційного стану, заявлений репрезентант вирізняється особливим ступенем напруженості. Своїм лексичним значенням він відображає вищий рівень вираження ознаки та дає сильнішу емоційну характеристику позначуваного.

Іменник *оужасъ*, виявлений у писемних пам'ятках досліджуваного періоду, "загальноприйнятої етимології не має; зіставляється з псл. *gasnǫti* "гаснути", лит. *gésti*, лтс. *dzist*, тох. *A käs*, *B käs*, *kas* "тс." або з лит. *gą̃sti* "лякати", *gą̃stas* "страх" чи з гот. *us-geisnan* "ужахнутися", нвн. *Geist* "дух"; це зіставлення вважається сумнівним" [19 (2: 188)].

У давньоруський період аналізована лексема *ужасъ* була полісемічною: "страхъ" – з XIV ст., "трепетъ" – з XII ст., "смятеніе, отчаяніе" – з XIII ст., "изступленіе" – з XVI ст [30 (3(2): 1162–1163)]. За нашими спостереженнями, іменник *оужасъ* із семантичним наповненням "страх, жах" трапляється в писемних джерелах з XV ст.: "оужасъша ***оужасо(м)*** вєлїє(м)" [XV, сп. XVI, 21, арк. 77]; "и бы ***оужа(с)*** на всѣхъ" [XV, сп. XVI, 21, арк. 112]; "отповидѣли ученици // с ***ужасом***" [1599–1600, 15, с. 31–32].

У результаті фонетичної видозміни основи *жас-* (< **gēs-*), можливо, викликаної впливом основи *страх-* (*strax-*) [19 (2: 189)], до реєстру сучасних українських лексикографічних джерел потрапляє варіант *жах* зі значеннями "почуття, стан дуже великого переляку, страху, що охоплює кого-небудь" [27 (2: 513)]. На тлі загальнослов'янського мовного ареалу континуанти досліджуваної мовної одиниці відтворюються в інших слов'янських мовах: р. *у́жас*, болг. *у́жас*, м. *у́жас*, п. *żasnąć się*, ст. *żasnąć się*, ч. *žasnouti* "зчудуватися, ужахнутися", ч. *úžas*, слц. *úžas*, *úžas* "зчудування, подив", схв. *ȕжас* "жах" [19 (2: 188)]. Більшість наведених відповідників семантично тотожні, хоча чеські та словацькі лексеми мають дещо інше значення.

У текстах досліджуваного періоду виявлено суфіксальний дериват *ужасть*, який, як і попередній репрезентант, маркує високий рівень вираження емоційної ознаки. За текстовими даними, іменник *ужасть* у складі сталого дієслівного словосполучення реверберовано в

“Житії Василія Нового”: “***ужасть*** нѣкака ***нападе*** на мя” [18, с. 526]. У наведеному випадку актуалізовано значення “дуже злякатися, жахнутися”. У сучасній українській мові досліджуване слово не вживається.

До спорадично засвідчених лексичних одиниць належить субстантив *гроза.* За дослідженнями етимологів, аналізований іменник споріднений “з лит. *gražóti* “погрожувати”, лтс. “*grezuôt* “тс.”; менш переконливі зіставлення з лит. *grasà* “погроза”, *grasùs* “прикрий; холодний”, *grẽsti* “погрожувати, відстрашувати, викликати огиду” [19 (1: 600)]. Праслов’янська семантична еволюція найменування “метафоричне явище → найменування емоції” мотивується тим, що “наближення бурі й сама буря викликали почуття страху й боязні перед її наслідками” [5, с. 160].

За матеріалами І. І. Срезневського, др. іменник *гроза* зі значеннями “ужасъ” уживався з ІХ ст., “гроза” – з ХІ ст [30 (1(1): 595)]. У процесі еволюції лексема звужувала своє значення. Як свідчить “Історичний словник українського язика”, у XIV ст. досліджуваний субстантив траплявся зі значеннями “карність, суворість, дисципліна”, у XV ст. – “страх, тривога, перестрах” [20, с. 610]. “Словник староукраїнської мови XIV–XV ст.” реєстрове слово *гроза* подає як моносемантичне церковнослов’янське утворення XIV ст. зі значенням “кара, покарання” [25, с. 265]. “Словник української мови XVI – першої половини XVII ст.” за досліджуваним іменником зберігає значення “те саме, що гроженѧ”, “суворість; кара, мука” [26, 89–90]. Як бачимо, відбулося метафоричне перенесення номінативного значення слова *гроза* з подальшим семантичним звуженням. Іменник *гроза* зі значенням “кара, покарання” виявлено у грамотах XIV ст.: “судить намъ б҃ъ. й честный кр(с)ть. й ѿсподарева казнь й гроза” [*1386, 16, с. 66]. З XV ст. субстантив *гроза* трапляється в староукраїнських текстах зі значенням “страх, тривога, перестрах”: “нехай о том войтъ вѣдаєтъ, какъ маєтъ то въ ***грозѣ*** мѣти” [*1494, 9 (1: 145)].

Репрезентант *гроза* потрапив до реєстру вітчизняних лексикографічних джерел з прямим номінативним значенням “грім та блискавка з дощем або градом, що супроводжуються великим вітром” [27 (2: 173)]. Зазначимо, що на сучасному етапі розвитку української мови емотивні значення кваліфікується як переносні. До реєстру зарубіжних лексикографічних джерел потрапили континуанти зі спільним коренем *-гроз-* на позначення емоційно-афективного стану людини: р. *гроза́,* бр. *граза́* “щось грізне, те, що наводить страх”, п. *groza* “жах; гроза; суворість”, ч. *hrůza* “жах”, слц. *hrôza* “тс.”, вл. *hroza*, нл. *grozyś*, *grozba*, полаб. *grüznă* “гидка, бридка”, м. *гроза,* схв. *гро̀за, гро́за*, слн. *gróza* “тс.” [19 (1: 600)].

Однією зі спорадично засвідчених лексичних одиниць є староукраїнський префіксальний дериват *погроза*, утворений від др. *гроза* “жах, страх”, яке зводиться до псл. **groza.* Як свідчить фактичний матеріал, іменник *погроза* у значенні “залякування” належить до репрезентантів XVI ст.: “зъ великою ***погрозою*** приказуючи отцу Макарію” [*1539, 9 (2: 360)] та рідко вживається у текстах досліджуваного періоду.

Отже, дослідження староукраїнських писемних джерел XIV–XVI ст. дало можливість виявити ряд репрезентантів на позначення емоційного стану хвилювання, тривоги, неспокою: *страхъ, пострахъ, боязнь, опасъ, опасеніе, тревога, оужасъ, ужасть, гроза, погроза*. Стрижневою лексемою аналізованого синонімічного ряду є слово *страхъ*, яке вирізняється високою частотністю вживання та широким діапазоном функціонування в різножанрових текстах. У результаті звернення до матеріалів етимологічних словників встановлено, що найменування на позначення емоційного стану людини зазвичай виникали шляхом семантичних трансформацій за загальною схемою “конкретне значення → абстрактне значення”. Спостереження за зовнішнім світом відігравало важливу роль у процесі номінації явищ, пов’язаних із внутрішнім світом людини, її емоційним станом. Лексеми *страхъ* та *боязнь* належать до ядра досліджуваної лексико-семантичної групи слів. Мовні одиниці *пострахъ* та *опасъ* значно рідше функціонують й утворюють ближню периферійну зону. Найменшою частотністю характеризуються лінгвоодиниці *оужасъ, тревога, гроза, погроза, опасеніе, ужасть*, які відносимо до дальньої периферійної зони.

Що стосується хронології іменників *боязнь, опасъ*, то відповідні лексеми вживалися з XIV ст. Усталене словосполучення *страхъ божий* починає функціонувати з XV ст. “Словник староукраїнської мови XIV–XV ст.” не реєструє зазначених репрезентантів. Крім того, встановлено, що в XIV ст. на позначення емоційного стану хвилювання, тривоги, неспокою функціонує іменник *боязнь*, з XV ст. актуалізовуються лінгвоодиниці *страхъ, оужасъ, ужасть, гроза*, а в XVI ст. – *опасъ, опасеніе, тревога, пострахъ, погроза.* Більшість репрезентантів збережено в лексичному депозитарії сучасної української літературної мови.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Ковалюк – аспірант кафедри філологічних та природничих дисциплін Національного авіаційного університету.

Наукові інтереси: історія української мови, когнітивна лінгвістика, лінгвокультурологія.

УДК [81=161.2=162.1=111=112.2]'373.7

КОМПОНЕНТ *СЕРЦЕ* У ФРАЗЕОЛОГІЗМАХ НА ПОЗНАЧЕННЯ ПОЗИТИВНИХ ПОЧУТТІВ (НА МАТЕРІАЛІ УКРАЇНСЬКОЇ, ПОЛЬСЬКОЇ, АНГЛІЙСЬКОЇ ТА НІМЕЦЬКОЇ МОВ)

Дар'я МАРКОВА (Київ, Україна)

У статті розглядаються найпродуктивніші фразеологічні одиниці з компонентом «серце» на позначення позитивних почуттів в українській, польській, англійській та німецькій мовах. На основі семантичного аналізу здійснено класифікацію досліджуваних одиниць та виявлено універсальні (загальні) риси, притаманні усім чотирьом мовам.

***Ключові слова**: фразеологічна одиниця, компонент «серце», позитивні почуття, еквівалентні одиниці, напівеквівалентні одиниці, об'єкт, суб'єкт.*

В статье рассматриваются наиболее продуктивные фразеологические единицы с компонентом «сердце» обозначающие положительные эмоции в украинском, польском, английском и немецком языках. На основе семантического анализа осуществлена классификация исследуемых единиц и выявлены универсальные (общие) черты, присущие всем четырем языкам.

***Ключевые слова**: фразеологическая единица, компонент «сердце», положительные чувства, эквивалентные единицы, полуэквивалентные единицы, объект, субъект.*

The paper is concerned with the study of the most productive phraseological units indicating positive feelings with component 'heart' in Ukrainian, Polish, English and German. The purpose of the article is to identify common (general) features in the semantics of Ukrainian, Polish, English and German phraseology, comparing idioms denoting positive feelings with the component 'heart'.

The analysis of idioms denoting positive feelings in Ukrainian, Polish, English and German, which have the component 'heart' in the structure, suggests the similar phenomena within the compared idiomatic systems. The results of the study showed that Ukrainian, Polish, English and German world pictures are similar. This is indicated by the fact that the units of the phraseothematic groups are in the relationships of equivalence and halfequivalence.

The idioms denoting positive feelings with the component 'heart' in Ukrainian, Polish and German mentality are perceived either as subjects, which are able to perform the action, or objects. And for the British people 'heart' is mostly an object, on which the action of external factors is directed.

It indicates the material nature of the human mind, which is a subject to the general laws of logic and psychology. It confirms the existence of permanent contacts between peoples, as a result their spread in the compared languages.

***Key words**: phraseological unit, component 'heart', positive feelings, equivalent units, half-equivalent units, object, subject.*

Діяльність людини, її настрій, ставлення до навколишнього середовища – все залежить від почуттів, що складають мотиваційну основу її діяльності, і отже, не можуть не відображатися в мові. Завдяки мовленню, що існує у формі конкретних висловлювань, здійснюється вираження почуттів мовця.

Проблемам семантики фразеологічних одиниць присвятили свої роботи такі науковці, як Н. Дем'яненко (внутрішня форма ФО польської мови на позначення ментальних властивостей людини) [3], І. Заваринська (мотиваційна основа та семантика фразеологізмів з онімним компонентом в англійській, польській та українській мовах) [4], О. Каракуця (структурно-семантичний аналіз українських ФО з компонентом *душа*) [5], Р. Еккерт (аспекти конфронтаційної фразеології; проблеми зіставної фразеології із залученням слов'янської та німецької мови) [14] та ін.

Актуальність роботи зумовлена підвищеним інтересом мовознавців до проблеми опису окремих фразеологізмів споріднених та далекоспоріднених мов, а також відсутністю теоретичних розробок з проблематики дослідження.

Об'єктом дослідження виступають українські, польські, англійські та німецькі фразеологічні одиниці (далі – ФО) на позначення позитивних почуттів людини, що містять у своєму складі компонент *серце*.

Предметом дослідження є семантичні особливості зазначених ФО та виявлення спільних рис в українській, польській, англійській та німецькій мовах.

Мета статті – порівнюючи ФО з компонентом *серце* на позначення позитивних почуттів, виявити спільне (загальне) у семантиці українських, польських, англійських та німецьких фразеологізмах.

В основі дослідження лежить таке визначення фразеологічної одиниці – «це нарізно оформлений, але семантично цілісний і синтаксично неподільний мовний знак, який своїм виникненням і функціонуванням зобов'язаний фраземотворчій взаємодії одиниць лексичного, морфологічного та синтаксичного рівнів» [11, с. 770].

У формуванні семантики ФО на позначення почуттів людини в українській мові, сильну позицію займають фразеологізми з компонентами *душа* і *серце*.

Російські дослідники зазначають, що фразеологізми із соматизмом *душа*, який розглядається як орган, локалізований десь у грудях, що відповідає за внутрішнє життя людини [12, с. 16], часто варіативні для зворотів із компонентом *серце*. Тому до уваги бралися і ФО з компонентом *душа*.

Лексема *серце* має переносне значення як місце зосередження почуттів, хвилювань, вчинків людини.

Проаналізувавши фразеологізми з компонентом *серце* на позначення почуттів людини, виявлено, що досліджувані одиниці утворюють групу позитивних почуттів у всіх досліджуваних мовах – українській, польській, англійській та німецькій – з такими підгрупами: Закоханість – Любов, Радість, Піднесений настрій, Бажання, Захоплення і Задоволення.

Основою для класифікації фразеологізмів стали роботи М. Охріменко «Персько-український словник емотивної фразеології» [9] та **О. Копчак «Глютоніми у перських і українських фразеологізмах на позначення емоцій людини» [7]**.

Аналіз матеріалу показав, що з точки зору семантичної та формальної співвіднесеності ФО досліджуваної групи можуть бути еквівалентними та напівеквівалентними.

Еквівалентні – ті одиниці, які однакові за значенням, мають у своєму складі еквівалентні лексичні елементи. Напівеквівалентними є фразеологізми, які еквівалентні за значенням, але відрізняються лексичним складом. Детальніше розглянемо на прикладах.

Серце – як орган почуттів, символ любовних почуттів, пристрасті, любовної прив'язаності: в укр. мові *віддати душу/серце*: – *Іншим уявлявся нам той, кому б випало щастя постукати в Надьчине вікно й кому вона* ***віддала б своє серце*** (О. Гончар) – пол. *oddać* *komu serce* (*укр*. віддати комусь серце): – *Bzdury, Kora się nie zakocha! Sam byłem świadkiem, jak przysięgała, że prędzej umrze, niż* ***odda komuś serce*** (E. Nowacka, Może) – англ. *lose (give) one's heart to somebody* (*укр*. закохатися; букв. «віддати / втратити серце»): – *What means that sigh? Have you contrived to* ***lose your heart*** *since your arrival in town? or have you left it in charge of some rustic beauty?* (W. Ainsworth) – нім. *sein Herz an j-n verloren haben* (*укр*. закохатися; букв. «втратити серце»): – *Kann jemand, der* ***sein Herz an jemanden verloren hat*** *(also genau genommen herzlos ist), eigentlich noch lieben?*; *всім се́рцем / всіє́ю душе́ю* (*зі сл.* люби́ти щиро, гаряче): – *Любіть Україну* ***всім серцем*** *своїм і всіми своїми ділами!..* (В. Сосюра) – пол. *całym sercem (z całego serca) kochać* (*укр*. любити всім серцем): – *W domach wszystkich znajomych chłopaków panował rejwach i rozgardiasz, do którego tęskniłem* ***z całego serca****.* (W. Kowalewski, Bóg) – англ. *heart and soul* (*укр.* всією душею) або *with all one's heart and soul* (*укр*. щиро; всім серцем; вкладаючи всю душу): – *Amelia's maid was* ***heart and soul*** *in favour of the generous major* (W. Thackeray). Наведені ФО є еквівалентними. Сюди ж вілносимо такі фразеологізми: укр. *відкривати душу (серце)*: – *Скільки ж то разів, зустрічаючись на вулиці, хотів промовити до неї,* ***відкрити*** *їй своє* ***серце*** (І. Франко) – пол. *otworzyć komu serce* (*укр*. відкрити комусь серце (душу): – *To ja przed* ***tobą otworzyłem serce****, a ty opublikowałaś moje zwierzenia w internecie? Nigdy nie spotkałem tak wyrachowanej, złej kobiety!* Сюди ж відносимо ФО в укр. мові *заворуши́лося се́рце*: – *Душа вся стривожена.* ***Серце*** *одразу* ***заворушилось.*** *Яка краса в тих чорних кучерях та смуглявих рум'янцях!..– подумала Гризельда* (І. Нечуй-Левицький) та у нім. мові *j-n treiben das Herz* (*укр*. серце заворушилося): – *Einmal, einmal muß man tun dürfen, wozu* ***das Herz einen treibt****.* (H. Fallada).

Напівеквівалентними у підгрупі «Закоханість – Любов» є фразеологізми в укр. *се́рцем (душе́ю) прирости́ до кого* (відчути прихильність, прив'язатися до когось; полюбити когось, зріднитися з кимсь. – *У рідну хату повела дівчина бійця,* ***душею приросла*** *до нього, рада поєднати свою долю з ним* (К. Гордієнко); *не чути серденька* або *не відвернути серце*: – *Ти так мене приворожила, що* ***серце моє ніяк одвернути*** *від тебе не зможу*» (С. Васильченко) – пол. *ktoś by serce wyjął z piersi (dla kogoś)* або *utoczyłby krwi z serca* (*укр*. хтось готовий на великі жертви заради когось): – *(...) on* ***by krwi z serca utoczył****, bylebyś była jego.* (Roz bezp 1997) або *mieć serce dla kogoś, dla czegoś* (*укр*. любити когось)*: – A nie mówią, że dla ludzi nie* ***mam serca****? Eh, ty, ty. Sam tak pewnie o mnie mówisz. Przyznaj no się.* (W. Myśliwski, Pałac) – англ. *have a warm (soft) corner (place, spot) in one's heart for (one, something)* або *to have a soft side for (one, something)* (*укр.* тепло ставитися; любити когось): – *He had a* ***warm place in his heart for*** *dogs* (M. Twain); – *Ida had* ***a soft side for*** *the younger members of the profession and she greeted Manson agreeably* (A. Cronin).

Фразеологізми з компонентом *серце / душа* можуть виражати почуття «Радості» і є еквівалентними: укр. *легко (весело) на серці (душі)*: – *Чого воно* ***любо*** *так стає* ***на душі, легко на серці,*** *як побачиш з-під снігу зелену травицю?* (Панас Мирний) – пол. *komuś jest, zrobiło się lekko (lżej),* ***raźno (raźniej) na sercu*** (*укр.* хтось у радісному настрої, веселий): – *Na przełęczy poleżeliśmy jeszcze trochę w cieniu, Diego się uspokoił i osiołki wypoczęły.* ***Było nam lżej na sercu*** *(...)* (J. Bocheński, Tabu); укр. *з відкри́тою (розкри́тою) душе́ю (се́рцем)*: – *Вони* [індійці] *зустрічали нас* ***з відкритою душею,*** *з осміхненим лицем* (В. Минко) – пол. *przyjąć kogoś z otwartym, wdzięcznym sercem* (*укр.* зустрічати, вітати радісно): – *Trochę bałam się tego wyjazdu, ale okazuje się, że niepotrzebnie (...) kuzyni* ***przyjęli mnie z otwartym sercem*** (Roz tel 1996) та еквівалентні фразеологізми у пол. мові *z lekkim sercem* (*укр.* радісно: букв. «з легким серцем»): – *Iść do domu, umyć się, wyspać, pobyć z rodziną i pójść normalnie do pracy. Ludzie chcieli tej normalności, nikt nie strajkował* ***z lekkim sercem*** (W. Kuczyński, Burza) та в англ. мові *with a light heart* (*укр.* з легким серцем; букв. «зі світлом у серці»): – *The* breakdown *of his* marriage *to Anna and remarriage to Wendi Deng were not done easily or* ***with a light heart****.* У підгрупі «Радість» на позначення позитивних почуттів виокремлюємо і напівеквівалентні ФО: укр. *залоскота́ло ко́ло се́рця кого.* (радісно від чогось): – *Вони* [привітання] *такі щирі й хороші, що мене аж* ***коло серця залоскотало,*** *коли вичитав їх* (М. Коцюбинський); *просвітлі́ло на душі́ у кого, безос. (*кому-небудь стало радісніше, веселіше): – *Від приємної звістки у дівчини* ***просвітліло на душі*** (З газети) – пол. *przyjąć kogoś z wdzięcznym sercem* (*укр.* зустрічати, вітати радісно) – англ. *in the fullness of one's heart* (*укр.* від повноти душі; від надміру почуттів (або радості тощо): – ***In the fulness of her*** *joy Rotha had not marked the tone in which Ralph spoke when he gave her in a word all the new life that bounded in her veins* (H. Caine) – нім. *j-m geht das Herz auf* або *es wird j-m weit ums Herz* (*укр.* стає радісно на душі, серце радіє): – *Dem ausgetrockneten Uralten* ***ging das Herz auf*** *bei dieser Kennzeichnung des Konkurrenten* (L. Feuchtwanger).

Фразеологізми з компонентом *серце / душа* можуть виражати почуття «Бажання»: укр. *душа́ порива́ється (*хто-небудь відчуває нестримний потяг, прагнення до кого-, чого-небудь, бажання чогось): – *Опущені з полудрабка босі ноги самі ворушились під стеливо далеких дівочих пісень, а* ***душа поривалась*** *до них, бажаючи співати* (М. Стельмах) – пол. *serce sie (rwie) wyrywa do* (*укр.* прагнути, бажати): – *Nie ma sensu trzymać jej na siłę na gospodarstwie. Jej* ***serce rwie się do*** *miasta*, які є еквівалентними, та напівеквівалентні одиниці: укр. *чого́ [ті́льки] душа́ бажа́є (хо́че, пра́гне і т. ін.) / забажа́є (захо́че, запра́гне і т. ін.)* (те, до чого хто-небудь має потяг або чого хоче досягти): – *Все,* ***чого душа запрагне,*** *Я створю в одну хвилину* (Леся Українка) – англ. *have one's heart fixed on (або upon) something* або *to have one's heart (mind) set on something* (*укр.* дуже бажати чогось): – *She* ***had her heart set on*** *the wedding, and so we're going to have that wedding* (M. Wilson).

Окрему підгрупу позитивних почуттів утворюють фразеологізми зі значенням «захоплення», до якої входить польська ФО *oddać czemuś (całe) serce* (*укр.* присвятити себе повністю чомусь; букв. «віддати серце»): – *Prawdziwych inteligentów oraz ludzi twórczych,* ***oddanych całym sercem*** *Sztuce, po prostu jakby wyssało z otoczenia.* (M. Musierowicz, Dziecko) та англійська *give one's heart to one (to something)* (*укр.* захопитися чимсь; букв. «віддати серце комусь, чомусь»): – *And when I* ***gave my heart to*** *the people, they'd either hold them to their heart, or they'd hold them up to their head and just stay there,* які є еквівалентними, та по відношенню до них є напівеквівалентні одиниці в укр. мові *завмира́ти / завме́рти се́рцем (душе́ю)* (дуже хвилюватися, переживати від захоплення): – *Він знав напам'ять майже всього "Кобзаря", читав його, коли на душі було важко, читав і ..* ***завмирав душею,*** *весь палав і хвилювався* (Ю. Збанацький) та *прикипі́ти се́рцем / душе́ю* (захопитися чимсь): – *Хто, як кажуть,* ***прикипів душею*** *до поля, той не зраджував йому* (З журналу).

Підгрупи «Задоволення» та «Піднесений настрій» представлені напівеквівалентними ФО. Так серце – виразник такого почуття, як задоволення – знаходимо в укр. мові *в душі́ ті́шитися* **(**відчувати задоволення з приводу чого-небудь, не виявляючи його зовні): – *Вдавала* [мати], *що не бачить нічого й не розуміє нічого, а* ***в душі тішилася*** *молодим щастям* (Г. Хоткевич) і в пол. мові *serce rośnie* (*укр.* серце зростає): – *Serce rośсie patrząc na te czasy!* (J. Kochanowskiego). Серце може бути осередком почуття піднесеності: укр. *розгодинилося на серці (на душі)*: – *Дівчинка… зашарілася, спалахнула вдячним поглядом і в цю хвилю була така щаслива, що Христі знову* ***розгодинилось на серці*** (Панас Мирний) – англ. *be in good heart* (*укр.* бути в гарному настрої): – *Con and Morris shouted back. They* ***were in good heart*** *too, it seemed* (K. S. Prichard), а також ФО *take heart* або заст. *gather (get, take) heart of grace* (*укр.* піднестися духом): – *Since then, I have* ***taken heart*** *to write a good many trifling pieces* (Ch. Dickens) / *"You're perfect. Couldn't be nicer. Splendid!" She* ***took heart*** (Th. Dreiser) – нім. *j-m schlägt das Herz höher* (*укр.* відчуває душевне піднесення): – *Na, Richter, Mensch sei kein Frosch, da muß dir doch* ***das Herz höher schlagen****. Der Führer sieht auf dich.* (H. Jobst).

Метафорична картина світу будь-якого народу має моделі персоніфікації. В усіх чотирьох досліджуваних мовах серце усвідомлюється як об'єкт дії, коли серце піддається будь-якому впливу. Наприклад: укр. *віддати душу/серце* та *відкривати душу (серце)*: – *Скільки ж то разів, зустрічаючись на вулиці, хотів промовити до неї,* ***відкрити*** *їй своє* ***серце*** (І. Франко); *вкладати душу/серце*: – *Боляче переживав* [Бронко] *провал справи, в яку* ***вклав усю*** *свою* ***душу*** (Ірина Вільде); *душі не чути*; *не чути серденька* та *не відвернути серце*: – *Ти так мене приворожила, що* ***серце моє ніяк одвернути*** *від тебе не зможу*» (С. Васильченко), *розгодинилося на серці (на душі)*: – *Дівчинка… зашарілася, спалахнула вдячним поглядом і в цю хвилю була така щаслива, що Христі знову* ***розгодинилось на серці*** (Панас Мирний); пол. *oddać komu serce* (*укр.* віддати комусь серце), *otworzyć komu serce* (*укр.* відкрити комусь серце (душу), англ. *gain (win) the heart* (*укр.* завоювати серце), *steal somebody's heart* (*укр.* полонити серце): – *I could not believe one day any man in the world can* ***stole my heart*** *and love me and I love him back*.; *do someone's heart good* або *cheer (або delight, gladden, rejoice, warm) the cockles of one's heart* (*укр.* приносити радість, радувати, тішити серце), *keep a good heart* (*укр.* бути в піднесеному настрої); *do (one's) heart good* (*укр.* підняти настрій): – *It does* ***my*** *heart good to hear you two are back together*, нім. *es wird j-m warm ums Herz* (*укр.* кому-н. стає тепло на душі), *es wird j-m weit ums Herz* (*укр.* стає радісно на душі).

Серце може розцінюватись як самостійний суб'єкт, як людина: укр. *се́рце (душа́) приста́ло* (хто-небудь уподобав, полюбив когось, щось) або *се́рце привертає́ться* (хто-небудь відчуває потяг, симпатію, любов до когось): – ***Приверталось*** *її* ***серце*** *до Романа* (М. Стельмах), *се́рце тьо́хкає* (хтось сповнений почуттям кохання) та *серце в'яне*: – ***В'яне серце*** *моє од щасливих очей, що горять в тумані наді мною* (В. Сосюра); пол. *serce rośnie* (серце зростає), *serce sie wyrywa do* (прагнути, бажати) та *serce wali / bije jak młot / jak młotem / jak oszalałe* (*укр.* серце калатає, б'ється, як молот): – *Józkowi* ***serce waliło młotem****, gdy patrzył na Józkę*; нім. *das Herz geht j-m wie ein Lämmerschwanz (укр.* серце тіпається як телячий хвіст *від радощів) або j-s Herz flattert wie eine Taube im Sack* (*укр.* серце тріпоче як голуб у мішку): – *Bienkopps* ***Herz flatterte wie eine Taube im Sack****. In seiner Seele flammte es auf wie Wunderkerzen in der kindlichen Weihnachtszeit (E. Strittmatter), das Herz hüpft j-m vor Freude* (*у кого-н.* серце підстрибує в грудях з радощів) та *das Herz lacht j-m (im Leibe)* або *j-m geht das Herz auf* (*кому-н.* стає радісно на душі, *чие-н.* серце радіє): – ***Das Herz ging ihnen auf****, wenn sie ihn anschauten mit seinem Birnenschädel, ... seinen traurigen Augen... (L. Feuchtwanger).*

В результаті дослідження з'ясувалося, що українська, польська, англійська і німецька картини світу схожі. На це вказує той факт, що одиниці досліджуваної фразеотематичної групи знаходяться у відносинах еквівалентності та напівеквівалентності.

Проаналізувавши фразеологізми з компонентом *серце* на позначення почуттів людини, можна відзначити, що українському, польському, англійському та німецькому народам притаманні такі позитивні почуття, як «Закоханість – Любов» і «Радість». Поляки почуття «Піднесеності» не розмежовують з почуттям «Радості» – використовують фразеологізми з одним значенням «радість». ФО з компонентом *серце* на позначення почуттів «Бажання» і «Захоплення» виявлено в українській, польській та англійській мовах, а в німецькій мові вони відсутні. Почуття «Задоволення» притаманне українцям і полякам; в англійській та німецькій мовах ФО з компонентом *серце* на позначення почуття «Задоволення» відсутні.

Фразеологізми з компонентом *серце* на позначення позитивних почуттів в українській, польській та німецькій ментальності сприймаються і як активні субстанції, які здатні виконувати дію, і як об'єкти дії чи місця її зосередження, а у світосприйнятті англійського народу *серце* є переважно об'єктом, на який спрямована дія зовнішніх чинників.

Як бачимо, спільних ознак більше, ніж відмінних. Це свідчить про матеріальну суть людського мислення, що підлягає загальним законам логіки й психології. Це підтверджує також існування постійних різносторонніх контактів між народами, тому цілком зрозуміле поширення їх у порівнюваних мовах.

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ВІДОМОСТІ ПРО АВТОРА

Дар'я Маркова – аспірант кафедри загального і слов'янського мовознавства Національного університету "Києво-Могилянська академія".

Наукові інтереси: загальне мовознавство, фразеологія, принципи укладання дво- та багатомовних словників.

УДК 811.111: 81`37

ПАРАДИГМАТИЧНІ ТА СИНТАГМАТИЧНІ ВІДНОШЕННЯ МІЖ ПОЛІТИЧНИМИ МЕТАФОРАМИ В ГАЗЕТНІЙ ПРЕСІ

Анастасія НЕШТЕНКО (Київ, Україна)

У статті розглядаються проблеми встановлення парадигматичних та синтагматичних відношень між політичними метафорами в газетній пресі. Визначаються інтегральні та диференційні ознаки, які впливають на структурну організацію лексико-семантичного поля «Політика», а також семантичні деривації політичних метафор.

Ключові слова: *політична метафора, парадигматика, синтагматика, лексико-семантичне поле, інтегральні та диференційні ознаки, семантичні деривації.*

В статье рассматриваются проблемы установления парадигматических и синтагматических отношений между политическими метафорами в газетной прессе. Определяются интегральные и дифференциальные признаки, которые влияют на структурную организацию лексико-семантического поля "Политика", а также семантические деривации политических метафор.

Ключевые слова: *политическая метафора, парадигматика, синтагматика, лексико-семантическое поле, интегральные и дифференциальные признаки, семантические деривации.*

This article is about the problem of establishment of paradigmatic and syntagmatic relations between political metaphors in newspaper press. The sense of paradigmatic relations consists in similarity of units in one type of components and contrast in other type of components. These relations between words and groups of words are defined as inner-word semantic relatons, such as synonymy, antonymy homonymy, paronymy. It is determined integral and differential features influencing structural organisation of lexico-semantic field "Politics", containing micro-fields, such as «State», «Economy», «Law». On the syntagmatic level political metaphors are linked by the phraseology or the context thqt results in semantic derivations of political metaphors.

Key words: *political metaphor, paradigmatics, syntagmatics, lexico-semantic field, integral and differential features, semantic derivations.*

Сутність парадигматичних відношень складає схожість одиниць за одними компонентами і протиставленість за іншими. **Парадигматичні зв'язки** ґрунтуються на тому, що у значеннях різних слів існують одні і ті ж самі компоненти. Наявність спільних сем, їх повторюваність у семах різних слів робить відповідні слова парадигматично співвіднесеними за смислом. Вони встановлюються між елементами різних висловлювань, здатних замінити один одного на іншій позиції. Парадигматичні відношення кваліфікують як відношення відбором необхідного слова для певної ситуації. Отже, ці відношення між словами і групами слів на основі спільності і протилежності їхніх значень визначають **як міжслівні семантичні відношення**, серед яких: **синонімічні, антонімічні, паронімічні,**

омонімічні. Парадигматичні відношення всередині слова визначаються як внутрішньослівні варіанти. Однаковими в словах можуть бути як компоненти значення, так і компоненти форми, тому форми їх прояву різноманітні. Мінімальним проявом цих відношень визначаються словесні опозиції. За реальним співвідношенням складових компонентів і формальних, і семантичних розрізняють: ***тотожні*** (синонімічні, варіантні), ***еквіполентні*** *або опозиція* ***включення*** (антонімічні) та опозиція **перехрещення** (гіперонімічні та гіпонімічні). За спільністю схожих семантичних компонентів при схожості їх форми розрізняють: формальні, семантичні та формально-семантичні опозиції.

Найбільшим парадигматичним об'єднанням є **лексико-семантичне поле** (ЛСП), яке представляє собою сукупність лексичних одиниць, об'єднаних спільністю змісту і відображають поняттєву, предметну або функціональну подібність позначуваних явищ [3, с. 99] Ці слова пов'язані одним і тим самим денотатом, що відображає одну і ту ж саму дійсність. Лексико-семантичні поля є відносно автономними, оскільки вони пов'язані між собою, що засвідчується багатозначними словами, які різними значеннями входять до різних полів. За Кобозєвою І.М. лексико-семантичне поле характеризується такими властивостями: 1) наявністю семантических відношень (кореляцій) між словами, які до нього входять; 2) системним характером цих відношень; 3) взаємозалежністю та взаємовизначенням лексичних одиниць; 4) відносною автономністю поля; 5) безперервністю позначення його смислового простору; 6) взаємозв'язком семантичних полей в межах всієї лексичної системи (всього словника) [3, с.99]

Тобто ЛСП характеризується зв'язком слів або їх окремих значень, системним характером цих зв'язків, що забезпечує безперервність смислового простору. Воно має *ядро* і *периферію*. У ядрі містяться найважливіші слова, пов'язані між собою сильними семантичними відношеннями. До периферії належать менш важливі функціональні слова (ситуативно обмежені), які можуть належати і до інших ЛСП.

Матеріалом дослідження слугували політичні метафори з газет "Times" та New York Times", на основі яких було досліджено ЛСП "Політика". Лексичне значення, є складним утворенням із ієрархічно організованих і упорядкованих семантичних компонентів або сем. Інтегральною семою досліджуваних політичних метафор є сема "політика" як сфера суспільно-політичного життя. Завдяки цій інтегральній семі можна виокремити лексико-семантичне поле "Політика". До нього входять мікрополя "Держава", "Економіка" (зовнішньо та внутрішньо-економічна діяльність, міжнародні економічні угоди), "Право" (закони, законопроекти, кодекси, накази, правознавство, юриспруденція).

Розглянемо детальніше мікрополе "Держава", до якого входять такі лексико-семантичні групи: "Політичний суб'єкт", "Політична діяльність", "Політична ідеологія", "Політична подія" Чітко розмежувати мікрополя неможливо, вони переплітаються, проте, наприклад, до ядра мікрополя "Держава" можна віднести: «figurehead», «regulatory body», «presidential race», «political arena», «ripe law», «package of reforms», «red power tie». Більшість же політичних метафор лежать на периферії ЛСП, оскільки більшість з них контекстно-залежні, наприклад, «weak campaign» – «слабка кампанія» («неефективна») може стосуватись передвиборчої кампанії або рекламної, яка не має зв'язку з політикою.

Основними парадигматичними відношеннями, які були досліджені між політичними метафорами є **синонімія** та **варіантність**. Синоніми мають тотожність, близькість та розрізненя значень. Якщо розрізнення є відсутнім, слова стають дублетами. Синоніми можуть бути **тотожними**, та **близькими**. Більшість синонімів серед політичних метафор мають близьке значення. Це можна пояснити природою метафори в загалі, оскільки вона не лише утворює нове, а й модифікує номінативне значення. Наприклад:

1. **play dangerous game** – небезпечно грати, вести небезпечну політику *«Mr.Putin has played his dangerous game»*– зіграв свою небезпечну гру; **play rough** – вести жорстку політику; **wild politics** – жорстока, нецивілізована політика.
2. **political point-scorers** – політичні діячі-супротивники; **gunslinger** – опонент у медіа просторі, від «досвідчений стрілок, озброєний бандит: *«two gunslingers, facing each other in the news-media glare»* – двоє досвідчених стрілків, які протистоять один одному у

світлі медіа-новин, тобто опоненти. Фраза стосується Роджера Стоуна та Дональда Трампа

Наведені приклади мають істотні диференційні відтінки, які не дозволяють їх віднести до тотожних синонімів. Наявність досить великої кількості синонімів серед політичних метафор свідчить про актуальність політичної тематики в газетній пресі та про небайдуже ставлення журналістів до способу висвітлення подій, оскільки політичні метафори вживаються для привертання уваги читача та для збільшення впливу. Політичні метафори-синоніми надають статтям свіжості висловлювань та підкреслюють індивідуальність та винахідливість автора.

Що стосується явища **варіантності**, то воно є обов'язковою умовою для виникнення метафори, для лексичних одиниць, що входять до її складу, оскільки вони вживаються в переносному значенні, а отже набувають нової диференційної семи у складі метафори. Лексичне значення політичної метафори, неважливо чи вона є базовою, чи контекстуальною, зазвичай є конкретним і однозначним, оскільки вона несе чітке, обумовлене своєю сутністю, значення. Як правило, до метафоричного значення переходить одна диференційна сема ЛЗ слова. Проте до складу політичної метафори може входити полісемічне слово, яке несе одразу декілька метафоричних значень. Наприклад: **play rough** – вести жорстку, грубу, жорстоку, сувору, нечесну, несправедливу політику. ЛСВ rough: 1) (of behaviour or character) rude, coarse, ill mannered, inconsiderate, or violent; 2) (informal) severe or unpleasant; 3) unfair or unjust. В такому випадку варіантність переходить на політичну метафору «play rough».

Синтагматичні відношення – відношення одиниць, розташованих лінійно; це здатність мовних елементів сполучатися. Вони реалізуються на рівні поєднання слів, на рівні речення, тексту. За синтагматичним принципом В.В.Виноградов виділяє **вторинні (**за своїм характером) **типи** лексичних значень, які по-різному зумовлені синтагматично: *фразеологічно зв'язані (або зумовлені)* і *конструктивно зумовлені значення*. Використання слів у таких значеннях має певні мовні обмеження: ці значення протиставляються *фразеологічно незв'язаним* (і у цьому розумінні вільним), *синтаксично необмеженим* і *конструктивно незумовленим* [2, с.162-189]

Політичні метафори є синтагматично пов'язаними із сутополітичною лексикою і набувають політичного характеру, коли вони стосуються політичних суб'єктів, ідеології, подій тощо. Політичні метафори за характером лексичних значень вторинні і зумовлені синтагматично. В газетних статтях зустрічаються політичні метафори і фразеологічно, і контекстуально пов'язанані, проте все ж більшість значень політичних метафор залежить від контексту. Синтагматика політичних метафор у газетних текстах характеризується конструктивно зумовленими та синтаксично зумовленими значеннями. Конструктивно зумовлені значення потребують для свого розкриття певних граматичних конструкцій, завдяки яким такі значення відрізняються від інших, а також одне від одного в межах багатозначного слова. Синтаксично зумовленим називається таке переносне значення, яке з'являється у слова при виконанні незвичної для нього функції в реченні (за В. Виноградовим, функціонально-синтаксично зумовлене). У розвитку значень політичних метафор досить суттєвою є роль контексту, який і зумовлює реалізацію потенційних семантичних можливостей слова. Різновидом синтаксично зумовлених значень є конструктивно обмежені (або зумовлені) значення, які реалізуються тільки в умовах певної синтаксичної конструкції тобто "у сполученні з іншими словами, кількість і склад яких можуть бути нічим не обмежені". Наприклад, у слова «heart» основним є значення – життєзабезпечуючий орган людини, що скорочується та розносить кров по всіх частинах тіла'. У контектсі «industrial heart» слово набуває значення, 'важливе місто з точки зору промисловості, економіки держави'. Перше значення, предметно-термінологічне – вільне, друге – невільне, залежне: воно суворо зумовлене використанням тільки у конструкції з прикметником «industrial» і в цьому випадку має переносне значення.

На синтагматичному рівні відбуваються семантичні зміни, оскільки в залежності від сполучення слів змінюється їхнє значення. Це призводить до **семантичних деривацій**, які найкраще виявляються у політичних метафорах. Згідно Балабан О.О. семантичні трансформації метафор на рівні диференційних сем відбуваються в межах наступних семантичних процесів: актуалізація диференційної семи (ДС), додавання нових ДС, генералізація ДС та зникнення ДС [1, с.9].

Актуалізація ДС – одна або декілька ДС переходять у ядерну сему. Наприклад, «package of reforms» – пакет реформ, містить ЛО «package», номінативне значення якої «bundle of something that is packed and wrapped or boxed; parcel», проте в ньому актуалізується диференційна сема «a group or combination of related parts or elements offered as a single unit».

Додавання нових ДС – переносне значення іноді розширює значення і сприяє виникненню нових метафоричних значень. Наприклад, «presidential race», від «race», яке підкреслювало «швидкість подолання дистанції», а з додаванням «presidential» основним стало «привернення на свою сторону більше прихильників», тобто більше отримає голосів, не балів; «ripe law» – закон, готовий до розгляду Верховним судом, від «стиглий придатний, готовий до споживання».

Генералізація ДС – узагальнення ДС, розширення значення із заміною архісеми (АС) та узагальненням ДС. Наприклад, anchor – якір, ведуча телепрограми «popular Fox anchor Megyn Kelly». Межин Келлі – політичний коментатор, телеведуча «Fox News Channel». Згідно лінгвіста Б.Зіммера термін «anchor» на поч. 20 ст. використовувався щодо найвидатніших членів складу репортерів або експертів. Пізніше до «anchor man/woman» стали відносити постійних журналістів, ведучих тієї чи іншої програми, а зараз цей термін став синонімом до «news presenter».

Зникнення ДС – узагальнення одних ДС може супроводжуватися випадінням інших. Наприклад, «figurehead» – номінальний голова, керівник, який по факту не має повноважень, а лише є прикрасою, ця метафора пішла від назви фігури на носу корабля, яка прикрашає його, але згодом це значення стерлось.

Наявність семантичних деривацій свідчить про постійний розвиток мови через мовлення, заміну одних лексичних значень іншими. В основі цих процесів лежить метафора, оскільки саме вона розвиває асоціативне мислення та дає можливість виникнення нових значень. Таким чином, політична метафора та розкриття її лексичного значення за всіма компонентами, вивчення парадигматичних та синтагматичних відношень, виокремлення семантичних деривацій дає повноцінну картину не лише лексико-семантичного поля "Політика", а й суспільно-політичного життя в цілому та може використовуватись для міждисциплінарних досліджень.

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ВІДОМОСТІ ПРО АВТОРА

Анастасія Нештенко – аспірант факультету лінгвістики Національного технічного університету України "Київський політехнічний університет" імені Ігоря Сікорського.

Наукові інтереси: політична метафора, семантика, прагматика, стилістика.

УДК 81.276.3

ГЕНДЕРНАЯ ЛЕКСИКА РУССКОГО ЯЗЫКА: ИДЕОГРАФИЧЕСКИЙ АСПЕКТ

Екатерина ПАНТИЛЕЕНКО (Днипро, Украина)

У статті розглядаються особливості гендерної лексики російської мови на матеріалі тлумачного словника. Ця лексика пояснює як фактичний вплив соціально-культурних та мовних факторів визначає відношення суспільства до сприйняття чоловічого та жіночого. Основними ідеографічними галузями цієї лексики є професії, хобі або захоплення. Стаття розкриває проблему традиційних та новітніх підходів щодо питання ідеографічного аспекту мови, в даному випадку на прикладі лексики пов'язаної з *гендером. Виокремленні універсальні закономірності та національно-специфічні розбіжності під час тлумачення понять у словнику та їхнього функціонування у мові та мовленні.*

***Ключові слова**: гендер, гендерна лексика, ідеографічний аспект, тлумачний словник, поняття, лексикологічне уявлення, стать, вимова, походження.*

В статье рассматриваются особенности гендерной лексики русского языка на материале толкового словаря. Эта лексика объясняет как фактическое влияние социально-культурных и языковых факторов определяет отношение общества к восприятию мужского и женского. Основными идеографическими отраслями этой лексики являются профессии, хобби или увлечения. Статья раскрывает проблему традиционных и новейших подходов относительно вопроса идеографического аспекта языка, в данном случае на примере лексики связанной с гендером. Выделены универсальные закономерности и национально-специфические расхождения во время толкования понятий в словаре и их функционирования в языке и речи.

***Ключевые слова:** гендер, гендерная лексика, идеографический аспект, толковый словарь, понятие, лексикологическое представление, пол, произношение, происхождение.*

The features of gender lexis of Russian on the material of explanatory dictionary are examined in the article. This lexis explains as actual influence of sociocultural and language factors and determines attitude of society toward perception of masculine and feminine. Basic ideographical branches of this lexis are professions, hobbies or fascinations. The article exposes the problem of traditional and newest approaches in relation to the question of ideographical aspect of language, in this case on the example of lexis related to gender .Universal conformities to law and nationally-specific divergences during interpretation of concepts in a dictionary and their functioning in a language and speech are selected in the article.

***Key words:** gender, gender vocabulary, ideographical aspect, explanatory dictionary, concept, lexicological presentation, sex, pronunciation, origin.*

В данной статье в общем виде ставится проблема функционирования гендерной лексики в современном русском языке. Данная проблема находится в русле важнейших **исследований**, поскольку на фоне возрастающего значения индивидуальности человеческого бытия в современном обществе проблема гендерных отношений становится одной из важнейших. Гендерные исследования дают возможность проанализировать социально-культурные и речевые факторы, определяющие отношение общества к мужчинам и женщинам, а также поведение говорящих индивидов в связи с принадлежностью к определённому полу и стереотипные представления о мужских и женских качествах, то есть всё то, что переводит проблематику пола из области биологии в сферу социального. Гендер является проявляющимся фактором в речевом поведении человека.

Проявления гендерных отношений в русском языке были объектом многочисленных исследований. На современном этапе появился ряд работ, где делаются попытки системного осмысления и описания русского языка в связи с фактором пола. Это, прежде всего, работы В. М. Алпатова, Т. Б. Крючковой, А. В. Кирилиной, И. И. Халеевой, В. В. Потапова, Е. И. Горошко и многих других. Наиболее разработанными гендерными проблемами русского языка являются психолингвистические, социолингвистические исследования и исследования взаимосвязи грамматической категории рода и наименований лиц женского и мужского пола. Однако, насколько нам известно, проблемы лексикографического представления гендерной лексики еще не получили детального исследования.

Целью статьи является описание гендерных особенностей лексики, представленной во фрагменте толкового словаря современного русского языка.

Определение человека в языке сегодня выступает одной из важных составляющих при изучении центральных лингвистических проблем. Согласно новым концепциям, возникшим под влиянием трудов Х. Матураны и Дж. Лакоффа, а также переосмысления идей Гуссерля и Хайдеггера, основная функция языка состоит не столько в передаче информации и осуществлении описания независимой от него реальности, сколько в ориентации личности на её собственную значимость. Язык рассматривается как система ориентирующего поведения, где также и идеографический аспект играет одну из решающих ролей.

Значимость индивидуальных параметров, выраженных лексикой языка, определяет отношение общества к мужскому и женскому, а также поведение индивидов в связи с их принадлежностью к тому или иному полу. Пол человека – одна из важнейших характеристик личности, во многом определяющая социальную и культурную ориентацию в обществе, в том числе посредством языка. Гендер (социальный или социокультурный пол) не является лингвистической категорией, но его содержание может быть раскрыто путём анализа культурных репрезентаций через идеографические особенности лексики языка [3].

Этот феномен изучался и ранее в различных научных дисциплинах, но его комплексное междисциплинарное исследование, основанное на ряде новых методологических принципов, началось лишь в конце 60-х годов XX века. Стимулом для них послужило, во-первых, развитие социолингвистики, предоставившей в распоряжение ученых обширный материал о функционировании языка в группах людей, объединенных по признаку профессии, пола и возраста.

Объектом исследования данной статьи являются слова, так или иначе гендерно маркированные, представленные в разделе на букву А «Большого толкового словаря русского языка» [1]. Данный словарь является универсальным справочником по современному русскому языку. Словарь соединяет научность с ясной, доходчивой формой изложения. Его основная задача – дать полную характеристику слова (его написания, произношения, происхождения, словоизменения, значения, сферы функционирования, сочетаемости), а также показать исторические, эстетические, символические смысловые нагрузки слова. Основным критерием включения слова в словарь является его фактическое использование в текстах художественной литературы и научно-популярных изданий, в публицистике, массовой периодической печати и устной речи. Кроме общеупотребительных слов в словаре приведена основная терминология современной науки и техники, а также слова, обозначающие явления и реалии производственной, культурной и общественной жизни русского народа.

В «Большом толковом словаре русского языка» под редакцией Кузнецова С. А. на букву А [1, с. 23–53] обнаружено 119 слов, связанных с гендером. Особенно часто встречаются названия профессий и увлечений с признаками двух родов, из них 102 слова с признаками только мужского рода и 17 слов с признаками женского рода. Объяснение этой диспропорции можно увидеть в исторически сложившихся особенностях разделения профессиональной деятельности, где мужчинам принадлежит неоспоримое первенство. Кроме того, мужчины дали названия многим профессиям, которые теперь используются в языке, именно поэтому на шесть мужских профессий приходится одна женская. Как видно, в словаре устанавливается как бы симметрия в названиях мужских и женских профессий и хобби, а также увлечений. Это вызвано тем, что всё большее количество так называемых мужских профессий, постов и должностей занимают женщины, соответственно должно отражаться и в языке новое толкование и понятие. Из происхождения, смысла и употребления в речи общество корректирует языковое сознание человека, таким образом, дифференцируя в языке и менталитете социальную природу и положение полов, предписывая человеку устремления и модели поведения, о которых первоначально он может и не подозревать. Возникшие на базе такого социальные, а именно, гендерные стереотипы оказываются настолько сильными, что влияют не только на основу слов и признаки рода, но и на их способности сочетаться друг с другом. В языке, где категория рода непосредственно связана с полом, неточно отражается действительность с точки зрения существующего в обществе гендерного различия.

К изначально мужским обозначениям в словаре А. С. Кузнецова на страницах со словами на букву А множество: *абрек, акустик, акционер, алебардист, алиментщик, алкаш, алконавт, аллергик, аллерголог, алмазник, альфонс, аналитик, анахорет, апостол, арбитр, арендатор, арендодатель, арлекин, арлекинада* (комедия, в которой главную роль играет арлекин; представление с элементами шутовства), *армеец, артельщик, артиллерист, архаист, архангел, археолог, архитектор, аршинник, ас, атташе, аудитор, аукционист*. «Женских» слов значительно меньше: отдельное слово *амазонка*, для остальных слов предлагается квазидефиниция[42]: *смотреть выше по мужскому полу*. Например, говоря о группе людей разного пола, используют слова мужского рода: *актёры, абитуриенты, аквариумисты, азиат, азиатка (см. азиаты, одно толкование для множественного числа),*

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[42] Под квазидефиницией понимается «информативно значимый компонент словарной статьи в силу характера заключенных в квазидефиниции сведений: указание на принадлежность слова к определенному разряду грамматических форм, на дифференциальное определение категориального значения слова, на наличие у слова индивидуального лексического значения, на источник этого значения и особую форму его существования; информация о семантических оттенках, содержащихся в синонимическом ряду к заголовочному слову; раскрытие объема значения слова и т. п.» [2, с. 8].

аквариумисты, американец (см. американцы), американка (пари, по условиям которого проигравший обязан выполнить любое желание другой стороны), арабка (см. арабы).

Для называния людей по профессиональному признаку часто существует только одно слово, и оно, как правило, мужского рода: *авиатор, автоинспектор, автокаскадёр, автоматчик (автоматчица, разг.), автомобилист (автомобилистка), автор, автостроитель, автотранспортник, аграрник, агрессор, агробиолог, агрометеоролог, агроном (агрономша см. агроном.), агротехник, агрофизик, агрохимик, адвокат, администратор, адмирал (адмиральша, разг. жена адмирала), академик, акселерат, акселератка, анестезиолог (врач – специалист по анестезиологии), анималист, аномальщик, антрополог, аппаратчик (аппаратчица), аптекарша (разг. женщина-аптекарь, жена аптекаря), аптекарь (работник аптеки; фармацевт), арабист, арабистика (совокупность наук, изучающих язык, письменность, культуру и историю арабских народов), арестант (арестантка), аристократ, аристократка (см. аристократ), арматурщик (арматурщица), артист (артистка), арфист (арфистка), ассириолог, астролог, астроном, астрофизик, аэролог.*

В анализируемом разделе есть также слова с толкованиями как для мужского, так и для женского рода: *аббат, аббатиса, агроном (агрономша см. агроном.), адвентист (адвентистка), адмирал (адмиральша, разг. жена адмирала), аист, аистиха (разг. самка аиста), акванавтка (см. акванавт), акробат, акробатка (см. акробат), актёр (актриса см. актёр), акушер (врач – специалист по акушерству), акушерка (женщина со средним медицинским образованием, имеющая право самостоятельно оказывать помощь при родах), асессор, асессорша (разг. жена коллежского асессора), атаман, атаманша (см. атаман), атеист (атеистка).*

В некоторых случаях существующее слово женского рода имеет пренебрежительный оттенок, иногда более или менее ощутимый. Чаще всего гендерная лексика выражается в увлечениях и хобби, но дефиниции в отношении женщин не являются четкими: *автоспортсмен, автолюбитель, автотурист, автоугонщик, агитатор, агностик, адвентист (адвентистка), айкидоист, аквалангист, акванавт, аквариумист, аккомпаниатор (аккомпаниаторша ж. разг.), аккордеонист (аккордеонистка), аккуратист (аккуратистка), акселерат, акселератка, алкоголик, алкоголичка (см. алкоголик), аллилуйщик, аллилуйщица (см. аллилуйщик), альпинист, альпинистка (см. альпинист), альтийст (альтистка), альтруист (альтруистка), аспирант (аспирантка).*

Исследованный нами материал позволяет сделать **вывод** о том, что объяснение лексического понятия выступает только, как толкование мужского понятия будь то увлечение, занятость или любое другое описание, рядом даётся согласование не по реальному идеологическому аспекту толкования, а по отношению к полу, понятия *«личность»* и *«мужчина»* отождествляются, женские формы обычно являются производными от мужских. Лексические средства, описывающие женщин и их качества, имеют преимущественно негативные коннотации. Со стороны лингвокультурологического подхода, предполагающего изучение мужского и женского как базовых культурных гендерных основ, можно не только определить обусловленную полом специфику языка, а также выявить универсальные и культурно-специфичные гендерные стереотипы, зафиксированные в языке. В «Большом толковом словаре русского языка» слова, связанные с гендером на букву А, демонстрируют вторичность женского статуса по отношению к мужскому, стереотипическую репрезентацию обоих полов, ведущую к ограниченности гендерных представлений, иными словами, таким образом в словарных гнездах проявляется определенная гендерная асимметрия. К **перспективам** дальнейшего исследования мы относим описание формального обозначения гендерной лексики.

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ВІДОМОСТІ ПРО АВТОРА

Катерина Пантилеєнко – викладач кафедри іноземних мов Дніпропетровського національного університету залізничного транспорту.

Наукові інтереси: лексикологія, гендерологія.

УДК 81'276

ЗАГАЛЬНОТЕОРЕТИЧНЕ ВИВЧЕННЯ ЖАРГОНУ В СОЦІОЛІНГВІСТИЦІ XIX СТ.

Марина РУДЕНКО (Слов'янськ, Україна)

У статті розглядається питання загальнотеоретичного вивчення жаргону в соціолінгвістиці XIX ст. Дослідження виконано на матеріалах європейських та американських авторів XIX – XXI ст. Жаргон проаналізовано з урахуванням віку його носіїв, особливостей і традицій національних мов, історичних умов. Значну увагу приділено розгляду жаргону молоді, школярського, кримінального. Досліджено еволюцію жаргону та поглядів авторів на зазначене мовне явище в XIX ст. та відносно попередніх періодів. Проаналізовано лексичні джерела жаргону, способи творення, тематичний склад жаргонної лексики, її регіональні особливості тощо. Проблему загальнотеоретичного вивчення жаргону розглянуто в лінгвоісторіографічному аспекті.

Ключові слова: *жаргон, жаргонізм, буршеська мова, бурсацько-семінарський жаргон, молодіжний жаргон, лексикографія.*

В статье рассматривается вопрос общетеоретического изучения жаргона в социолингвистике XIX в. Исследование выполнено на материалах европейских и американских авторов XIX – XXI вв. Жаргон проанализировано с учетом возраста его носителей, особенностей и традиций национальных языков, исторических условий. Значительное внимание уделено рассмотрению жаргона молодежи, школьного, криминального. Исследовано эволюцию жаргона и взглядов авторов на указанное речевое явление в XIX в. и относительно предшествующих периодов. Проанализировано лексические источники жаргона, способы создания, тематический состав жаргонной лексики, ее региональные особенности и т. п. Проблему общетеоретического изучения жаргона рассмотрено в лингвоисториографическом аспекте.

Ключевые слова: *жаргон, жаргонизм, буршеский язык, бурсацко-семинарский жаргон, молодежный жаргон, лексикография.*

The item of the general theoretical study of jargon in sociolinguistics of the XIX century is distinguished in the article. The study is done according to the materials of European and American authors of the XIX – XXI centuries. Jargon is analyzed by age of its native speakers, peculiarities and traditions of national languages, historical conditions. Significant attention is paid to the consideration of youth, school and criminal jargon. The evolution of jargon and authors' views on the language phenomenon in the XIX century and with regard to the previous periods is investigated. Lexical sources of jargon, ways of its creation, theme composition of jargon vocabulary , its regional peculiarities, etc. are analyzed. The problem of general theoretical jargon study is considered in lingua historical graphical aspect.

Key words: *jargon, slang words, bursh language, seminary jargon, youth jargon, lexicography.*

Вивчення жаргону має багату історію і, як і раніше, зазначений феномен привертає увагу лінгвістів. Це зумовлено широкими можливостями жаргону в плані збагачення мови, його особливостями в національних мовах, відсутністю сталих критеріїв і оцінок. Особливий інтерес представляє жаргон минулих років у зв'язку з дефіцитом відповідних досліджень. Ось чому питання загальнотеоретичного вивчення жаргону в соціолінгвістиці XIX ст. є актуальним.

У працях закордонних і вітчизняних лінгвістів, публіцистів та письменників, на які ми спираємося, розглядаються важливі теоретичні і практичні проблеми вивчення жаргону в європейській та американській лінгвістиці XIX ст. Із числа останніх досліджень і публікацій на особливу увагу заслуговують праці О. А. Аніщенко (2007; 2009), О. Т. Ліпатова (2010), М. Ю. Россихіної (2009; 2012; 2014), Г. В. Рябичкіної (2009; 2012), Л. О. Ставицької (2005), Г. В. Цибулевської (2005), В. В. Шаповала (2006). Зокрема, дослідили: М. Ю. Россихіна – буршеську мову в Німеччині, молодіжний жаргон в російській лексикографії [9; 10; 11]; Г. В. Рябичкіна – жаргон на англомовному і російськомовному грунті [12; 13; 14]; Л. О. Ставицька – бурсацько-семінарський жаргон в Україні [15].

Дякуючи вищезазначеним дослідженням соціальна діалектологія помітно просунулася вперед у вивченні жаргону XIX ст. Разом з тим, аналіз свідчить, що на цей момент вказану проблему в науковій літературі відображено недостатньо.

За мету статті поставлено розкриття поглядів мовознавців XIX – XXI ст. щодо загальнотеоретичного вивчення жаргону в соціолінгвістиці XIX ст. Мета дослідження конкретизується в таких завданнях: 1) зробити лінгвоісторіографічний огляд праць, в яких досліджено загальнотеоретичні питання жаргону; 2) систематизувати відповідні наукові здобутки зарубіжних і вітчизняних науковців; 3) проаналізувати теоретичні питання з дослідження жаргону і зробити відповідні висновки; 4) виявити перспективи подальшого дослідження жаргону в лінгвістиці XIX ст.

Жаргон – могутній і важливий шар збагачення мови з давньою історією. Наявність жаргонів у XIX ст. найбільше характерна для німецької, французької, англійської, російської, української мов.

У Німеччині в XIX ст. молодіжний жаргон використовувала в мові винятково учнівська молодь [11, с. 375]. Аж до 1850 р. мова німецької учнівської молоді називалася буршеською (від нім. Bursch «студент; молода людина, яка займається науками») [22, s. 2, цит. за: 9, с. 107].

Перша половина XIX ст. в німецькій лексикографії ознаменувалася появою цілої низки словників буршеської мови, поки ще слабких [10, с. 284]. Кроком вперед став словник К. А. Раготського [24]. На відміну від попередніх авторів К. А. Раготський вказує на семантичні різниці у використанні окремих жаргонізмів, зокрема, розрізнює повну і неповну синонімію. Вперше вказує на енантіосемію жаргонізмів, явище, таке поширене в сучасній німецькій молодіжній мові [10, с. 285 – 286].

Найбільшим за кількістю жаргонної лексики є «Burschicoses Wörterbuch» І. Фольмана [26, цит. за: 9, с. 108]. У словнику об’єднана мова студентів Берліна, Цюріха, Лейпцига і Мюнхена [10, с. 286].

С. Р. Шухардт у передмові до свого лексикону «Studentikoses Conversationslexicon» пояснює багатство і різноманітність буршеської лексики тим, що в складі студентства панує різноманіття представників: принци, сини селян, мільйонери й ті, кому ледве вистачає на хліб [25, цит. за: 10, с. 285].

В основі буршеського (історичного студентського) жаргону лежать діалектизми, арготизми і іншомовні запозичення. Особливо значний вплив латинської, грецької і французької мов, нерідкі також макаронічні утворення, що представляють собою суміш німецької з латинською і грецькою. З нормативної мови лексика в студентський жаргон поступає шляхом метафоризації [9, с. 141 – 142, 153, 170; 11, с. 377].

У XIX ст. серед молодіжної лексики зустрічаються жаргонні лексичні одиниці регіональної належності [27, цит. за: 10, с. 285; 26, s. 81, 110, 279, 280, цит. за: 9, с. 111; 10, с. 287]; молодіжна лексика відзначається багатозначністю [26, s. 48 , цит. за: 9, с. 111; 10, с. 287; 22, s. 81, 77, цит. за: 9, с. 114], прозорістю [27, цит. за: 10, с. 285; 20, цит. за: 7, с. 52]. Доля жаргонізмів неоднакова (одні використовуються тривалий час, інші – швидко зникають) [10, с. 288]. Це свідчить про те, що студентська мова дуже рухомий шар лексики німецької мови [22, цит. за: 9, с. 114 – 115]. Вже на початку XIX ст. лексика в словниках історичної німецької студентської і шкільної мови розподілена за тематичними групами [21, цит. за: 10, с. 284; 11, с. 375 – 376; 20, цит. за: 7, с. 53].

Незважаючи на велику кількість жаргонних найменувань для явищ, негативних з точки зору моралі і суспільної думки, молодіжна мова в XIX ст. залишалася позитивною [11, с. 376].

На французькому мовному грунті матеріалів, що свідчать про дослідження жаргону в XIX ст. відомо небагато, але звертає на себе увагу та обставина, що французькі письменники XIX ст. активно застосовували жаргонну лексику в своїх творах. В. Гюго використав жаргон в історичному романі «Собор Парижской Богоматери» (1831), в романі «Отверженные» (1862) автор описує арго паризького дна. Ежен Сю використав жаргон в романі «Парижские тайны» (1842 – 1843 гг.) [18, с. 50].

Одними з перших дослідників англійського лексичного субстандарту були лексикографи [13, с. 9]. У XIX ст. на англомовному грунті жаргонізми зареєстровані: в анонімному словнику «Gradus ad Cantabrigiam» (1803; 1824) (перший досвід лексикографічного опису конкретного корпоративного жаргону) [13, с. 148 – 154]; в анонімному словнику «Lexicon Balatronicum» (1811) (жаргон ув'язнених) [13, с. 161 – 168]; в журналі «Boxiana» П. Ігана (1818 – 1824) (спортивний жаргон) [14, с. 18 – 26]; в словнику П. Ігана «Grose's Classical Dictionary of the Vulgar Tongue» (1823) (жаргон) [12, с. 108 – 110]; в словнику Дьюкейнджа Англікуса «The Vulgar Tongue» (1857) (професійні і корпоративні жаргони) [13, с. 215 – 224, 254].

Наприкінці XVIII – на протязі XIX ст. нестандартна лексика знаходить відображення в працях найбільш видатних англійських лексикографів – укладачів субстандартних словників Ф. Гроуза (1785), Дж. К. Хоттена (1859), Г. Баумана (1887), А. Барера і Ч. Г. Леланда (1889 – 1890), Дж. С. Фармера і У. Е. Хенлі (1890 – 1904) [12, с. 81, 159 – 163; 13, с. 117]. Найбільш значущими для осмислення проблем субстандартної лексики XIX ст. уявляються думки і ідеї Ф. Гроуза і Дж. К. Хоттена [13, с. 117].

Дж. К. Хоттен у словнику «The slang dictionary» (1859) відобразив такі жаргони: 1) соціально-професійні: (військово-) морський, військовий, театральний, друкарів, юристів; 2) соціально-корпоративні: університетський, шкільний, злодійський, боксерський, бродяг, парламентський та ін [13, с. 242 – 244].

Е. Партрідж звертає увагу на оцінку жаргону, яку дав Дж. К. Хоттен (1859): «Дж. К. Хоттен висміює жаргон мистецтва, але, … в той же час, він признається, що нелегко знайти термін, такий же легкодоступний для освічених читачів, як прийнятий самим артистом. При правильному використанні такі термінології допустимі» [23, р. 166 – 167].

Розвиваючи свої погляди на кент і сленг, Дж. К. Хоттен значно просунувся вперед по відношенню до Ф. Гроуза в розумінні сленгу і суміжних форм. Зокрема, виділив сленг, що використовується «суспільством» – більшістю носіїв англійської мови всіх шарів суспільства (не називаючи його загальним сленгом), і сленг різних професій, занять і груп (не називаючи його спеціальним сленгом) [13, с. 125; 12, с. 159].

Г. Бауман (1887) виділяє в сфері низького сленгу: 1) мову, або жаргон, солдат; 2) мову матросів і моряків [12, с. 90].

У двохтомному словнику А. Барера і Ч. Г. Леланда (1889 – 1890) наведено значний обсяг субстандартної лексики, зокрема жаргони: 1) соціально-професійні: морський, військовий, жерстяників, кравців; 2) соціально-корпоративні: університетів, шкільний, злодійський, тюремний [12, с. 117 – 121].

Семитомний словник Дж. С. Фармера і У. Е. Хенлі «Slang and its Analogues» (1890 – 1904) займає значне місце серед словників англомовної субстандартної лексикографії [12, с. 163]. Словник містить такі жаргони: 1) загальний жаргон або сленг; 2) соціально-професійні: морський, військовий, комерційний, біржі, театральний; 3) соціально-корпоративні: університетів, шкільний, злодійський, боксерський, проституток, бродяг [12, с. 121 – 125].

У XIX ст. жаргон було зафіксовано в низці англомовних видань США.

У 1851 р. Бенджамін Г. Хол видає на американському мовному грунті книгу «A Collection of College Words and Customs», в якій наведено, поряд з університетськими термінами, список університетського жаргону США, Німеччини. Тим самим, англійський університетський жаргон збагатився університетським жаргоном США [12, прилож., с. 99 – 100; 13, с. 154 – 155].

У 1859 Дж. Метсел опублікував свій словник «Vocabulum». Це перший значний тлумачний довідник англомовного лексичного субстандарту на американському грунті, в якому більша частина зареєстрованого матеріалу перенесена з деякою адаптацією з британської лінгвокультури в етнолінгвокультуру США і доповнена вельми великим та цікавим американським матеріалом. Крім кенту і сленгу в словнику зафіксовані професійно-корпоративні жаргони: 1) гравців в азартні ігри (gamblers), 2) більярдистів (billiard-players), 3) брокерів (brokers) і 4) боксерів (pugilists) [13, с. 225 – 233].

У Росії вперше спроба описати і класифікувати жаргонну лексику була представлена в словнику «Материалы для сравнительного и объяснительного словаря русского языка и других славянских наречий» С. Микуцького (1832). Достатньо значущі тлумачні словники власне лексичного просторіччя з'явилися в середині XIX ст [12, с. 34]. Кінець XIX – початок

XX ст. характеризується сполученням лексикографічних робіт і теоретичних досліджень некодифікованих різновидів мови в русистиці [17, с. 10].

В. І. Даль склав кілька значних рукописних глосаріїв і словників російського лексичного просторіччя і умовно-професійних жаргонів (1850-і; 1842 – 1854 та ін.) [12, с. 52 – 53].

У 1840-і – 1850-і рр. у студіях В. І. Даля намітився перехід, у понятійно-термінологічному відношенні, від вивчення «офенської мови» до «музики» – «мови» злодіїв і «мазуриків», що супроводжується змінами в позначенні цих форм. Спочатку ці лексикони іменувалися «локалізованими» термінами: «аламанська», «ламанська», «галівонська» і «кантюжна» мови як територіально-діалектні різновиди мови офенєй, що володіють комунікативно-езотеричною функцією, але відрізняються лексично – місцевими «додатками» і соціумом своїх носіїв – професійних бідних. Потім ці лексикони почали називатися «байковою мовою» злодіїв і «мазуриків», локалізованою в якості міського напівдіалекта, що має лексичну спільність з офенською мовою. Разом з названими вище формами в науковий ужиток В. І. Далем були введені терміни і поняття «жаргон» і «просторіччя», хоч і без роз'яснення їх зв'язку з офенською мовою і злодійською «музикою» [12, с. 77].

Перші свідчення про мову різних груп кримінального світу знаходимо у В. І. Даля (1842 – 1854; Толк. слов. 1863), в анонімному глосарії «Собрание выражений и фраз, употребляемых в разговоре Санкт-Петербургскими мошенниками» (1859), в романі Вс. Крестовського «Петербургские трущобы» (1864 – 1866), в «Записках Ивана Дмитриевича Путилина» і глосарії (1897, 1904), де наводиться біля 150 слів арго петербурзьких шахраїв 60-х років XIX ст., в книзі С. В. Максимова «Сибирь и каторга» (1871), і в книзі Н. М. Ядрінцева «Русская община в тюрьме и ссылке» (1872), в глосарії Н. Смирнова (1899). Тут повідомляються деякі дані і наводиться невелика кількість словникового матеріалу «музики» або «байкової мови» злодіїв і шахраїв і тюремної мови [16, с. 131 – 132; 12, с. 56 – 57, 78 – 80].

Глосарій Н. Смирнова (1899) – соціолексикографічно це вже більш інформативний список просторічних лексичних одиниць, що відносяться до російського злодійського арго і жаргону шахраїв [12, с. 65 – 70].

І. О. Бодуен де Куртене (1908) зробив перший достатньо глибокий соціолінгвістичний і соціолексикологічний аналіз «блатної музики» кінця XIX ст., виявивши низку рис цієї мовної форми [12, с. 163 – 164].

В. І. Лебедєв (1909) розвив соціолінгвістичні думки І. О. Бодуена де Куртене щодо «блатної музики» в своїх соціолексикологічних ідеях відносно злодійського жаргону кінця XIX – початку XX ст. як про природний результат розвитку російської мови, обумовлений необхідністю особливого лексикону для обслуговування спілкування злодіїв і злочинців різних «мастей» [12, с. 164 – 165].

Не одну сотню років в російській мовній практиці існує молодіжний жаргон, що відрізняється новизною і експресією [2, с. 108, цит. за: 8, с. 57 – 58]. Бурсацькі елементи містяться у В. Т. Наріжного в його «Бурсаке» (1824) [8, с. 58 – 59], у М. В. Гоголя в «Тарасе Бульбе» (1834) і особливо в «Вие» (1835) [8, с. 59 – 60]. Наприкінці XIX ст. автори літературних і мемуарних творів частіше звертаються до терміну *жаргон* – бурсацький, кадетський, гімназичний, інститутський, училищний та ін [2, с. 109 – 111, цит. за: 8, с. 61].

У XIX ст. на території Росії виділявся шкільний жаргон. У складі шкільного жаргону XIX ст. виділяється лексика, яка надійшла з нормативної мови шляхом метафоричного переносу і словотвірної деривації, а також запозичення з латинської, грецької, французької і німецької мов [1, цит. за: 9, с. 104].

Одним з перших документів, де зареєстрована субстандартна лексика учнів, зрозуміла лише ознайомленим, є «Очерки бурсы» М. Г. Помяловського (1863) [9, с. 57 – 58, 43; 3, с. 32].

Свою мову в XIX ст. мали і студенти. Формування російського студентського жаргону проходило під впливом німецької мови, про що свідчать численні запозичення з неї [1, с. 290 – 291, 23, цит. за: 9, с. 59 – 60].

Російський шкільний жаргон в перший період свого становлення формується на базі національної мови, використовуючи лише семантико-словотвірні елементи стародавніх мов. У подальшому основними шляхами поповнення молодіжного жаргону в XIX – на початку XX ст. є: метафоризація загальнонародної російської лексики, словотвірна деривація, запозичення з арго і іноземних мов [9, с. 106, 169].

Шкільний жаргон XIX ст. відзначається тематичною спрямованістю [9, с. 71].

В Україні в кінці XVIII – впродовж XIX ст. побутував бурсацько-семінарський жаргон. Цей соціолект, з одного боку, увібрав багатства з народнорозмовного джерела української мови, а з другого – засвідчив питомі ознаки українського жаргоновживання, його лексикону, словотворення та образного словоперетворення у ретроспективі та перспективі розвитку молодіжної субмови, жаргонізованого мовлення [15, с. 114, 140].

Л. О. Ставицька вважає, що джерел вивчення бурсацько-семінарського жаргону небагато: роман А. Свидницького «Люборацькі» (1886) [15, с. 115 – 116], Й. Дзендзелівський [5, цит. за: 15, с. 116; 6; 19]. Наведений у Й. Дзендзелівського вокабуляр містить близько 60 жаргонізмів [5, цит. за: 15, с. 116]. О. Т. Горбач із того-таки роману А. Свидницького вичленовує 110 арготизмів [4, цит. за: 15, с. 116].

Лексичною підвалиною формування бурсацького соціолекту були: народно-розмовна та книжна українська мова; російська мова, яка панувала у системі навчання і виховання; іноземні мови. Разом із тим, як і кожне корпоративно-групове мовне утворення, цей соціолект виробив свою, зрозумілу тільки йому підсистему жаргонних номінацій із затемненими словотвірно-мотиваційними зв’язками. Відзначається чимала кількість різнотипних оригінальних, фразеологічних одиниць, перифраз, що є набутком власне аналізованого соціолекту і засвідчують почуття гумору його носіїв та неабиякі лінгвокреативні здібності [15, с. 134].

Одне з центральних місць у системі соціолектів української національної мови посідає кримінальний жаргон XIX ст. Л. О. Ставицька виділяє дві мовні стихії побутування кримінального жаргону в Україні: 1) західноукраїнський кримінальний жаргон, тісно пов’язаний з польським, чеським та німецько-їдиш; 2) кримінальний жаргон Центральної та Східної України, пов’язаний із відповідним жаргоном російських міст чи Сибіру [15, с. 171].

Отже, жаргон XIX ст. нами розглянуто в лінгвоісторіографічному аспекті. У зазначений період жаргон широко використовувався молоддю, школярами, кримінальними елементами. Аналіз свідчить про еволюцію жаргону та поглядів авторів на зазначене мовне явище в XIX ст. та відносно попередніх періодів. У XIX ст. жаргон вивчається в основному лексикографами, але вже деякими авторами робляться спроби дослідити лексичні джерела жаргону, способи творення, тематичний склад жаргонної лексики, її регіональні особливості тощо. Поряд з наявними позитивними моментами в дослідженні жаргону XIX ст., маємо ряд невирішених питань. Бракує досліджень, що узагальнюють питання вивчення жаргону в соціолінгвістиці XIX ст. У різних лінгвістиках спостерігаються істотні відмінності в поглядах на жаргон, його розуміння; ці питання не вивчаються комплексно, на матеріалі різних мов, в історичному розвитку. Зазначена проблематика недостатньо відображена в працях сучасних зарубіжних і вітчизняних лінгвістів.

Перспективи подальших досліджень з проблеми вивчення жаргону XIX ст. ми вбачаємо в систематизації наукових поглядів мовознавців на зазначене мовне явище, подальшому розширенні кола досліджуваних мов, в яких поширено жаргон, продовженні вивчення праць відповідних авторів у лінгвоісторіографічному аспекті.

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ВІДОМОСТІ ПРО АВТОРА

Марина Руденко – аспірантка кафедри германської та слов'янської філології Державного вищого навчального закладу "Донбаський державний педагогічний університет", м. Слов'янськ.

Наукові інтереси: соціальні діалекти: дослідження арго, жаргону, сленгу в європейському та американському мовознавстві в лінгвоісторіографічному аспекті (XIX – XXI ст.).

УДК 81'373.2

ОСНОВНІ ЧИННИКИ КЛАСИФІКАЦІЇ ЗООНІМІВ

Світлана ФЛОРІНСЬКА (Кропивницький, Україна)

У статті з'ясовано специфіку різноманітних підходів до проблеми класифікації зоонімів; визначено основні критерії такої класифікації (за родовою належністю, функційною ознакою, мотивованістю та локальністю); значну увагу приділено гомогенним класифікаціям; розглянуто спроби гетерогенного систематизування зоонімів; окреслено перспективи подальшої розробки уніфікованої та узагальнювальної класифікації кличок тварин.

Ключові слова: *ономастика, зоонімія, зоонім, гомогенна класифікація, гетерогенна класифікація.*

В статье вияснена специфіка различных подходов к проблеме классификации зоонимив; определены основне критерии такой классификации (по родовой принадлежности, функциональному признаку, мотивированности и локальности); значительное внимание уде лен огомогенным классификациям; рассмотрены попутки гетерогенной систематизации зоонимив; намечены перспективы дальнейшей разработки унифицированной и обобщающей классификации кличек животных.

Ключевые слова: *ономастика, зоонимия, зоонимы, гомогенная классификация, гетерогенная классификация.*

The article clarified the specifics of different approaches to classification zoonims; defined the basic criteria for such classification (by genusappurtenance, functional characteristics, motivation and locality); special attention is paid homogeneous classification; are considered attempts heterogeneous systematization zoonims; established that the main objectives of any classification is clearly ascertain the object of systematization and ultimate goal, and which will serve.

Another found that classification of zoonims, based on motivational criteria significantly contributed to systematize the study of names of animals; established that one of the best approaches is motivational because as it helps classification zoonimikon according to the close link established between the nickname, object and subject, that influence the naming of animals not only intralinguistic but also extralinguistic criteria; outlines the prospects for further development of the unified classification nicknames animals.

Key words: *onomastics, zoonimiya, zoonim, homogeneous classification, heterogeneous classification.*

У кінці ХХ – початку ХХІ століття постала проблема типології онімів різних класів і підкласів. Про це свідчать праці таких вітчизняних та зарубіжних мовознавців, як Т. П. Романової, М. І. Сюська, П. Т. Портнікова, Н. Г. Рядченко, С. Вархола, О. Ю. Карпенко, Ю. Бубака, К. Д. Долбіної, А. Колодзєй та ін. Однак не всі питання, пов’язані із систематизацією кличок тварин, наразі розв’язані. Однією з найважливіших є проблема групування зоонімів відповідно до визначеної системи чинників, що й зумовлює актуальність статті.

Мета публікації – проаналізувати та узагальнити гомо- та гетерогенні класифікації зоонімів, визначити основні критерії систематизації власних назв тварин.

Реалізація мети передбачає розв’язання таких завдань: 1) вивчити наявні класифікації кличок тварин, що ґрунтуються на одному чи кількох критеріях; 2) установити характерні ознаки, від яких залежить класифікування таких мовних одиниць; 3) дослідити основні чинники систематизації зоонімів.

У кожній мовознавчій галузі, зокрема й зооніміці, класифікація є провідною складовою, без якої опис та аналіз лінгвістичних одиниць неможливий. Будь-яка класифікація має бути системною та чітко впорядкованою, адже, як зазначає М. Л. Худаш, «будь-яка класифікація повинна бути максимально вичерпною, повинна забезпечувати можливість вивчення досліджуваного об’єкта в найрізноманітніших його типових проявах і водночас не допускати фактів двозначності, невизначеності або суб’єктивізму»[8, с. 101].

Варто зауважити, що в українській ономастиці наразі немає задовільної класифікації зоонімів. На думку М. І. Сюська, причиною цього є те, що «зооніміка фактично робить лише перші кроки, у зв’язку з чим позначається відсутність зоонімічних словників та монографічних праць на цю тему, і різнобій у поглядах на принципи класифікації власних назв взагалі» [7, с. 144].

Завдання будь-якої класифікації мовних одиниць – чітко з’ясувати, по-перше, об’єкт систематизації, а, по-друге, кінцеву мету, якій така класифікація слугуватиме. У сучасній науковій літературі існують різні підходи до систематизації власних найменувань тварин. Більшість із них гомогенні, тобто ґрунтуються на одному критерії. Одна з перших та найпоширеніших таких класифікацій представлена в «Словнику ономастичної термінології» Н. В. Подольської [4]. У ньому дослідниця поділяє клички тварин за їх класовою та видовою належністю, виокремлюючи фелінонімі, кінонімі, гіпонімі, бізонтонімі, орнітонімі тощо. Подібну класифікацію репрезентовано й у «Словнику української ономастичної термінології» Д. Г. Бучка, Н. В. Ткачової [6]. Однак групування кличок тварин за цим критерієм не є вичерпним та повним, оскільки не охоплює всі підкласи власних назв тварин.

Одним із чинників є поділ зоонімів відповідно до біологічної класифікації груп тварин на хребтові та безхребтові. Такий критерій використовує К. Д. Долбіна, при цьому зазначаючи, що не тільки хребтові тварини (ссавці, птахи, риби, амфібії, рептилії) можуть мати власні імена, а й деякі безхребтові, наприклад комахи чи павукоподібні, потенційно можуть отримати кличку [1, с. 54]. Цей чинник класифікації є більш вичерпним та сучасним, адже досить поширеним на сьогодні явищем є утримання вдома різноманітних екзотичних тварин (ссавців, риб, амфібій, рептилій, комах), яким дають власні імена, що й враховано науковцем. К. Д. Долбіна пропонує нову термінологію для власних назв указаних вище груп тварин: термін «маммонім» – власна назва ссавця, «іхтіонім» – кличка риби, амфібіонім – онім на позначення власної назви амфібії, «ерпетонім» – власна назва рептилії та «інсектонім» – клички комахи [1, с. 54–55]. На нашу думку, на позначення власних назв ссавців варто вживати термін «мамонім» з однією літерою **ем**, адже використання в цьому слові двох букв **ем** суперечить нормам сучасної української орфографії.

Досліджуючи новий напрямок мовознавчої науки – когнітивну ономастику – професор О. Ю. Карпенко поділяє індивідуальний зоонімічний фрейм на кола: до першого кола відносить клички домашніх та диких тварин, що є власністю людини чи її родини; друге коло утворюють«наймення собак, котів, коней, папуг та іншої живності, з якою людина познайомилась у друзів та знайомих, у сусідів, у зоопарках чи цирках»; третє коло становлять «уславлені історією, віруваннями чи літературою зооніми на чолі з гіпонімами (кличками коней)» [2, с. 58]. У цій класифікації увагу дослідниці зосереджено тільки на функційному чиннику, відповідно, не враховано всієї різноманітності онімного матеріалу. Такий підхід не дає змоги передати зоонімний простір як цілісну та єдину систему. Оскільки когнітивна ономастика, на відміну від описової та історичної, має інші завдання, то така класифікація є прийнятною для вказаної нової галузі вивчення власних назв. Але для систематизації пропріальних одиниць певної території, що передбачає польові дослідження, метод суцільної вибірки, варто застосовувати інші критерії.

Лінгвістична класифікація зоонімів, яка ґрунтується на мотиваційних засадах, значно сприяла систематизації досліджень про найменування тварин. Прикладом такої класифікації в російському мовознавстві є класифікація зоонімів Т. П. Романової. Вона ґрунтується на вмотивованості чи невмотивованості клички тварини з погляду її господаря. Класифікаційна схема передбачаєтакі типи кличок тварин: реально-мотивовані, умовно-мотивовані та немотивовані. Причому дослідниця зазначає, що «умотивованість – це риса іменувань, які виникають природним шляхом, бо ґрунтується на реальних особливостях тварини прямо або метафорично» [5, с. 110–111]. Професор М. І. Сюсько поглиблює та розширює цю класифікацію. Матеріалом для групування кличок тварин є зоонімікон карпатоукраїнського регіону. Автор поділяє мотивовані клички на різні підгрупи: орієнтовані на масть (колір) тварини (при цьому виокремлюючи клички тварин чорної, білої, сивої, сірої, бурої, блакитної, коричневої, рудої масті/кольору); клички, пов'язані зі способом придбання тварини; зооніми, зумовлені параметрами просторової та часової вісі; клички, мотивовані покривом тварини; клички, семантика яких пов'язана з наявністю-відсутністю рогів у тварини та ін [7].

На нашу думку, такий підхід є одним з найбільш прийнятних, оскільки сприяє класифікації зоонімного матеріалу відповідно до тісного зв'язку, установленого між кличкою, об'єктом та суб'єктом (Схема 1), тобто впливу на називання тварини не тільки інтралінгвальних, а й екстралінгвальних критеріїв.

Схема 1

КЛИЧКА ТВАРИНИ

ОБ'ЄКТ (ТВАРИНА) ⟷ СУБ'ЄКТ (ЛЮДИНА)

Ще одним чинником групування кличок тварин є локальний. Прикладом такої систематизації є класифікації польських учених С. Вархола [10] та Ю. Бубака [9]. Ю. Бубак поділяє зоонімію на рурозоонімію, літературну зоонімію, урбозоонімію та зоонімію зоологічних парків. С. Вархола, у свою чергу, зоонімію зоологічних парків відносить до урбозоонімії. Однак А. Колодзєй зауважує, що дискусії викликає також класифікація власних імен породистих собак, перелік котрих ведуть товариства кінологів, а також котів і скакових коней [3, с. 259]. Тому авторка пропонує розширену класифікацію зоонімів:

–рурозоонімія – сукупність власних імен тварин, що живуть у сільськиймісцевості;

– урбозоонімія – власні імена хатніх тварин, що живуть у містах;

– зоонімія зоологічних парків –власні імена тварин, що живуть у зоологічних парках;

– зоонімія (породистих тварин), задокументована в архівах, до якої входять: власні імена породистих котів і собак, а також імена скакових коней;

– літературна зоонімія – сукупність власних імен тварин, що функціюють у художній літературі [3, с. 259].

Ця класифікація має гетерогенний характер, тобто поєднує два чинники – функційний та локальний, ураховуючи різноманітний склад кличок тварин, адже окремо варто виділяти зооніми зоологічних парків та власні назви породистих тварин (котів і собак, скакових коней), оскільки критерії вибору кличок для таких тварин суттєво відрізняється від народних. А літературні зооніми (власні назви тварин у художніх літературних джерелах) узагалі мають зовсім інше функційне навантаження.

За локальним критерієм зооніми групують, серед інших ознак і за територіальною належністю, наприклад: зооніми Закарпатської, Львівської, Кіровоградської областей, Закарпаття,північно-західної України тощо. Таку класифікацію використовують тоді, коли зоонімікон одного з регіонів має характерні територіальні особливості.

Більшість сучасних учених висловлює гіпотезу, що недоліки різних гомогенних класифікацій не сприяють вичерпній, повній, науково цінній класифікації мовних одиниць, висуваючи як найперспективнішу гетерогенну класифікацію, в основі якої декілька критеріїв. У випадку класифікування зоонімів головними чинниками варто визначати:

1) локальний (групування кличок тварин за їхніми територіальними характеристиками);

2) функційний (систематизація власних назв тварин за їхніми функційними ознаками);

3) мотиваційний (класифікація кличок тварин за їхньою умотивованістю / невмотивованістю);

4) родову належність (групування зоонімів за біологічними особливостями тварини).

Отже, у сучасній ономастиці виокремлено гомогенні класифікації, які ґрунтуються на чинниках родової належності тварини, умотивованості клички, локальності, функційності, та гетерогенні класифікації зоонімів, які одночасно враховують кілька критеріїв. На нашу думку, уникнути суб'єктивності, класифікуючи зоонімний матеріал, можна тільки за умови послідовного використання одного або кількох вагомих, універсальних чинників, що є основою для гетерогенної класифікації.

На перспективу уважаємо необхідним подальшу розробку уніфікованої класифікації зоонімів, з урахуванням не тільки основних, а й другорядних критеріїв.

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ВІДОМОСТІ ПРО АВТОРА

Світлана Флорінська – аспірант кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: українська зооніміка, лексикологія, словотвір сучасної української літературної мови, соціолінгвістика.

АКТУАЛЬНІ ПИТАННЯ ТЕРМІНОЗНАВСТВА Й ОНОМАСТИКИ

УДК 81'373.6

ТЕРМІНИ *ОБРЯД* І *РИТУАЛ*: ЄДНІСТЬ І РОЗБІЖНОСТІ (ПОПЕРЕДНІ ЗАУВАЖЕННЯ)

Ірина ЖИГОРА (Кропивницький, Україна)

У статті з'ясовуються спільність і розбіжності в термінологічному вживанні лексем ритуал та обряд (зокрема, їхня історична семантика і причини її термінологізації в науковій мові загалом), які позначають базові для запропонованого дослідження концепти. Для виявлення функціональної спрямованості та видів названих понять аналіз семантики ритуал та обряд здійснено з опорою на зміст дефініцій цілого ряду різноаспектних словників і з урахуванням поглядів науковців. Особливу увагу приділено уточненню загального та специфічного, спільного й відмінного між ними, використанню терміна обряд і термінологічних сполучень обрядова дія, обрядове дійство, обрядова лексика, обрядова семантика, обрядовий текст як елементів метамови лінгвістичного дослідження.

Ключові слова: *ритуал, обряд, обрядова дія, обрядове дійство, обрядова лексика, обрядова семантика, обрядовий текст.*

В статье определяются общность и различия в терминологическом употреблении лексем ритуал и обряд (в частности, их историческая семантика и причины ее терминологизации в научном языке в целом), обозначающих базовые для предлагаемого исследования концепты. Для выявления функциональной направленности и видов названных понятий анализ семантики ритуал и обряд осуществлен как с опорой на содержание дефиниций целого ряда разноаспектных словарей, так и с учетом взглядов ученых. Особое внимание уделено уточнению общего и специфического, общего и отличного между ними, использованию термина обряд и терминологических сочетаний обрядовое действие, обрядовое действо, обрядовая лексика, обрядовая семантика, обрядовый текст как элементов метаязыка лингвистического исследования.

Ключевые слова: *ритуал, обряд, обрядовое действие, обрядовое действо, обрядовая лексика, обрядовая семантика, обрядовый текст.*

The article being investigated similarities and differences in terminology and usage lexems ritual and rite (including their historical semantics and causes of terminologization scientific language in general) designated basic concepts for the proposed research. To show the functional focus and types of listed terms, the semantic analysis of ritual and rite was made based on definitions from the various vocabularies and based on views of scientists. A special attention was given to clarify overall and specific, common and different between them, the usage of terms rite and terminological word-combinations rite action, rite activity, rite lexicon, rite semantics, rite text as a meta-linguistic research.

Key words: *ritual, rite, ritual action, ritual action, ritual lexicon, ritual semantics, ritual text.*

1. Вступні зауваги. У з'ясуванні специфіки становлення обрядової лексики, зокрема, тієї, що належить до ЛСГ обрядів народження й поховання, актуальним є визначення термінів *ритуал* та *обряд* – базових для нашого дослідження концептів. Єдиної, загальноприйнятої дефініції, яка універсально й всебічно характеризувала б дії, названі ритуальними чи обрядовими, не існує. Окремі питання, пов'язані з ритуальним характером чи обрядовістю дій, не дістали чіткого визначення серед дослідників, про що промовисто свідчить зміст словникових статей. Звернімося до конкретних прикладів.

«Великий тлумачний словник сучасної української мови» подає такі визначення для *обряд*: 1) 'сукупність установлених звичаєм дій, пов'язаних із побутовими традиціями або з виконанням релігійних настанов', (заст.) 'сукупність установлених церквою культових дій'; 2) (заст.) 'церемонія' [3, с. 817]. Семантичний обсяг *ритуал* розкривається через: 1) 'сукупність обрядів, що супроводжують релігійну відправу і становлять її зовнішнє оформлення'; 2) 'вироблений звичаєм або запроваджений порядок здійснення чого-небудь; церемонія, церемоніал…» [3, с. 1223].

Аналогічні визначення знаходимо в словнику російської мови С. І. Ожегова: *обряд* 'сукупність установлених звичаєм дій, в яких втілюються які-небудь релігійні уявлення чи побутові традиції' [12, с. 373] і *ритуал* як 1) 'порядок обрядових дій при здійсненні якого-небудь релігійного акту'; 2) 'те саме, що церемонія' [12, с. 591].

Дещо по-іншому ці терміни семантизуються в «Толковом словаре русского языка» за редакцією Д. М. Ушакова: *обряд* як 'церемонія, чин; ряд чітко визначених звичаєм дій, що супроводжують і оформляють здійснення актів, переважно культового характеру' [19 (2: с. 97)] і *ритуал* (книжн.) 'установлений порядок обрядових дій при здійсненні якого-небудь релігійного акту' [19 (3: с. 124)].

У цих визначеннях простежується прагнення підкреслити культовість, релігійність уявлень про ритуальні та обрядові дії. Власне, у нетермінологічних словниках *обряд* і *ритуал* трактуються як синонімічні терміни (так, напр., див. у словнику синонімів, де ставиться знак «дорівнює» між *обряд* = *ритуал* = *церемонія* = *церемоніал* = (заст.) *дія* [16 (2: с. 36)]), однак кожне із позначуваних ними понять має свою функціональну спрямованість, види, чітке виявлення загального та специфічного. Ці визначення не висвітлюють безпосередній характер самої дії ритуалу чи обряду і не акцентують часових та просторових параметрів, які характеризують названі дії. Однак попри це питання *загального* синонімічного характеру не знімається. Звернімося до історичної семантики обох слів.

2. Загальна семантична тотожність і термінологічна розбіжність. Відома сьогодні слов'янська лексика зі значеннями 'обряд', 'церемонія' репрезентована рефлексами псл. **obręda*, **obrędъ*: рос. діал. *обряда* 'звичай, порядок, обряд', слвн. *obrèd* 'церемонія', 'обряд', чес. *obřad* 'обряд, церемонія', слвц. *obrad* 'обряд, ритуал', в.-луж. *wobrjad* 'т. с.' та ін [6 (29: с. 85–86, 87–88)]. Однак це лише сучасні значення перелічених слів, які раніше мали іншу семантику, що засвідчує звернення, напр., до словника давньоруської мови, де семеми 'обряд', 'ритуал', 'церемонія' були відсутні, натомість із-поміж інших представлені д.-рус. обрядъ 'договір, угода', ст.-рус. *обрядъ* 'прибирання, приведення до належного вигляду', рос. діал. *обряд* 'справа, заняття'. Так само й у старопольській мові, де ст.-пол. *obrząd* 'договір, угода, союз' і поряд – 'обряд, церемонія; спосіб, образ' [6 (29: с. 85–86, 87–88)]. Очевидно, що 'обряд, церемонія' в ст.-пол. лексемі – інноваційні семеми, сформовані на основі 'спосіб, образ (дії)', *'належна, належно виконувана дія', як у випадку з рос. діал. *обряд* 'обряд, ритуал' ← 'справа, заняття' і ст.-рос. словом, семантика якого також відсилає до дії, що має бути *виконана належним чином*. Різниця між рос. і пол. формами полягає лише в тому, що друга розвинула інноваційну семантику раніше.

Постає логічне питання про причини, джерела інновації, відповідь на яке дає лат. лексема *rītus* 'релігійний обряд, ритуал, церемоніал богослужіння', 'установлена форма, прийнятий порядок', 'звичай', *rītuālis* 'ритуальний, обрядовий' [5, с. 884], запозичена в слов'янські мови книжним шляхом. Її семантичний діапазон 'звичай', 'порядок' частково збігся зі смисловим обсягом слов'янських рефлексів **obręda*, **obrędъ* (пор. вище 'спосіб, образ'), які в науковій мові та мові конфесії у пізніший час, зрештою, були «обрані» для позначення ритуалу замість архаїчних трѣба 'виконання священного обряду' чи слѫжьба 'богослужіння', 'літургія' [17 (3: с. 430, 1020)]. Відтак, слов'янське слово розвинуло нове значення '*ритуал*, *обряд'* на основі '*спосіб*, *образ* (*як установлений порядок*)', '*справа* (= *належно виконуване*)', здублювавши кореляцію в латинському '*обряд*, *ритуал*, *церемонія'*: '*установлена форма*, *прийнятий порядок'*. Тут доречно пригадати зауваження чеських науковців, які висловили думку про чес. *obřad* 'обряд', слвц. *obrad* 'обряд, ритуал' загалом як про новоутворення доби Юнгмана [див.: 6 (29: с. 88)]: з огляду на відсутність у них більш давньої семантики можна погодитись із тим, що в умовах чеського і словацького термінологічного пуризму вони були утворені саме як слов'янські замінники іншомовному *ритуалу* від рефлексів **rędъ*. При цьому творці нових для чес. і слвц. вокабуляріїів взяли як зразок форми типу пол. і рос. Отже, загалом обидва значення синонімічно рівноправні, і ця рівноправність була закріплена і обмежена в каркасі літературної мови, тоді як народне мовлення досі зберігає архаїчну, питому семантику.

Однак якщо *загальна* історія виникнення значень 'обряд' і 'ритуал' показує їхню синонімію, то традиція використання їх у науковій мові демонструє їхню невелику *індивідуальну термінологічну* різницю. *Обряд* використовувалося й використовується до сьогодні переважно *як термін релігії*, а *ритуал* – як науковий термін, *який описує релігійні дії*. Далі: *обряд* інколи вживається не як позначення власне обряду, пор., напр., укр. *обряд* 'обряд' у «*Чумакування що? Се не козацтво, у чумаків тільки обряд козацький*» [15 (3: с. 26)], яке, судячи з контексту, дорівнює швидше не обряду, а *обрядовому дійству*.

Пояснимо різницю: обряд як сукупність відтворюваних протягом кількох історичних періодів послідовних дій, актів релігійного чи правового характеру, спрямованих на досягнення певної ідеологічної мети – розігрування символічної ситуації, яка мала місце в минулому як реальна дія. По відношенню до обрядової дії, що є власне процесом, обряд це – алгоритм, схема цієї дії. І в цьому смислі *обряд* дорівнює *церемонії*, *церемоніалу* із тією різницею, що ці два позбавлені термінологічної (ідеологічної, семіотичної) специфіки, натомість відбиваючи суто «технічний», зовнішній бік дії.

3. Ідеологічна семантика термінів і особливості класифікації обрядових дій. Доречними видаються зауваження науковців стосовно того, що обряд і ритуал мають важливе значення в пізнанні людиною багатогранної та своєрідної системи культури. Обряд як будь-яка культурна універсалія[43] (вона властива усім відомим сьогодні суспільствам – сучасним та історичним) існує в діахронії – у динаміці, пристосовуючись до зміни форм суспільної свідомості, еволюції релігійної та правової парадигм. Відтак, із часом обряд набуває нових ознак через ці зміни, модернізуючись в умовах суспільства, яке постійно змінюється, хоч, звісно, і сума реалій, які він поєднує в суцільну ідеологічну конструкцію, і сам він трансформуються повільніше. Отже, у кожний період історії суспільства, у ньому існує суспільний запит на старі традиції, які живуть на його периферії, у релігійно-правовому побуті носіїв архаїчних говірок (питання полягає лише у «векторі» запиту, напр., чи причиною цього є боротьба з віковими дохристиянськими звичаями як осередками язичництва, чи це прагнення збирачів етнографічного матеріалу записати й зберегти ті елементи народної культури, які втрачаються в центрах міської культури, пор. етнографічні розвідки О. М. Афанасьєва, О. О. Потебні, П. С. Єфименко, П. П. Чубинського, В. П. Милорадовича, М. Максимовича, І. Я. Франка, В. Шухевича). Частина з них дістає «нового» трактування.

Розумінню специфіки зазначених термінів сприяє звернення до класифікацій обрядів. У різних класифікаціях до сьогодні переважає розуміння обряду як явища, зверненого, насамперед, до душі людини.

3.1. Дотримуючись саме такого підходу, Л. М. Єрдаков і І. М. Сертакова висловлюють думку, за якою обряди – це способи дії, що виникають тільки в групах і покликані збуджувати, підтримувати або відновлювати певні ментальні стани цих груп. Релігійні вірування завжди об'єднують певну групу, яка відкрито визнає свою прихильність до них, а прихильність втілюється у пов'язаних з віруваннями обрядах. Сукупність обрядів не просто існує між усіма членами певної групи як особиста справа, ця сума формальних звичаїв є спільною справою групи, що єднає її ідеологічно, ментально. Фактично, віряни пов'язані вже тим, що у них спільна віра. Обряд і ритуал наділені символічним значенням. Вони покликані драматизувати подію, освячують звичайні рутинні дії, надають їм урочистості, елементів святковості, перетворюючи цим на предмет, що не досяжний для критики і сумнівів [14].

3.2. Зосібно В. Тернер зауважує, що ритуал можна розглядати як мову, при цьому його структурні елементи – це символи, які вчений поділяє на домінантні та інструментальні. Домінантні, на його думку, символи, що мають деяке універсальне для певної групи ритуалів значення, що не залежить безпосередньо від ритуального контексту; інструментальні ж не мають заздалегідь відомого значення, воно визначається ритуальним контекстом усієї дії [18].

Зрозуміло, особливості ритуалу виявляються порівняно з іншими схемами, моделями поведінки. Можна говорити про символічність ритуалу: «Істотно, що тільки для людини символічні форми поведінки можуть набувати більш високого статусу, ніж природні («натуральні») форми поведінки. Лише на людському рівні знак є важливішим і нагальнішим, тобто «реальнішим» за те, що він позначає» [21, с. 54].

3.3. На думку В. М. Топорова, у ритуалі конструюється специфічна реальність – семіотичний двійник того, що було «першого разу», оскільки тільки ритуал дає змогу знову

[43] Докладніше про методику визначення семасіологічних універсалій див.: [11].

пережити ту драму, яка керує вчинками людини протягом життя. Ритуал дозволяє переключитися від повсякденності до рівня актуальних цінностей, у ритуалі реалізуються духовні прагнення людини. Одна з основних структурних особливостей, властива ритуалу, полягає в тому, що його жорстка схема не тільки дозволяє імпровізацію, а й існує завдяки їй, що найбільш відчутно на межі частин ритуалу, у постійній грі учасників, у ризикованих екскурсах у заборонені для побутової поведінки сфери. Однак виродження ритуалу відбувається тоді, коли він починає «підлаштовуватися» під побут, а не навпаки [21, с. 19, 53].

3.4. За словами В. В. Зеленського, ритуал є службою або церемонією (пор. вище наше зауваження про заміну *обрядом* терміна *служба* і синонімічність *ритуал* : *обряд* : *церемонія*), що проводяться з релігійною або терапевтичною метою чи наміром, свідомим чи несвідомим, а ритуальні дії мають в основі міфологічні теми чи теми, пов’язані з архетипами, що виражають їхній зміст символічно, повністю залучаючи людину і викликаючи в неї відчуття піднесеного сенсу, водночас спираючись на уявлення, відповідні духу часу. Вважається, що в ритуалі людина виявляє свої наважливіші й фундаментальні психічні смисли, а в разі відсутності відповідних ритуалів люди спонтанно і несвідомо створюють їх, щоб убезпечити стійкість особистості, якщо перехід з одного психологічного стану в інший відбувся. Сам по собі ритуал не впливає на трансформацію, він просто містить її [7].

Психотерапевтичний ефект ритуалу відзначає більшість дослідників через те, що в культуру ритуального типу покладено принцип однаковості поведінки, незмінність й обов’язковість для всіх членів колективу, оскільки успішне виконання «найбільш напружених пунктів сценарію життя» [1, с. 10]**.** Однак, незважаючи на однаковість, незмінність, ритуал передбачає варіативність у часі та у просторі. Аналіз фактичного матеріалу засвідчує, що дослідники, які вивчали той самий ритуал, завжди відзначають його варіанти навіть протягом нетривалого часу і в певному регіоні (hic et nuns!). Передусім, такі відмінності, різні інновації та модифікації стосуються переважно тільки поверхневих рівнів ритуалу (суто формальний аспект), тоді як змістова структура залишається незмінною.

3.5. Згідно з концепцією М. І. Толстого, ритуал є культурним текстом, що містить елементи, які належать різним кодам: акціональному (послідовність певних ритуальних дій), реальному, або предметному (дії виконуються з деякими повсякденними або спеціально виготовленими ритуальними предметами), вербальному (обряд містить певні словесні формули), персональному (дії відбуваються певними виконавцями і можуть бути адресовані певним особам або персонажам), локативному (дії присвячені ритуально значимим елементам внутрішнього і зовнішнього простору), темпоральному (дії виконуються у певну пору року, доби, до або після певної події), музичному (у поєднанні зі словом або незалежно від нього), образотворчому (образотворчі символи ритуальних предметів, їжі, одягу, начиння і т. п.; наведені за: [4, с. 37]).

3.6. Трактується ритуальність і як символічне осмислення і переживання спеціальних процедур, що підтверджують ідентичність членів відповідного співтовариства, а обрядовість – як зовнішня умовна форма ритуальної дії [4, с. 37].

У дослідженні ми дотримуємося позиції М. І. Толстого і В. І. Карасика, Дарчиєвої М. В., згідно з якою ритуал розуміється як культурний текст, що містить елементи різних культурних кодів, а ритуальність – як символічне осмислення спеціальних процедур [20; 4; 8]. Зокрема, як предмет особливого вивчення нас цікавить саме вербальний код, точніше – становлення словесних формул, тобто своєрідних мікротекстів правового, релігійно-обрядового змісту, використовуваних у вербальному супроводі обрядів народження та поховання. Власне, виділення подібних ритуальних мікротекстів (далі – РМТ) стає можливим завдяки регулярній повторюваності у текстах різного часу певних словосполучень у текстах обрядового змісту, і ці словосполучення в усіх контекстах мають не лише ідентичне обрядове навантаження, а й створюють певний поетичний образ, вкотре доводячи тезу про еволюцію мови релігії та права з індоєвропейської поетичної мови (поетичного койне, поетичного наддіалекту). Часова амплітуда засвідчених формул – як мінімум, кілька століть, і це лише відрізок їхньої історії, оскільки у писемні пам’ятки архаїчне явище занадто часто потрапляє досить пізно, існуючи до цього часу винятково в усній формі.

Надалі услід за М. В. Дарчиєвою приймаємо таке **термінологічне розмежування**: *обряд*, насамперед, є традицією, а *ритуал* – найвищими сакральними цінностями. Обряд часто – загальна дія, ритуал – індивідуальна. Отже, дію розуміємо ритуальною в разі, коли для неї визначальною є не практична необхідність, а винятково символічна вага. Практична дія стає ритуальною за умови, коли її починають виконувати незалежно від необхідності з погляду здорового глузду.

З огляду на фактичний матеріал зазначимо, що в системі ритуалів будь-якої традиції визначають ритуали, так званого, вищого рівня (двох основних циклів – календарного, що забезпечує ритм життя колективу і життєвого, що відповідає ритму індивідуального життя людини). Інші ритуали – результат трансформації основного ритуалу.

На підставі сказаного можна визначити **основні ознаки ритуалу**.

1. Ритуал виконується й реалізує своє призначення лише в екстремальних ситуаціях, тому репертуар ритуалів обмежений і співвідноситься з кризисними моментами в житті колективу, спричиненими переважно перетвореннями в соціальній структурі (народження, смерть), або змінами в навколишньому (календарний цикл тощо). Саме певні ритуали можуть подолати такі ситуації. До того ж перелік ритуалів конкретної культури є відносно чітко фіксованим і закритим.

2. Важливою умовою дієвості ритуалу є його співвіднесеність із певною точкою в часі і просторі, тобто обов'язковість просторової та часової фіксованості.

3. Ритуал завжди орієнтується на кінцеву мету (прагматичність ритуалу).

4. Ритуал передається з покоління в покоління через заучування його частин, блоків, фрагментів. Не допускається подвійна реальність, існує специфічна ритуальна реальність, оскільки альтернативної програми поведінки в конкретній ситуації не повинно бути.

5. Ритуал є культурним текстом. Точне відтворення ритуального тексту – запорука його існування, основна умова, що додає йому істинності.

Для нас важливою є п'ята ознака як така, що відбиває мовний (текстуальний) аспект обрядового дійства, пор. такий різновид ритуалу, як текст-діалог (М. І. Толстой).

4. Проблеми термінологічної семантики. Вважаємо доцільним відзначити деяку термінологічну неточність, яка існує у спеціальній літературі.

1. Зокрема, у сучасній науці сформувався підхід, відповідно до якого співвіднесеність ритуалу та інших форм поведінки не зовсім коректно подається за поширеною схемою: ритуал – як особливий різновид звичаю [10, с. 229; 13, с. 71; 1, с. 25]. Однак ритуал підтверджує й санкціонує звичаї, звичаї, зі свого боку, регламентують тільки повсякденну поведінку, не контролюючи ритуальну, тому ритуал і звичай – різні феномени. Безумовно, кожен із них орієнтований на рівень життя людини й колективу, при цьому на ритуал покладено важливе завдання контролю над незмінністю загальної парадигми смислів, за якими живе певне супільство [1, с. 25].

2. Змішуються й такі поняття, як гра, етикет. Основна причина, вочевидь, полягає в тому, що повсякденна поведінка, яка реалізується між ритуалами, також ритуалізована. Саме цим пояснюються труднощі у визначенні названих понять, кожне з яких має ряд ознак, і це суттєво їх розрізняє.

5. Метамова лінгвістичного дослідження. Надалі у нашому дослідженні будемо переважно використовувати термін *обряд* і термінологічні сполучення *обрядова дія*, *обрядове дійство*, *обрядова лексика*, *обрядова семантика*, *обрядовий текст* як елементи метамови.

Номінація будь-якого обряду є одним із блоків метамови традиційної народної культури. Поняття *обряд народження* чи *поховальний обряд* як об'єкт дослідження в широкому розумінні містять не лише ритуальні оформлені акти народження чи поховання, а й тривалий у часі ряд ритуальних і магічних дій «до і після».

У проблематиці лінгвістичних дисциплін, які описують обрядовий текст, назріла потреба в синтезі лінгвістичних та етнографічних (реалемних) свідчень, і ця потреба спрямовує пошуки адекватних прийомів розв'язання текстових проблем у царину *етнолінгвістики.* В основі етнолінгвістичного підходу до вивчення культурних явищ є розгляд усякої конкретної реалізації моделі світу як *тексту*, у якому термінологія цих явищ певним чином співвіднесена з іншими *семіотичними* елементами культури – акціональними, предметними, «персонажними» тощо.

Обряд є однією з форм людської поведінки, у яких реалізована модель світу, а тому його обґрунтовано розглядають як *текст*. Обрядовий *текст* складніший від власне мовного, оскільки становить єдність вербального, реального й акціонального планів. Цю єдність зміцнює *синонімічність* знаків, представлених у ритуалі в різних формах – ритуального слова, ритуального мовлення, ритуального акту.

Набуваючи «зовнішнього вигляду» слова, текст детермінує синтагматичний ряд понять і термінів, трактування яких неможливе без знання коду обрядового тексту. Будь-якому тексту може бути властива різнокодовість, зовнішнє і внутрішнє перекодування, а обрядовому тексту – одночасна різнокодовість, яка сприяє максимальному збереженню інформації, неодноразово дублюючи її [2, с. 278].

Рудименти давніх звичаїв, зокрема, поховального обряду чи обряду народження часто виявляються результатом їхньої зміни в символічні форми, розкладання одного обрядового явища на ряд його символічних трансформацій, які в процесі розвитку обряду набувають нової семантики. Це спричиняє появу *тавтології* й *ампліфікації* компонентів поховальнообрядового тексту та *полісемії* його одиниць, явищ, які притаманні всім обрядам [9, с. 4].

Отже, дослідження вербальних одиниць цих обрядів передбачає врахування семантики позамовних систем, звернення до складного комплексу обрядових реалій та дій.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Жигора – кандидат філологічних наук, доцент кафедри методик дошкільної та початкової освіти факультету педагогіки та психології Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: історія слов'янських мов, етнолінгвістика, історична семасіологія.

УДК 811.161.2' 373.23

ЧОЛОВІЧИЙ ІМЕННИК ОДНІЄЇ ГОВІРКИ СИНЮХО-БУЗЬКОГО МЕЖИРІЧЧЯ

Ніна ЗАДОРОЖНА (Кременчук, Україна)

Стаття присвячена системному аналізу власних чоловічих імен однієї із східноподільських говірок Голованівщини, у ній виділено особові імена як основні одиниці чоловічого іменника означеного ареалу, введено варіантні форми антропонімних назв, визначено структурні особливості іменотворення в розмовно-побутовому мовленні.

***Ключові слова**: антропонім, антропонімія, варіант імені, власні імена, чоловічий іменник, особові імена, подільські говірки, суфіксація, формант.*

В статье анализируются собственные мужские имена, функционирующие в одном из диалектов Кировоградской области. Выделяется состав антропонимов, рассматриваются локальные суффиксальные вариантные формы названий, фонетические и морфологические изменения в собственных мужских именах.

***Ключевые слова**: антропоним, антропонимия, вариант имени, собственные имена, мужские имена, диалект, суффиксация, формант.*

The paper is concerned with the systemic study of proper male first names of Lashchivka village of Holovanivskyi district in Kirovohrad region. The inventory of male first names that were used in this region during the XX c. has been established. The oldest generation of men were named by the names of Greek and Latin origin, part of which were adapted to the peculiarities of the Ukrainian language. A large part of the Christian names that were used in the patois speech became old-fashioned during the century, which was a tendency across all of Ukraine. The list of most popular male names of the second half of the XXth c. has been established.

The author has singled out phonetic and word-building peculiarities of the analyzed inventory of male first names. Age, family, professional and other peculiarities of the male fist names are reflected in their different variants. The colloquial style variants of first names, that undrwent the phono-morphemic adaptation to the rules of the Ukrainian language, compensate for the relatively small number of the offical list of male first names and are a powerful source of developing the inventory of the people's first names in general.

***Key words**: anthroponym, anthroponymy, a variant of the name, proper names, male names, dialect, suffixation, formant.*

Східноподільські говірки Кіровоградщини, що знаходяться на межі між південно-східним і південно-західним наріччями, вважаються недостатньо вивченим лінгвістичним ареалом. На часі повне представлення мовної території західних районів області, що сприятиме об'єктивному опису особливостей української діалектної як апелятивної, так і ономастичної лексики. Актуальним залишається дослідження антропонімікону одного населеного пункту для подальшого лексикографічного та широкого теоретичного опрацювання подільського діалектного онімного простору.

Метою пропонованої статті є системний аналіз антропонімної лексики, зафіксованої в говірці приятранського села Лащівка Голованівського району Кіровоградської області. Джерельною базою слугували документальні записи та розмовно-побутове мовлення мешканців цього населеного пункту. Предмет безпосереднього аналізу становлять лексичні одиниці чоловічого іменника села, що функціонували в мовленні упродовж XX століття. Об'єктом дослідження обрано чоловічі особові імена говірки, у межах яких виділено фонетичні варіанти антопонімних назв, визначено структурні особливості іменотворення в розмовно-побутовому мовленні мешканців села. Важливим завданням було зафіксувати та удоступнити для дослідження ареальні українські антропоніми, окреслити коло вживаних одиниць, проаналізувати їхнє наповнення та активність в розмовно-побутовому мовленні, охарактеризувати особливості функціонування варіантів онімів у діалектному мовленні. У роботі використовується описовий метод, покликаний виконувати найважливіше завдання –

зафіксувати територію побутування антропонімних одиниць, що надалі уможливить висновки про характерні особливості діалектного найменування осіб чоловічої статі.

Відомо, що власні імена привертали до себе увагу ще давньоєгипетських, давньогрецьких, давньоримських вчених, проте ономастика як наука, що вивчає власні імена, отримала науковий статус лише у 30-х роках ХХ ст [9, с.88]. У різноманітних лінгвістичних розвідках з проблем української ономастики відзначається, що саме система власних особових назв ще потребує ґрунтовного вивчення. Вагомим внеском у розвиток досліджень з антропонімії стали праці українських учених Г. Є. Бучко, М. О. Демчук, І. М. Желєзняк, Р. Й. Керсти, Р. І. Осташа, М. Л. Худаша, П. П. Чучки та ін. Нині українська антропоніміка характеризується як чітко структурована галузь лінгвістичних студій з ґрунтовно розробленою теорією, розгалуженою термінологією, добре апробованим комплексом методів дослідження, великим фактичним матеріалом. Водночас вивчення діалектних особливостей функціонування антропонімів залишається однією з найменш опрацьованих ділянок сучасної ономастики. Увагу лінгвістів привертали особові імена та іменники окремих регіонів України, що знайшло відображення в ґрунтовних лінгвістичних працях з антропонімії Закарпаття (П.П. Чучка), Нижнього Дніпра (І.Д.Сухомлин), Півдня України (О. Ю. Карпенко), Одещини (О. Ю. Касім), Буковини (Л. К. Кракалія), Лемківщини (С. Є. Панцьо), степової України (І. Д. Сухомлин), північної Тернопільщини (С. В. Шеремета) та ін.

Актуальність дослідження зумовлена необхідністю вивчення антропонімії Кіровоградщини в порівнянні з онімними одиницями інших суміжних або дистантних говірок, а також потребою розширення джерельної бази чоловічого іменника українських діалектів, виявлення динаміки системи чоловічого діалектного іменування.

Сучасний іменник українців має різноманітні за походженням особові імена, з-поміж яких найширше представлені давньоєврейські, грецькі, латинські та слов’янські найменування. Церковно-християнські імена, що увійшли в побут східних слов’ян у зв’язку із запровадженням християнства, становлять основу українського іменника. Окрім того, у його складі виділяються окремі слов’янські автохтонні імена, успадковані ще зі спільнослов’янської доби, це переважно складні утворення, із компонентами -слав,-мир, а також деякі язичницькі йменування. Як відомо, після християнізації слов’ян календарні імена почали витісняти автохтонні слов’янські, пройшовши протягом Х-ХУІІ ст. відповідну фонетико-морфологічну адаптацію на українському мовному ґрунті [3, с.115].

В антропонімійних студіях зазначається, що імена українців, росіян, білорусів, молдаван, поляків, сербів, словаків, румунів, угорців, чехів майже однакові, бо основним генетичним джерелом для них є греко-латинський християнський календар. Імена християнського календаря, запозичені разом із уведенням християнства на Русі, на українському мовному ґрунті набули специфічного звукового оформлення, обросли різноманітними варіантами і вже давно не сприймаються як запозичені [3, с.116]. Підтвердженням цієї думки слугує склад чоловічого іменника с. Лащівка, представленого іменами з характерними фонетичними рисами ареалу: *Андрей / Гандрєй, Андріян / Гандріян, Аніфат / Ганіфат / Гоніфат, Антін / Гантін, Євмен / Гимень, Ларіон / Варивон, Никифор / Кифір, Олександр / Сандир, Онисим / Гонисим, Панкратій / Патратій, Пантилиймон / Пантилей, Ригір / Ригор, Созон, Силивон, Спиридон, Стипан / Штифан, Тихін / Тихон, Ясон* та ін.

У говірці села помітна тенденція до називання повними іменами або їхніми варіантами чоловіків, залежно від їхніх вікових категорій. Для найменування чоловіків найстаршого покоління використовуються переважно особові найменування греко-латинського християнського календаря, частина з яких зазнала в українській мові характерних для чоловічих календарних імен адаптаційних змін, оскільки, як зазначає дослідник Л.О. Белей, майже кожен антропонім здатний варіюватися на всіх рівнях мовної структури [1, с.57]. Найбільш суттєві зміни виявляються на фонетичному та структурно-морфологічному рівнях. Так, приставний звук [*г*], відображаючи особливості діалектного мовлення, послідовно вживається в іменах чоловіків з початковими *о, а* в найменуваннях типу *Гандрєй (Андрей),* *Гандріян (Андріян), Гальоша (Альоша), Ганіфат / Гоніфат (Аніфат / Оніфат), Гантін (Антін*), *Гарефа* (*Арефа), Гарлем (Арлем), Гимень (Євмен), Гонисим (Онисим)* та ін. В окремих онімах спостерігаємо приставні звуки [*в*]: *Вівсєй (Євсей)* та [*й*]: *Їван (Іван), Ясон (Асон, Іасон).* Відомо, що в українській літературній мові відбулася вокалізація кінця слова в деяких чоловічих іменах на зразок *Гаврило, Данило, Кирило, Петро, Павло,* доповнюють цей список іменні говіркові варіанти *Макара < Макар < Макарій, Мелета < Мелетій.* Асимілятивно-дисимілятивні зміни зафіксовано в найменуваннях *Ларіон – Варивон, Віктор – Віхтор, Панкратій – Патратій, Стипан – Стифан – Штифан.* Непослідовне чергування [о] з [і] в закритому складі відображено у варіантних особових назвах *Мирон / Мирін, Никифор / Кифір, Ригір / Ригор, Тихін / Тихон,* проте в онімі *Антін / Гантін* вживається тільки звук [*і*] (відомий офіційний варіант *Антон* не практикується). Вставні [*е*] та [*и*] спостерігаємо тільки в говіркових варіантах антропоніма *(Олек)сандр – Сандир / Сандер.*

Відзначимо, що чоловічий антропонімікон села початку минулого століття був значно багатший, ніж у наступні десятиліття. Безперечно, ім’я на той час більше вирізняло людину, ніж рідковживане прізвище. До розряду застарілих ввійшла значна частина імен християнського календаря: *Арефа / Гарефа, Варивон / Ларівон, Арлем / Гарлем, Євмен / Гимень, Милетій / Милета, Мина, Мирон / Мирін, Мифодій, Онисим / Гонисим, Пантилей, Патратій, Ригір / Ригор, Самсон, Сафрон, Созон, Силифон, Соловей, Спиридон, Стратон, Тирень, Тимофій, Тихін / Тихон, Харитон, Хома, Юхим, Ясон.* Про таку зміну складу імен, характерну для всієї території України, йдеться в багатьох ономастичних працях [3;12]. У найменуванні чоловіків середнього віку спостерігається відносне закріплення уподобань мешканців села, безперечно, під впливом загальноукраїнської антропонімної системи, коли перевага надавалася таким онімам, як *Андрей / Гандрєй, Анатолій, Антін / Гантін, Борис, Валерій, Василь, Віктор, Віталій, Володимир, Григорій, Дмитро, Іван, Ларій, Леонід, Лукіян, Микита, Микола, Михайло, Олександр , Олексій, Павло, Петро, Пилип, Семен, Станіслав, Федір / Федир, Юрій.* Стабільністю у використанні в говірці відзначаються імена *Василь, Володимир, Григорій, Дмитро, Іван, Микола, Михайло, Олександр, Петро.*

Як свідчать дослідники історії української антропонімії, навіть у суто офіційних актах церковно-християнські імена в Україні в повній канонічній формі вживалися рідко. Вже від найранішого періоду вони виступають переважно в адаптованих народних гіпокористичних формах, які здебільшого повністю збереглися й міцно закріпилися в народнорозмовному мовленні. Імена-гіпокористики, маючи скорочену форму основи або одну повну основу замість двохосновної форми, представлені в чоловічому іменнику села Лащівка особовими іменами типу *Аніфат / Оніфат / Ганіфат / Гоніфат* (у лексикографічних джерелах наводяться імена *Боніфат, Боніфатій, Воніфат* [8, с.38]), *Варивон / Ларівон, Димень (Диментій), Милета / Милетій, Никифір / Нікіфор / Кифір, Патратій (Панкрат, Панкратій), Ригір / Ригор, Стипан / Штифан, Тирень (Тирентій)* тощо. Особливості народного чоловічого іменника в способах найменування осіб у говірці відбивають різноманітні варіанти особових імен, що часто диференційовані за віковими, родинними, професійними та іншими ознаками їхніх носіїв. Варіативність документальних форм чоловічих імен у місцевому антропоніміконі представлена одиничними самостійними офіційними іменами *Левко* (від *Лев*), *Онисько* (від *Онисим*), *Зінько* (від *Зіновій*), *Терень, Терешко* (від *Терентій*). Зауважимо, що словник власних імен людей [8] серед антропонімів подає їх як такі, що мають нормативно-офіційні варіанти. Оскільки повні офіційні імена рідко вживаються в розмовній мові, то натомість широко використовуються їхні поліфункціональні розмовно-побутові варіанти з широким діапазоном експресивно-стилістичних відтінків: від шанобливого до зневажливого. У розмовному стилі варіанти, що пройшли фономорфемну адаптацію до структури української мови, не тільки компенсують незначну чисельність офіційного списку чоловічих імен, але й слугують могутнім джерелом поповнення іменника народу в цілому.

Варіанти, як правило, функціонують паралельно і не відрізняються емоційно-оцінним значенням. Так, замість повних офіційних імен у говірковому мовленні села здебільшого вживаються їхні варіанти, у яких відображено особливості діалекту: *Віхтор, Володька, Гальоша, Гантін, Гриша / Гріша, Гришко, Ригір, Дим'ян, Дименько, Митро, Льонька, Матвєй, Мішка, Кифір, Миліян, Пантилей, Панько, Сашко, Сандир, Сьомка, Славко, Стипан / Штифан, Тирень, Тимоха, Тихін, Трохим, Федир, Юрко.*

Нерідко такі похідні найменування індивідуалізують окремих носіїв з-поміж їхніх тезок. Наприклад, для розрізнення чоловіків з поширеним іменем *Григорій* як нейтральні використовувалися характерні для говірки варіанти особових імен *Гриша (Підлипний), Гріша (Задорожний)* та *Гришко (Макарчук), Ригір (Поперечний).* У родині Соболівських спостережено уже традиційний вибір як для жінок, так і для чоловіків варіантних антропонімійних найменувань з кінцевими -а, -я: мати *Текля,* сестра *Мариня,* дочки *Явдоня, Соня, Сєня* та сини *Саша, Павлуша, Яша.* А найчастотніше у вживанні чоловіче ім'я *Іван* зумовило диференціацію використання похідних, які закріпились в усному мовленні односельців: *Іван / Їван* (Мельник), *Ваня* (Поліщук), *Ваник* (Соболівський), *Яник* (Янковський). Експресивність таких суфіксальних найменувань у процесі тривалого використання послаблюється. Так, тільки для їхнього розрізнення одного з чоловіків у побутовому спілкуванні називають за нейтральною формою імені *Сашко* або *Саша*, а іншого – за усіченою формою офіційно-документального імені *Сандир* (від *Олександр),* варіант власного імені *Шура* набуває теж нейтрального значення в говірковому мовленні.

Чоловічі особові імена представлені в матеріалах також окремими фонетичними варіантами, що зумовлені заміною звуків або зміною наголосу:

Ни|кифір (Нікі|фор, |Кифір), Они|сим (Го|нисько), Пантилий|мон (Панти|лей, Пань|ко), Стипан / Стифан (Штифан, Штифанець), Тирентій (Тирень, Тирешко), Тимо|фій (Ти|моха). Відчутний вплив російської мови в усному мовленні, що позначився на вимові одиничних імен типу: *Гріша (Гриша), Славік* (*Славик)*, коли замість [*и*] вимовляється [*і*]; замість [*і*] вимовляється [*'е*]: *Гандрєй, Матвєй.* Варіанти чоловічих особових імен, як і апелятиви, утворюються переважно суфіксальним способом, при цьому власне ім'я набуває різних емоційно-експресивних відтінків – як зменшено-пестливого, здебільшого в родинному колі, так і збільшено-згрубілого, а також може характеризуватись як стилістично нейтральне.

Найчастіше розмовні варіанти досліджуваних імен виникають суфіксальним способом, усіченням повного офіційного імені, переважно з додаванням емоційно-забарвлених суфіксів. У дослідженнях з ономастики відзначається висока продуктивність форманта -к(а) у творенні розмовно-побутових варіантів власних особових імен жінок (*Василинка, Ганька, Дунька, Любка, Юлька*), чого не можна сказати стосовно особового чоловічого імені: окремі оніми з кінцевим -к(а) сприймаються як нейтральні квалітативні форми *(Гименько, Гришка*, *Женька, Жорка*, *Сьомка, Яшка),* деякі з них з морально-етичних міркувань вживаються в спілкуванні сельчан про третю, відсутню в момент мовлення, особу: *Володька, Альошка, Хомка, Льонька, Микитка, Толька, Трошка, Федька, Філька.* Ці найменування виникали як від повної основи самостійного нейтрального імені *Микитка < Микита,* так і від ускладненої іншим формантом основи варіанта імені: *Гришка < Гриша < Григорій*, *Льонька < Льоня < Леонід.* Разом із тим утворення на -к(а) від пестливих форм можуть мати виразний відтінок емоційності: *Павлушка* від *Павлуша, Пантюшка* від *Пантюша, Трошка* від *Троша, Яшка* від *Яша*.

Демінутивний у сучасній літературній мові суфікс -к- в чоловічих іменах із фіналлю -к(о) в говірці може мати здебільшого нейтральне значення, про що свідчить низка онімів, які вживались для найменування людей старшого покоління: *Гаврилко, Гименько, Грицько, Гришко, Дименько, Захарко, Онисько, Панько.* Доповнюють їх сучасні імена *Сашко, Славко, Юрко*. Зауважимо, що похідне *ім'я Васько (Вася < Василь)* сприймається як емоційно маркований варіант оніма. У сучасному літературному мовленні варіанти імен з фіналлю -к(о), маючи зменшено-пестливе значення, вживаються для найменування дітей або молодих чоловіків у родинному колі: *Андрійко, Артемко, Сергійко* та ін., проте ця особливість не відображається в досліджуваній говірці.

Кожне офіційне ім'я має певну кількість розмовних словотвірних варіантів, утворених суфіксальним способом. Вони представлені в говірковій антропонімії найменуваннями з такими формантами, як: *-к(а), -к(о), -ох (а), -уш(а), -ец', -'(а), -ш(а), -ик, -ичок* та похідними від них. Як зазначає ономаст Л.О. Белей, до розширення варіантних рядів імен, утворених суфіксальним способом, спричиняється і той факт, що квалітативна конотація, виражена багатьма суфіксами, передусім демінутивними, здатна з часом «вивітрюватися». Відновлення квалітативної конотації в такому випадку проходить шляхом додавання нового суфікса [1, с.57], що підтверджують такі лексеми: *Анатолій – Толя – Толька, Григорій – Гриша – Гришка, Іван – Ваня – Ваник, Пантилеймон – Пантилей – Пантюша – Пантюшка.*

Явище усічення як спосіб творення здрібніло-пестливих варіантів чоловічих імен представлено в говірці апокопою, тобто відкиданням звука або звуків фінальної частини імені, що супроводжується суфіксацією. За спостереженнями видатного вітчизняного лінгвіста І.І. Ковалика, це пояснюється тим, що в слові-імені інформація концентрується передусім на початку імені, і в зв'язку з цим кінцеві частини імені, як менш навантажені функцією інформації, відпадають [6, с.218]. Усічено-суфіксальним способом утворено низку варіантних імен із кінцевим словотворчим афіксом (суфіксом-закінченням) -я(-а): *Боря < Борис, Вася < Василь, Вітя < Віктор, Гриша < Григорій, Петя < Петро, Коля < Микола, Льоня < Леонід, Кузя < Кузьма, Федя < Федир, Яша < Яків* – деривація яких часто супроводжується морфонологічними змінами (чергування твердих і м'яких кінцевих приголосних основи). Окрім того, усічено-суфіксальним утворення представлені варіантами імен із суфіксами суб'єктивної оцінки, що поєднались з мотиваційними усіченими основами антропонімів, які самостійно не функціонують: *-ш(а)*: *Саша < Олександр, Яша < Яків, -ус'(а)*: *Дус'а < Андрусь < Андрій, -ник*: *Доник < Феодосій.* Емоційно-забарвлені варіанти імен *Петьоха, Тоха,* із суфіксом *-ох(а),* у говірці трапляються в мовленні ровесників молодшого покоління, людьми старшого віку вони не використовуються.

Частина варіантних побутових чоловічих імен відображає явище аферези як тип усічення, коли усуваються початкові ненаголошені склади антропоніма. У результаті цього нові варіанти чоловічого особового імені починаються з наголошеного складу, тому що всі склади аж до наголошеного підлягають усіченню. З-поміж них виділяються словотвірні варіанти, утворені як усіченням початкової частини повного імені (*|Кифір < [Ни]|кифір, |Ларій < [І]|ларій, |Сандир < [Олек]|сандр, |Коля < [Ми]|кола, Ми|тро < [Д]ми|тро, |Толя < [Ана]|толій)*, так і оцінного імені: *|Тосик < [Ган]|тосик < Ган|тось.*

Варіанти особових імен утворюють синонімічні ряди, стрижневим компонентом яких є офіційні чоловічі імена. Дослідники антропонімії відзначають характерну особливість таких рядів, що полягає в наявності в них живомовних варіантів чоловічих імен як з різноманітними суфіксами для вираження емоційно-експресивних відношень: *-к(о), -к(а), -очк(о), -он'к(а), -ен'к(о), -ос', -ун'(а), -ен', -ус'к(о), -ичок, -ик, -уш(а), -ушк(а),* так і з різними за своїм складом твірними основами: *Пантилиймон – Панько – Пантюша, Диментій – Димень – Дименько, Дмитро – Митро – Митя – Митька, Іван – Ваня – Ванька – Ваник, Олександр – Саша – Сашко – Сашуня – Сашенька – Сашунчик, Тимофій – Тімоша – Тімошка* та ін. Залежно від кількості варіантів, що входять до синонімічного ряду, він може бути ширшим чи вужчим. Багатокомпонентні ряди синонімічних найменувань, утворені від популярних для різних вікових груп особових імен, що вживаються в називанні чоловіків, представлені в говірці такими варіантами: *Андрей, Андрюша, Андрюшка, Гандрєй, Дуся; Гаврило, Гаврилко, Гаврюша, Гаврюша; Григорій, Гриша / Гріша, Гришка, Грицько, Гришко, Ригір / Ригор, Ригорко; Дем'ян / Дим'ян, Дим'янець; Дементій, Димень, Дименько; Іван, Ваня, Ванька, Ваник; Олександр, Саша, Сашко, Сандир / Сандер, Шура* та ін.

Антропоніми з формантами суб'єктивної оцінки використовуються переважно в сімейному колі, найчастіше у звертанні до малих дітей: *Гантось, Гантосик, Дуся, Валєрик, Валєрка, Віталік, Віталька, Ригорко, Ваник, Матюша, Мішка, Гальошка, Павлушка, Павлик, Пантюша, Славік, Тімошка, Яша.*

Проаналізована регіональна система особових називань чоловіків засвідчує широке використання на досліджуваній території різноманітних модифікацій календарних імен. Частина варіантних суфіксальних утворень слугує засобами мовної експресії, водночас особливістю говірки села Лащівка є вживання нейтральних квалітативних форм чоловічих імен на -к(а), -к(о), -ець.

Вивчення антропонімної системи говіркового мовлення й дотепер залишається одним із важливих завдань українського мовознавства. Особлива увага до жіночого й чоловічого іменників певних діалектних територій дозволяє не тільки виділити своєрідні фонетичні й структурні варіанти аналізованих одиниць, а й встановити взаємозв'язки на цьому рівні між літературною мовою і народними говорами, визначаючи загальнонародне й ареальне, виявити динаміку системи іменування людей, що сприятиме подальшому дослідженню української антропонімії.

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ВІДОМОСТІ ПРО АВТОРА

Ніна Задорожна – кандидат філологічних наук, доцент кафедри англійської філології та перекладу Кременчуцького інституту Дніпропетровського університету імені Альфреда Нобеля.

Наукові інтереси: словотвір, семантика, діалектологія української мови та лінгводидактика.

УДК 81'374+81'373.21+81'371

ИЗ ИСТОРИИ ФОРМИРОВАНИЯ ВЗГЛЯДОВ НА СОБСТВЕННОЕ ИМЯ КАК ОСОБУЮ КАТЕГОРИЮ

Виктория КАННА (Мариуполь, Украина)

У статті висвітлюється становлення теорії власного імені як особливої категорії з опорою на відому роботу О.В. Суперанської "Загальна теорія власної назви". Представлені різні точки зору на семантику онімів, аналізуються причини існування діаметрально протилежних теорій. Сформульовані семантичні характеристики власних назв, головною функцією яких є найменування топографічних об'єктів.

Ключові слова: *семантика, онім,загальна назва, денотація, конотація, топонім.*

В статье показано становление теории собственного имени как особой категории с опорой на известную работу О.В. Суперанской «Общая теория имени собственного». Представлены различные точки зрения на семантику онимов, анализируются причины существования диаметрально противоположных теорий. Сформулированы семантические характеристики собственных имен, главною функцией которых является наименование топографических объєктов.

Ключевые слова: *семантика, оним, имя нарицательное, денотация, коннотация,топоним.*

The article highlights the development of the theory of the proper name as a special category on the basis of the famous work «General theory of the proper name» by O.V. Superanskaya, different viwes on the semantics of onyms are shown, reasons for the existence of completely different theories are analized. Semantic characteristics of proper names denoting topographic objects are formulated.

Key words: *semantics, onym, common name, denotation, connotation, toponym.*

Вынесенная в заглавие проблема ещё долго будет волновать умы всех лингвистов, но особенно **актуальной** она остается на протяжении всего времени существования ономастики как науки для ученых-ономатологов. **Цель** данной работы – исследовать специфику собственных имен как категории. **Задачи** статьи: 1) анализ взглядов на сущность собственных имен; 2) определение семантических характеристик топонимов.

В обзоре различных точек зрения на статус собственного имени в языке А. В. Суперанская осветила взляды ученых, начиная со времен античности. Более или менее подробно представив филологическую деятельность Платона, Аристотеля, Хрисиппа, Дионисия Фракийского и др. исследовательница сформулировала основной вывод, касающийся взглядов античных философов на имя следующим образом: "Греческие ученые обычно не делали существенной разницы между именами нарицательными и собственными, оперируя нерасчлененной категорией *имя*" [5, с. 49].

Достаточно подробно А. В. Суперанская рассмотрела взгляды ученых нового времени. Так, было отмечено, что Томас Гоббс, прибегнув к дихотомической классификации, разделил обозначаемые именем явления на *не-тело* и *тело*; тело, в свою очередь, – на *неодушевленное* и *одушевленное*; одушевленное тело – на *не-животное* и *животное*; животное на *не-человек* и *человек*; наконец, группу "человек" на *не-Петр* и *Петр* [5], придя, таким образом, к собственным именам. Важно отметить, что Гоббс подчеркивал: таким образом мы познаем имена, а не вещи.

Создатель логических основ лингвистики, преемник идей Гоббса, Лейбниц ввел разграничение для всех имен на общие и собственные: "Так как нам часто необходимо упоминать некоторых индивидов, в особенности человеческого рода, мы пользуемся собственными именами, даваемыми также странам, городам, горам и другим различиям места" [5, с. 52].

Значителен вклад Джона Стюарта Милля (1806-1873) в изучение специфики собственных имен. А. В. Суперанская указала, что многие современные теоретические работы в области ономастики прямо или косвенно связаны с идеями этого английского логика. Для нас важно то, что именно Миллю принадлежит термин denotation (1843 г.) как обозначение множества объектов действительности (вещей, свойств, отношений, ситуаций, состояний, процессов, действий и т.д.), которые могут именоваться данной единицей (в силу ее языкового значения). Кроме понятия денотации, Дж. С. Милль ввел и понятие коннотации (ср.-лат. connotatio, от connoto – имею дополнительное значение). Дж. С. Милль противопоставил коннотацию как понятийную сущность (интенсионал) денотации как экстенсионалу [1]. В трудах Дж. С. Милля выкристаллизовалась теория, согласно которой имя есть произвольное слово, служащее меткой и лишенное значения. Можно сказать, какому индивиду принадлежит метка, но ничего не можем сказать о нем. Дж. С. Милля принято считать родоначальником теорий асемантичности собственного имени.

Другой английский логик Х. Джозеф, занимавшийся проблемой классификации имен, считал, что собственные имена гораздо более информативны, чем нарицательные. А. В. Суперанская приводит следующее высказывание ученого: "Собственное имя – это метка, направляющая нашу мысль на индивид. Но то, что является меткой, должно иметь значение. <...> Так же значима метка (шрам), по которой няня узнала Одиссея" [5, с. 58]. На основании отождествления метки-шрама и метки-имени Джозеф делал вывод о том, что собственное имя "значит". Сопоставляяя фразы "*Человек* за бортом!" и "*Паликур* за бортом!", он доказывал, что собственное имя имеет даже больше значения, чем нарицательное. Еще одним важным вкладом Джозефа в теорию имени было дальнейшее развитие учения о денотации и коннотации.

Можно было бы ограничиться представлением этих двух полярных точек зрения на семантику собственного имени, однако далеко не все ученые принимали одну из них за сущность и семантику собственного имени. Были и такие, которые занимали двойственную или не до конца определенную позицию. Так, внимание А. В. Суперанской привлек еще один английский логик – Бертран Рассел (1872 – 1970). Однако привлек именно противоречиями в трактовке имени собственного. Рассел считал, что имена собственные будут бессмысленными, если не существует объект, именем которого они служат. Поэтому *Сократ* для Рассела имя, а *Гамлет* – не имя. Высказывание типа "*Гамлет* – имя" для него ложно, а истинным было бы утверждение: "*Гамлет* – слово, которым Шекспир назвал принца Дании". В этих высказываниях Рассела, так же как и в примере с *Цезарем*, "которого он определеяет как последовательность событий, каждое из которых было полным мгновенным опытом", по мнению А. В. Суперанской, наблюдается смешение имени собственного и объекта, который этим именем обозначается : "Здесь имя как лингвистическая категория подменено комплексом сведений о денотате" [5, с. 65]. Еще одно высказывание Рассела вызывает возражения автора "Общей теории имени собственного". Говоря, что логика не занимается именами, а лишь переменными величинами, Б. Рассел утверждал, что "собственные имена – это постоянные, являющиеся значениями переменных низшего типа". А. В. Суперанская, исходя из взглядов Милля, справедливо возражала этой точке зрения: "собственные имена не могут быть значениями нарицательных. Наоборот, значение собственных имен раскрывается с помощью нарицательных. Если же при этом имеются в виду имена объектов со всемирной известностью (*Монблан, Наполеон*), которые могут рассматриваться как некоторая сумма общеизвестных признаков, то в этом случае не собственное имя, а представление о данном конкретном объекте оказывается суммой переменных низшего порядка" [5, с. 63].

То, что ученым, стремившимся в дефиниции отразить существенные черты имени собственного, это не удалось, неудивительно. Достаточно вспомнить о том, что до сих пор пишутся диссертации, в которых ученые стремятся дать определение целому ряду фундаментальных понятий. До сих пор, ведь, обсуждается содержание термина "слово", а многие ученые заняты поиском других понятий, отражающих сущностные стороны такого, например, процесса, как номинация.

А. В. Суперанская в результате всестороннего анализа различных как по времени возникновения, так и по существу представлений взглядов ученых сделала вывод, что "отсутствие единой общепринятой концепции имени собственного во многом объясняется различием исходных положений и методов их создателей, а также тем, что поиски велись порой в диаметрально противоположных направлениях" [5, с. 88]. Однако сравнение различных взглядов позволило ей выявить три группы "попарно противоположных теорий".

В первой паре, с одной стороны, оказались теории, согласно которым собственные имена являются асемантизированной категорией (Дж. Ст. Милль и др.), а с другой, противоположной, теории, в которых доказывается, что собственные имена имеют большее значение, чем нарицательные (стоики, Диомед, Г. Суит, Й. О. Есперсен, М. Ж. Бреаль и др.).

Вторую пару взаимно противоположных теорий составили, с одной стороны, представления об исключительной индивидуальности имен (стоики, Дионисий Фракийский, Диомед, Э. Донат, грамматики Пор-Рояля, Г. Суит), а с другой – представлением о том, что все собственные имена – синонимы (К. Тогебю).

Третья пара противоположных теорий составляется на основе антиномии мотивированность/произвольность собственного имени. Группу ученых, поддерживающих теорию произвольности собственных имен представляют Й. О. Есперсен, Кристоферсен, А. Х. Гардинер. Теорию строгой мотивированности, восходящую к греческой "по природе", поддерживает большое количество ученых XX века, противопоставляющих себя теоретикам "произвольности".

Как это ни парадоксально, но, чем больше точек зрения на семантику собственного имени узнаешь, тем сложнее становится сделать выбор, принять какую-либо из них как "наиболее оптимальную" для данного случая.

В семантике топонимов ни один из антропонимных компонентов не обнаруживается, а формальный компонент "*по имени...*" преобразуется в "*называется...*". Тем не менее, в числе собственно топонимических компонентов обнаруживается ряд облигаторных (постоянных) сем. К ним относятся сема "*единичность*", указывающая на принадлежность топонима к классу собственных имен, сема "*неодушевленность*", указывающая на принадлежность к классу неживых объектов, и сема "*локальность*", отражающая соотнесенность топонима с географическими объектами, занимающими некоторую часть земного или водного пространства. Следует, однако, отметить, что в связи с семой "*единичность*" могут возникнуть недоуменные вопросы такого, например, порядка: а как быть с топонимами *Альпы* и *Карпаты*, *Кордильеры*, *Пиринеи* и *Татры*, *США* и *Евросоюз*? Как соотнести понятие единичности с реальным множеством, например, островов в архипелаге [*Новая Земля*, *Маршалловы острова*, *Коморские острова*, *Гавайи*, *Греческий* (*Эгейский*) *архипелаг*]? Как объяснить существование множества других топонимов, основной и единственной формой которых является множественное число (Ср.: греч. *Афины* (Athenai); укр. *Адами*, *Пиї, Суми*)?

В. А. Никонов выделял три плана значения топонимов: а) дотопонимическое (этимологическое или апеллятивное) значение топонимообразующей основы; б) собственно топонимическое (обозначающее наименование географического объекта) значение; в) посттопонимическое значение, в котором сосредоточиваются ассоциации, связывающие название с поименованным объектом [3, с. 57-60]. Несмотря на критику этих положений на том основании, что дотопонимический и посттопонимический компоненты обнаруживаются далеко не во всех топонимах, в практике исследований (особенно касающихся стилистики топонимов и вообще функциональных) сохранилось мнение о целесообразности выделения посттопонимического значения. Так, предлагалось в компонентной структуре понятийной основы топонима, точнее, в структуре его значения выделять (на уровне языка) потенциальные семы "как средство отражения внеязыковых данных, вытекающих из референтной соотнесенности топонима". Последние открывают возможности для использования топонимов как средства поэтики. "Будучи индивидуальными наименованиями, топонимы с момента возникновения закрепляются за называемыми объектами и в процессе функционирования аккумулируют определенную информацию об именуемых объектах, указывая на признаки, их характеризующие. <...> Длительное употребление топонимов, ассоциируемых с определенными характеристиками объектов, а также фактор известности делают эти характеристики имманентными, что может привести к их включению в структуру значения топонима" [2, с. 6-7].

Возможно, наиболее радикальным из числа относящихся к пониманию характера семантики собственных имен, в том числе топонимов, было предложение Д. И. Руденко [4]. Наиболее серьезную конкуренцию традиционным взглядам на собственное имя может составить, по его мнению, прагматический подход, рассмотрение собственных имен в рамках парадигмы, именуемой "философия эгоцентрических слов". Основания для такого вывода следующие. Специфика семантики собственных имен состоит в референции, обозначении одного конкретного объекта данным именем. Такая семантика является не столько значением как таковым, сколько *пресуппозицией* или *прагматической конвенцией.* В сферу узуально-языкового в собственном имени входит только имплицитное указание на *ономастическое поле*, к которому принадлежит имя. Неразвитость обобщающих значений собственных имен сближает их с дейктическими элементами языка (местоимениями в широком смысле). Так же, как и собственные имена, дейктические элементы способны служить средством идентификации объектов. Так же, как и онимы, они могут содержать дифференциальные признаки рода, числа и т.д. Не ставшая пока общепринятой идея о наличии у собственных имен и дейктических слов общих свойств, по мнению Д. И. Руденко, открывает широкие возможности для исследования не только общего, но и того, что различает собственные имена и дейктические слова, позволяет исследовать значение собственных имен, производное от контекста.

Впрочем, это предложение перекликается со взглядами тех ученых, которые в семантических свойствах собственных имен видят одно, которое считают важнейшим. О. И. Фонякова, опираясь на исследования собственных имен в художественной литературе, в том числе топонимов [6], заметила: "Общее свойство семантики ИС (имени собственного. – *В. К.*) – ее суггестивность, т.е. накопление разного рода коннотаций и семантических компонентов, идущих от ассоциаций в тексте и за текстом" [7, с. 32]. "Актуализация, усложнение и обобщение семантики ИС в художественном тексте является закономерным процессом при формировании семантики ИС, ее многослойность представляет собой особый тип художественной семантики слова в литературном произведении" [7, с. 33].

Несмотря на дискуссионность вопроса мы придерживаемся той точки зрения, что в компонентной структуре понятийной основы топонима на уровне языка функционируют потенциальные семи "как средство отражения зкстралингвистических данных, которые являются следствием референтной соотнесенности топонима" [2, с. 14]. Именно они могут приобрести качества имманентной принадлежности структуре семантики топонима.

Итак, многообразие точек зрения на собственное имя как категорию связано с тем, что не совпадают исходные положения ученых, отсутствует единое мнение о собственном имени как феномене мышления и языка. В семантике топонимов не выявлено ни одного из антропонимических компонентов. К тому же, среди собственно топонимических компонентов есть ряд облигаторных (постоянных) сем. Одно из главных свойств литературных онимов – суггестивность, накопление разного рода коннотаций и семантических компонентов, идущих от ассоциаций в тексте и за текстом.

Конечно, представленными здесь точками зрения взгляды на онимию как на особую категорию имен не исчерпываются. Но, опираясь на изложенную базу, можно, во-первых, обоснованно говорить о современных предсталениях о семантике собственных имен, а во вторых, изучать содержательную структуру онимной лексики, что является **перспективой** дальнейших исследований.

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ВІДОМОСТІ ПРО АВТОРА

Вікторія Канна – кандидат філологічних наук, доцент кафедри теорії та практики перекладу Маріупольського державного університету.

Наукові інтереси: ономастика, конотативна топонімія.

УДК 81'234

УТВОРЕННЯ ФРАНЦУЗЬКИХ ТЕРМІНІВ БУДІВНИЦТВА ШЛЯХОМ РЕГРЕСИВНОЇ ДЕРИВАЦІЇ

Юлія КУЗНЕЦОВА, Марина МОСКАЛЕНКО, Лариса САЄНКО (Полтава, Україна)

Метою даного дослідження є структурно семантичний аналіз французьких будівельних термінів, утворених шляхом регресивної деривації. В статті дається дефініція цього способу словотвору, визначений морфологічний статус форманта – е, виявлений основний структурний тип регресивно-деривaційних утворень. При визначенні термінів, утворених шляхом регресивної деривації, були використані такі методи: метод словотвірного аналізу (в якості основного); метод безпосередньо складаючих; аналіз семантичного обсягу слів за лексико-семантичним варіантом і семним складом; елементи етимологічного аналізу та синхронно-діахроничного методу. Виявлені основні словотвірні моделі та ступінь їх продуктивності, продемонстровано здатність регресивно утворених термінів до подальшої афіксальної деривації. Здійснений аналіз семантики похідних термінів за допомогою семантичних ніш. Зазначений високий ступінь конкретності семантики регресивних дериватів. Виявлено низьку продуктивність моделей регресивного словотвору для поповнення сучасної термінології будівництва французької мови.

Ключові слова: *регресивна деривація, дериват, словотвірна модель, словотвірний формант, нульовий суфікс, сема, семантична ніша.*

Целью данного исследования является структурно – семантический анализ французских строительных терминов, образованных путем регрессивной деривации. В статье дается дефиниция этого метода словообразования, определен морфологический статус форманта – е, определен основной структурный тип регрессивно-деривационных образований. При определении терминов, образованных путем регрессивной деривации, были использованы следующие методы: метод словообразовательного анализа (в качестве основного); метод непосредственно составляющих; анализ семантического объема слов по лексико-семантическим вариантам и семному составу;

элементы этимологического анализа и синхронно-диахронического метода. Выявлены основные словообразовательные модели и степень их производительности, продемонстрирована способность регрессивно образованных терминов к дальнейшей аффиксальной деривации. Произведен анализ семантики производных терминов при помощи семантических ниш. Продемонстрирована высокая степень конкретности семантики регрессивных дериватов. Выявлена низкая производительность моделей регрессивного словообразования для пополнения современной строительной терминологии французского языка.

Ключевые слова: *регрессивная деривация, дериват, словообразовательная модель, словообразовательный формант, нулевой суффикс, сема, семантическая ниша.*

The purpose of this study is structural and semantic analysis of the French civil engineering terms, formed by inverse derivation. The definition of this method of word- building is given in the article, the morphological status of formant – e is defined , the basic structural type of lexical units created by means of inverse derivation is revealed. When determining terms formed by inverse derivation, the following methods were used: word-building analysis method (as the primary); method of immediate constituents; semantic analysis of the defined meaning after their lexical-semantic variants and componetial content; elements of etymological analysis and diachronic- synchronous method. The terms, formed by inverse derivation, were selected from the general body of French civil engineering terms amounting 4500 lexical units. The basic word-building patterns and their degree of productivity were revealed, the most productive word-building patterns for inverse derivation terms creation in French civil engineering terminology were found. The ability of French civil engineering terms formed with the help of inverse derivation for further affixal derivation and conversion was demonstrated. The analysis of the semantics of derivatives was carried out with the help of semantic niches method. The high degree of specificity of inverse derivatives semantics was demonstrated. The low productivity of inverse derivation word-building patterns to replenish modern civil engineering terminology of the French language was revealed.

Key words: *inverse derivation, derivative, word-building pattern, derivational formants, zero suffix, seme, semantic niche.*

Серед способів, що сприяють поповненню термінологічного фонду французької БТ, окреме місце належить регресивній деривації. В сучасній лінгвістиці, як зарубіжній, так і вітчизняній, цей спосіб словотвору недостатньо опрацьований і вивчений. Переважна більшість сучасних лінгвістів відносить регресивну деривацію до невласної деривації. Окремі дослідники до регресивних дериватів відносять також відсубстантивні скорочення шляхом апокопи або аферези (dactylo, steno, ricain і т.д.). Виразником цієї точки зору в українській романистиці є М.А. Войтюк [2]. Вважаємо подібний підхід занадто широким, тому що результатом дериваційного акту є нова номінативна одиниця: soutenir (підтримувати – дія) → soutien (підпора, підмога – предмет, що сприяє виконанню дії), а утворення типу proletaire → prolo є варіантами, лексичними синонімами існуючих повноскладових слів, тобто йдеться не про словотворення, а про формотворення.

Під регресивною деривацією ми розуміємо усічення основи повнозначної лексичної одиниці (ЛО), яке супроводжується додаванням нульового знаку або форманта -e, в результаті чого виникає нове слово, що семантично мотивується усіченою твірною основою (ТО): rallonger (подовжувати) → rallonge (подовжувач, надставка); cintrer (1. викладати арку або сволок; 2. розкружалювати) → cintre (1. арка, сволок; 2. кружало).

Формант -e відноситься до морфем, граматичному статусу яких важко дати однозначну дефініцію. При визначенні морфологічного статусу -e слід пам’ятати про подвійність його функції: -e може виступати як в якості флексії, так і в якості суфікса [6, с.40]. Подібно до флексії -e займає останнє місце в лінійному ряду морфем, що утворюють структуру слова та посідає “непохідністю” (не виводиться з інших форм), подібно до суфікса замикає граматичну основу, пасивно мотивує ТО і не є обов’язковою релевантною ознакою того чи іншого класу слів. У межах засобу регресивної деривації -e подібно до суфікса виступає транспонентом, оскільки реалізує перехід внутрішньої семантичної структури мотиванта в іншу частину мови. Морфолого-словотвірний синкретизм таких морфем дозволяє визначити їх в якості флексоїдів [5, с.10-19].

Ступінь активності та продуктивності регресивної деривації по-різному розцінюється лінгвістами. Деякі дослідники роблять висновок, що регресивна деривація вступає в серйозне суперництво з афіксацією та іншими засобами словотвору французької мови. Ш. Баллі зазначає, що вона довершує недостатність французької суфіксації, маючи на увазі, що відсутність суфікса є такою ж значущою, як і його наявність [1, с. 270]. І.А. Цибова стверджує активність регресивних дериваційних моделей у ХХ ст [4]. Такої ж думки дотримується Н.Ю. Тарасюк [3].

При визначенні термінів, утворених шляхом регресивної деривації, ми використовували метод словотвірного аналізу (в якості основного); метод безпосередньо складаючих; аналіз семантичного обсягу слів за лексико-семантичним варіантом і семним складом; елементи етимологічного аналізу та синхронно-діахроничного методу.

У вибірці обсягом у 4500 будівельних термінів, ми вирізняємо 63 регресивні деривати, (близько 1,8 % від загальної кількості опрацьованої похідної лексики), які датуються в основному XIV-XV ст., що не дає підстав приєднатись до думки про продуктивність даного засобу словотвору для будівельної термінології (БТ).

Звичайно вирізняють 2 головних типи регресивно-дериваційних утворень:

I. усічення суфікса, яке не призводить до частиномовних змін;

II. усічення флексоїда інфінітивної основи [2; 4].

У БТ деривати утворюються лише за II типом. Розподіл дериватів за конкретними слвотвірними моделями (СМ) відбувається таким чином:

1. (V – suffixe verbal) + suffixe ∅ → N (25 ЛО): demeurer → demeur;

2. (V – suffixe verbal) + -e → N (34 ЛО): envelopper → enveloppe;

3. (V – suffixe verbal) + suffixe ∅ → Adj (3 ЛО): dépolir → dépoli,

4. (V – suffixe verbal) + -e → Adj (1 ЛО): étancher → étanche,

серед яких найбільш продуктивною виявляється СМ (2) – (V – suffixe verbal) + -e → N. На думку А. Мітрана СМ (V – suffixe verbal) + suffixe ∅ та (V – suffixe verbal) + -e належать до різних засобів словотвору, відповідно до нульової суфіксації та регресивної деривації [6, с. 40]. Вважаємо, що різниця між утворенням за допомогою нульового суфікса та форманта -e є суто структурною, і немає підстав розрізняти наведені вище СМ в якості окремих типів словотвору. Ні нульовий суфікс, ні флексоїд -e не є носіями відмінних одна від однієї сем, тобто семантичне наповнення СМ однакове або подібне.

За СМ (1) утворюються іменники переважно чоловічого, а за СМ (2) – жіночого роду, оскільки формант -e часто є його показником:

(1) deblayer → deblais m, entreposer → entrepot m;

(2) amorcer → amorce f, charger → charge f, presser → presse f.

Якщо Н.Ю. Тарасюк вважає продуктивними для ад’єктивного словотвору французької мови 3-ю та 4-у СМ [3, с. 3], то для БТ ці моделі виявляються малопродуктивними, що може бути пов’язане з домінуванням субстантивних та дієслівних утворень серед дериватів термінологічного характеру.

До структурних особливостей регресивних віддієслівних дериватів слід віднести їх суплетоїдний характер, який виявляють 20 % похідних: fendre → fente, fondre → fonte, renforcer → renfort, acceder → acces, remblayer → remblai.

Змінені кінцеві приголосні основи (-s, -t) відіграють роль інтерфікса між ТО та нульовим суфіксом (якщо вважати нульовий знак імпліцітним формантом) або між ТО та -e. В якості інтерфікса вони не виявляють семантичної маркованості, що свідчить про їх формальну функцію у СМ. Простий асемантичний інтерфікс вживається як орфографічно-фонетична зв’язка між компонентами слова [3].

Треба також зазначити здатність окремих регресивно утворених термінів до подальшої афіксальної деривації: joindre → joint →jointer; joindre → joint →jointoyer; joindre → joint →jointure та конверсії: tordre v → tors adj → tors m.

Семантика віддієслівних утворень шляхом регресивної деривації визначається перш за все лексичне значення дієслівних ТО. Розгляд семантичних відносин між словотвірними парами типу: chauffer (нагрівати) → chauffe (нагрівання), , ajouter (додавати) → ajout (добавка, присадка), refuser (відмовляти) → refus (відмова палі при забитті) дозволяє віднайти загальну сему, що визначає словотвірне значення у СМ (B_v – suffixe verbal) + suffixe ∅ → N; (B_v – suffixe verbal) + -e → N, за якими утворено 96% регресивних дериватів. В даному випадку це – сема дії, її результату, що свідчить про часткову синонімічність формантів suffixe ∅; -e з суфіксами -age, -(e)ment, -ation, -ure, що мають такі ж семи.

Сема дії може зумовлювати значення результату дії, найменування предмета, одержаного в результаті дії, стану і т.ін. Характерною рисою похідних будівельних термінів є висока здатність до найменування конкретних предметів – споруд, елементів конструкцій, приладів. Розподіл регресивних дериватів за семантичними нішами (СН) свідчить про високий ступінь конкретизації їх значень, а також про полісемічність СМ (B_v – suffixe verbal) + suffixe $\varnothing \rightarrow$ N; (B_v – suffixe verbal) + -e $\rightarrow$ N. 80 % ЛО, що піддавались аналізу входять до 2-3-х СН. Так, ЛО addition входить до 3-х СН: 1) поняття процесу додавання; 2) домішка, присадка (будівельний матеріал); 3) прибудова (споруда).

Взагалі ж матеріал дозволяє вирізнити 7 СН, де розподіл лексики відбувається таким чином:

1. Назва виробничої операції (21 ЛО): melange – змішування, перемішування; transport – транспортування; entaille – врубування;
2. Назва результату фізичної дії або виробничої операції (19 ЛО): ecart – відхилення, інтервал; eclat – уламок; serre – стиск; calcul – підрахунок.
3. Назва будівельної конструкції або її елемента (20 ЛО): appui – підпора, балюстрада; couche – підготовка під підмурок; лежень, покриття; enveloppe – кожух, обшиття; renfort – виступ, елемент жорсткості; marche – сходина.
4. Назва окремої споруди (11 ЛО): fouille – котлован; depot – склад; echange – транспортна розв’язка.
5. Назва приладу або механізму (9 ЛО): plane – рубанок; remorque – автопричеп; rallonge – надставка, подовжувач, бурова штанга.
6. Назва будівельного матеріалу або породи (7 ЛО): ajout – присадка; fonte – чавун; gel – гель; trace – суміш глинястого мергелю.
7. Назва якості або фізичних параметрів (3 ЛО): eclat – яскравість (фарби); taille – величина, розмір; fiche – глибина забиття палі.

СМ (B_v – suffixe verbal) + suffixe $\varnothing \rightarrow$ Adj та (B_v – suffixe verbal) + -e $\rightarrow$ Adj мають лише одне СЗ якісної ознаки, що виникає в результаті певної дії: étancher (ущільнювати) $\rightarrow$ étanche (щільний, герметичний), polir (полірувати) $\rightarrow$ poli (полірований), tordre (скручувати) $\rightarrow$ tors (спіральний).

Слід зазначити високу конкретність семантики регресивних дериватів: 48 ЛО позначають матеріальні будівельні реалії.

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ВІДОМОСТІ ПРО АВТОРІВ

Юлія Кузнецова– кандидат філологічних наук, доцент кафедри іноземної філології та перекладу Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: словотвір французької мови, проблеми укладання термінологічних словників, закономірності розвитку мов.

Марина Москаленко– викладач кафедри іноземної філології та перекладу Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: проблеми професійної термінології, проблеми двостороннього письмового перекладу науково-технічних текстів.

Лариса Саєнко– викладач кафедри іноземної філології та перекладу Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: проблеми професійної термінології, проблеми усного і письмового перекладу науково-технічних текстів, лінгвокраїнознавства.

УДК 81'234

ДО ПИТАННЯ ПРО ПРОДУКТИВНІСТЬ СЛОВОТВІРНИХ МОДЕЛЕЙ КОНВЕРСІЇ У ФРАНЦУЗЬКІЙ БУДІВЕЛЬНІЙ ТЕРМІНОЛОГІЇ

Юлія КУЗНЕЦОВА, Ірина УСЕНКО (Полтава, Україна)

Метою даного дослідження є визначення особливостей виникнення конверсивів на матеріалі французької будівельної термінології та аналіз найбільш продуктивних словотвірних моделей конверсії. Використані методи словотвірного аналізу, аналізу семантичного обсягу слів за лексико-семантичним варіантом і семним складом. Наведено дефініцію конверсії як способу невласної деривації, дано визначення того, яку похідну лексичну одиницю можна вважати конверсивом. Визначено, що основною структурною ознакою конверсивів є незмінність структури слова під час конверсії, що сприяє появі синонімів у французькій будівельній термінології. Виявлені основні словотвірні моделі, за якими утворюються похідні конверсиви. Проаналізовано, які з них є найбільш продуктивними для утворення термінів у галузі будівництва. Продемонстровано, як структурно-семантичні особливості вихідного слова деривації впливають на спроможність до утворення конверсивів. Охарактеризований ступінь продуктивності конверсії взагалі для поповнення фонду будівельної термінології.

Ключові слова: *невласна деривація, конверсія, конверсив, словотвірна модель, вихідне слово, субстантивація, ад'єктивація.*

Целью данного исследования является определение особенностей возникновения конверсивов на материале французской строительной терминологии и анализ наиболее производительных словообразовательных моделей конверсии. Использовались методы словообразовательного анализа, аналіза семантичного объема слів по лексико-семантическому варіанту і семному составу. Приводится дефиниция конверсии как способа несобственной деривации, дано определение того, какую производную лексическую единицу можно считать конверсивы. Определено, что основной структурной признаком конверсивов является неизменность структуры слова при конверсии, что способствует появлению синонимов во французской строительной терминологии. Выявлены основные словообразовательные модели, по которым образуются производные конверсивы. Проанализировано, какие из них являются наиболее продуктивными для образования терминов в области строительства. Продемонстрировано, как структурно-семантические особенности исходного слова деривации влияют на способность к образованию конверсивов. Охарактеризована степень производительности конверсии в целом для пополнения фонда строительной терминологии.

Ключевые слова: *несобственная деривация, конверсия, конверсив, словообразовательная модель, производящее слово, субстантивация, адьективация.*

The aim of this study is to determine the characteristics of the conversive terms creation in French civil engineering terminology and to analyze the most productive word-building patterns of conversion. Methods of word-building and semantic analysis were used. The terms, formed by conversion, were selected from the general body of civil engineering terms amounting 4500 lexical units. The definition of conversion as a way of improper derivation is presented, the definition for derivative lexical units which can be considered as conversive terms is given. It was determined that the main structural feature is a permanent structure of conversive terms at conversion, which contributes to the emergence of synonyms in French civil engineering terminology. The basic word-building patterns to form derivative conversive terms are identified. The most productive word-building patterns for the formation of terms in the field of civil engineering are analyzed. It was revealed that the most productive word-building pattern for conversive terms creation in French civil engineering terminology is Adj → N. The substantivization was shown to be the most productive way to form conversive civil engineering terms. The adjectivization is considered to take the second place in conversive terms formation. It was demonstrated how the structural and semantic characteristics of the original word of derivation can influence the ability to create conversive terms. Verbal adjectives are revealed to be the most active in the substantivization process. Semantic changes of derivatives are accompanied by value specification. The degree of conversion productivity for the replenishment of civil engineering terminology is characterized.

Key words: *improper derivation, conversion, conversive terms, word-building pattern , original word, substantivization, adjectivization.*

Серед невласно дериваційних способів французького словотвору вирізняється морфолого-синтаксичний спосіб або конверсія. Конверсія – лінгвістичне явище, яке охоплює не лише словотвірну, але й граматичну систему мови. Це засіб номінації, який реалізує нове найменування на базі вже існуючої лексичної одиниці (ЛО) шляхом зміни її морфологічного класу і надання їй нових синтаксичних функцій. Відмінною рисою конверсії є те, що вона не змінює зовнішню структуру слова і, таким чином, не вдається до методів, якими звичайно користується морфологічна деривація.

Під процесом конверсії розуміють виникнення нової ЛО внаслідок транспозиції слова чи певної його форми до іншого граматичного класу, але оскільки механізм конверсії може призводити ще й до семантичного переосмислення вихідної ЛО, в лінгвістиці існує досить широкий підхід до того, які утворення слід вважати результатом конверсії. Проблема виникнення та функціонування однокореневих слів без вживання спеціальних словотвірних афіксів лишається одним із дискусійних питань у мовознавстві.

Метою даної статті є визначення особливостей виникнення конверсивів у французькій будівельній термінології (БТ) та аналіз найбільш продуктивних словотвірних моделей конверсії. Результати аналізу вибірки французької БТ дають підстави вважати конверсивом ЛО, яка формально збігається з вихідним словом (ВС), але має інші морфолого-синтаксичні та номінативні функції, інше семантичне наповнення. У проаналізованому корпусі лексики обсягом 4500 термінів конверсиви становлять 143 ЛО (близько 4 %), поступаючись місцем термінам, утвореним власно дериваційним шляхом. Незважаючи на те, що морфолого-синтаксичний спосіб словотвору є одним із найдавніших [6], він залишається активним до нашого часу. Так, ЛО polyuréthane adj, néoprène adj, sécurit adj увійшли до складу БТ у 2-й половині XX сторіччя. Про плідність конверсії для термінологічної лексики на різному матеріалі свідчать З.І. Веприцька, І.Т. Собаршов, І.А. Цибова [1; 4; 5].

Однією із особливостей конверсивів є те, що слова, які виникли шляхом морфолого-синтаксичного способу, – продукт більш або менш довгого словожитку на відміну від слів, що виникли в результаті одиничного словотвору. Для виникнення конверсиву широко використовується еліпс синтаксичної конструкції: une matière plastique → plastique m, un espace vide → vide m, де означуване звичайно опускається, а атрибутивний компонент одержує функцію найменування предмета. Структура такого конверсиву являє собою імпліцитну синтаксичну одиницю-словосполучення. Модифікація граматичного статусу слова цілком зумовлена контекстом [6].

У порівнянні з ВС, конверсив стає приналежністю іншої частини мови і набуває притаманних їй категоріальних показників та синтаксичних функцій: complexe adj → complexe n, в результаті субстантивації термін complexe одержує категорію означеності/неозначеності, має можливість виступати у функції підмета, додатка, приймати означення (complexe residentiel) і т.д. При виявленні термінів в якості конверсивів постає питання про напрямок похідності. Ускладнення при розв’язанні цього питання полягають в тому, що ВС та похідні від них за конверсією є омонімами, отже доводиться враховувати ряд факторів – етимологію, семантику, словотвірні та лексикографічні критерії.

У французькій мові найбільш плідним різновидом конверсії вважається субстантивація [1; 2], що підтверджують дані нашого дослідження. Практично будь-яка частина мови може стати іменником, але найбільшу потенцію до субстантивації в БТ виявляють прикметники. Перехід за моделлю Adj → N є найпродуктивнішим – 106 термінів-конверсивів: sanitaire adj → sanitaire m, acoustique adj → acoustique m.

Найвищу здатність до субстантивації в БТ виявляють віддієслівні прикметники, які дають 47 % субстантивних конверсивів: stabilisant adj → stabilisant m, tranchant adj → tranchant m, pavé adj → pavé m.

В утворенні похідних за участю віддієслівних прикметників ми вбачаємо багаторазову дію механізму конверсії (реконверсію), оскільки в проаналізованих випадках віддієслівні прикметники, в свою чергу, є результатом ад’єктивації Participe présent або Participe passé: agglomérer v→ agglomérant p.present→ agglomérant adj → agglomérant m. Іменник, який є кінцевим продуктом цього словотвірного процесу, виявляється, таким чином, реконверсивом.

Від відносних прикметників утворено 41 ЛО: materiel adj → materiel, éclectique adj → éclectique m, technique adj → technique f; від якісних – 18 ЛО: brut adj → brut m de décoffrage, solide adj → solide m, liquide adj → liquide m.

Конверсиви можуть виникати на базі транспозиції слова чи його певної форми до іншого лексико-граматичного класу. Субстантивовані будівельні конверсиви утворені переважно від чоловічого роду прикметників, але подекуди за морфологічною структурою збігаються з формами жіночого роду: constante f, contrainte f, précontrainte f, postcontrainte f та ін., що вказує на їх виникнення на базі еліптичної конструкції з атрибутом жіночого роду.

Структурні особливості ВС здійснюють вплив на його здатність до конверсії. Так, найвищу спроможність до конверсії виявили віддієслівні прикметники. Досить високу потенцію до утворення іменників-термінів демонструють похідні прикметники на -ique (16 ЛО): graphique adj → graphique m, dynamique adj → dynamique f; меншу на -al (-ale) (7 ЛО): central adj → central f (à beton); на -if (5 ЛО): abrasif adj → abrasif m, additif adj → additif m.

Низькою потенцією до утворення конверсивів характеризуються прикметники на -oire (1 ЛО): accessoires m; на -able (1 ЛО): variable f; на -aire (2 ЛО): sanitaire m, calcaire m та префіксальні утворення (1 ЛО): immeuble m.

Непохідні прикметники дають 13 субстантивних конверсивів: creux adj → creux m, plan adj → plan m.

Модель субстантивації V → N є непродуктивною для БТ. В проаналізованих термінах вона виявилась реалізованою лише у 3 випадках: lever → lever m, pouvoir → pouvoir m, paver → paver m, що свідчить про її нежиттєздатність як для терміноутворення, так і для сучасної французької мови взагалі.

Серед типів конверсії представлена також ад'єктивація. Найбільш продуктивною в БТ виявила себе модель N → Adj (35ЛО): pylon m → tête pylon, charpente f → élément charpente, яка знаходить також широке застосування в науковій термінології, публіцистиці, мові реклами.

Малопродуктивною виявилась модель Adv → Adj (2 ЛО): arrière adv → face arrière; avant adv → face avant.

Виступаючи в ролі означення, такі ад'єктивні конверсиви характеризуються нездатністю до узгодження з означуваним іменником в роді і числі, що свідчить про неповну зміну парадигми. На думку Ю.С. Маслова, в подібних випадках ми стикаємося не з морфологічною, а з синтаксичною конверсією, де сигналом до утворення деривату є зміна синтаксичної сполучуваності [3].

Специфіка понять, які охоплює БТ, впливає на здатність до ад'єктивації певних понятійних груп субстантивів. Найрозповсюдженішим виявився перехід до класу прикметників іменників, що позначають будівельний матеріал (природний чи штучний) або геологічну породу (12 ЛО): glace sécurit, gravillon lave та іменників, що позначають будівельний елемент, конструкцію, приміщення (14 ЛО): poteau voile, poutre treillis, planche dosse, pan porte.

Процес субстантивації, переважно представлений у французькій БТ моделлю Adj → N, супроводжується опредмечуванням якісної характеристики, яка є основним змістом ВС конверсії: hydraulique adj (qui conserme l'écoulement d'eau) → hydraulique f (science qué étudie l'écoulement des liquides), montant adj (qui monte) → montant m (pièce disposée verticalement) [7, c. 634, c. 798].

Отже, у процесі конверсії слід вбачати більше, ніж механічне перенесення слова з одного морфолого-граматичного класу в інший. Похідне за конверсією слово одержує не лише нові, у порівнянні з твірним, морфологічні, синтаксичні та номінативні функції, але й інше семантичне наповнення, тобто ми маємо справу з фактом семантичного переосмислення ВС.

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ВІДОМОСТІ ПРО АВТОРІВ

Юлія Кузнецова – кандидат філологічних наук, доцент кафедри іноземної філології та перекладу Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: словотвір французької мови, проблеми укладання термінологічних словників, закономірності розвитку мов.

Ірина Усенко – кандидат технічних наук, доцент кафедри гідравліки, водопостачання та водовідведення Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: надійність водопровідних мереж, стандартизація термінології.

УДК 811.161.2'373.46

ІНШОМОВНІ ЗАПОЗИЧЕННЯ В УКРАЇНСЬКІЙ ТЕРМІНОЛОГІЇ ХАРЧОВОЇ ПРОМИСЛОВОСТІ

Оксана НАРУШЕВИЧ-ВАСИЛЬЄВА (Одеса, Україна)

У статті здійснено аналіз співвідношення національного й запозиченого в українській термінології харчової промисловості (далі ХП). Об'єктом дослідження стали однослівні терміни ХП, відібрані методом суцільної вибірки із галузевих стандартів і загальномовних тлумачних словників. Результати дослідження відбито у виділенні груп термінів, які ввійшли до складу досліджуваної терміносистеми з інших мов, уточненні понять «запозичені терміни» та «інтернаціональні терміни», з'ясуванні їхньої ролі в підмові ХП.

Ключові слова: *термінологія, харчова промисловість, національна лексика, запозичення, інтернаціональний термін.*

В статье осуществлён анализ соотношения национального и заимствованного в украинской терминологии пищевой промышленности (далее ПП). Объектом исследования стали однословные термины ПП, отобранные методом сплошной выборки из отраслевых стандартов и общеязыковых толковых словарей. Результаты исследования отражены в выделении групп терминов, вошедших в состав исследуемой терминосистемы из других языков, уточнении понятий «заимствованные термины» и «интернациональные термины», выяснении их роли в подъязыке ПП.

Ключевые слова*: терминология, пищевая промышленность, национальная лексика, заимствования, интернациональный термин.*

The article analyzes the correlation of national and borrowed in Ukrainian terminology of food industry (further FI). The objects of the study were one-word FI terms selected by continuous sampling from the industry standards and general language defining dictionaries. The results of the research are reflected in the selection of the group of terms that were included to the studied terminology from other languages, clarifying the concepts of "borrowed terms" and "international terms", ascertaining of their role in FI sublanguage.

Key words: *terminology, food industry, the national vocabulary, borrowing, international term.*

Постановка проблеми та її зв'язок із попередніми дослідженнями. Проблемою національного та інтернаціонального в мові у співвідношенні до запозичених термінологічних одиниць, їх освоєння й упорядкування займалися Ю. А. Бельчиков [2], В. В. Акуленко [1], Д. С. Лотте [17], М. М. Володіна [3], К. Г. Городенська [5], В. В. Дубічинський [8], Л. О. Симоненко, С. О. Соколова, І. В. Коропенко, М. П. Годована, В. С. Марченко [21], Т. Р. Кияк [12], І. М. Кочан [14] й інші вітчизняні та зарубіжні мовознавці.

Термінологія ХП – одна з груп лексики української літературної мови, склад якої до цього часу не підлягав багатоаспектному теоретичному вивченню вітчизняними дослідниками. Питання походження окремих тематичних груп української лексики на позначення їжі, напоїв, продуктів харчування висвітлено в дисертаційних дослідженнях З. Г. Козирєвої [13], В. І. Невойт [18], О. А. Крижко [16], С. М. Руденко [20], С. А. Яценка [28], терміни цукрової галузі ХП були об'єктом вивчення Л. М. Задояної [10], назви на позначення смакових особливостей напоїв, страв, продуктів харчування проаналізовано у праці І. В. Гайдаєнко [4]. Проте величезний за обсягом масив вузькофахових термінів, використовуваних у підмові ХП, залишається досі поза увагою науковців.

Зазначимо також, що в умовах інтенсивного розвитку вітчизняного харчового виробництва, посилення зовнішньоторговельних зв'язків України останніми десятиліттями терміносфера ХП поповнюється новими поняттями, адаптуючи при цьому чималу кількість іншомовних слів-термінів, які їх позначають.

Відсутність в українському мовознавстві повного всебічного опису складу термінології ХП з погляду її походження й зумовила **актуальність** обраної теми дослідження.

Мета цієї наукової статті – дослідити питання співвідношення національного й інтернаціонального та запозиченої лексики в українській термінології ХП.

Реалізація поставленої мети зумовила розв'язання таких **завдань**: виявити шляхи формування української термінології ХП та джерела її поповнення; визначити походження однослівних термінів, які становлять основу досліджуваної терміносистеми; встановити співвідношення національного й запозиченого у підмові ХП; з'ясувати специфіку понять «запозичені терміни», «інтернаціональні терміни».

Виклад основного матеріалу. Підґрунтям будь-якої національної терміносистеми є питома лексика. Значна кількість українських однослівних термінів галузі ХП бере свій початок ще з часів праслов'янської (спільнослов'янської) мовної єдності, що відбито в «Етимологічному словнику української мови» [9]. Це переважно загальновживані слова на позначення продуктів харчування та напоїв, а також сировини для їхнього виготовлення, які термінологізувалися, напр.: *масло*, *молоко*, *сир*, *хліб*, *м'ясо*, *пиво*, *сік*, *оцет*, *борошно*, *тісто*, *дріжджі*, *овочі*, *пшениця, часник*, *горох*, *хрін* тощо. Так само шляхом семантичного переосмислення утворилися терміни-слова *щавель*, *пряник*, *яловичина*, *коровай*, *солод*, *кориця* тощо, які належать до лексичного спадку східнослов'янського походження.

Більшість таких лексем у процесі термінологізації звузили свою семантику, що сприяло розмежуванню значень терміна і вихідного (загальномовного) слова. Наприклад, у словниковій статті загальномовного тлумачного словника так розкрито значення слова *тісто*: «1. В'язка маса різної густоти з борошна, замішаного на воді, молоці і т. ін. часто з додаванням дріжджів. // Зварена, спечена така маса у варениках, пиріжках і т. ін. 2. Будь-яка густа маса, що утворюється внаслідок змішування якої-небудь сипкої речовини з рідиною» [25, X, с. 149]. У процесі термінологізації та конкретизації відбулося звуження семантики слова *тісто*: як термін воно означає «напівфабрикат хлібопекарського виробництва, одержаний при замішуванні борошна, води, дріжджів, опари чи закваски та додаткової сировини відповідно до рецептури та технологічного режиму» [27, с. 6]. Проте, деякі слова загальномовного вжитку, перейшовши до розряду термінів, набули ширшого лексичного значення. Пор., наприклад, значення слова *пиво*: загальномовне – «малоалкогольний напій, що виготовляється звичайно з ячмінного солоду і хмелю» [25, VI, с. 350]; термінологічне – «насичений діоксидом вуглецю піністий напій, отриманий під час бродіння охмеленого пивного сусла пивними дріжджами» [19, с. 2].

Численну групу у складі термінології ХП становлять слова, які виникли на українському мовному ґрунті (власне українські назви). Враховуючи дані словників [9; 11; 22], до них відносимо такі лексеми: *ріпак*, *картопля*, *цибуля*, *ковбаса*, *горілка*, *квасоля*, *окіст*, *паляниця*, *драглі*, *вершки*, *сколотини*, *свинина*, *щоковина*, *телятина*, *баранина*, *журавлина*, *паленка*, *наповнювачі*, *загущувачі*, *підсолоджувач*, *замутнювач*, *випікання*, *різання*, *томління*, *випливи*, *варіння*, *вапнування*, *мочіння*, *бурячня*, *обсмажування*, *пасерування*, *маслоутворювання*, *штрикування*, *засолювання*, *розварювання*, *проціджування*, *стікання*, *цукерки*, *цукерник*, *остигання*, *загусник*, *затір*, *напій*, *прянощі*, *освітлювач*, *прояснювач*, *освітлювання, закупорювання*, *обполіскування* тощо. З наведених прикладів видно, що специфічність власне української лексики зумовлена насамперед вживанням особливих іменникових суфіксів (-ин, -анн, -енн, -інн, -увач, -ювач, -ощ).

Термінологію ХП активно поповнюють запозичення з інших мов. Лексику іншомовного походження можна віднайти за етимологічним джерелом (коли з'ясовуємо, з якої мови походить слово) та історичним (коли з'ясовуємо, з якої мови безпосередньо було запозичене слово) [26, с. 107]. Розрізняють запозичення прямі, тобто такі, що безпосередньо переходять із однієї мови до іншої, та опосередковані, які проникли з однієї мови до іншої через посередництво третьої мови [15, с. 231].

Як відомо, термінології більшості європейських мов сформувалися на основі запозичень із двох класичних мов – грецької та латинської. Українська термінологія ХП не є в цьому сенсі винятком. Наприклад, до термінів грецького походження належать такі лексичні одиниці: *аромат*, *гомогенізація*, *нектар*, *ірис*, *автоліз*, *скумбрія* (новогрец.) [23; 24], *акратофор*, *дозатор* (< грец. *доза*), *амілопектин* [24] та інші. У досліджуваній термінології ми виявили досить велику кількість латинізмів, наприклад: *пастила*, *коріандр* (< грец.) [9; 24], *фруктоза*, *екстракт*, *консистенція* [9; 23; 24], *олеїн*, *вітаміни*, *спеції*, *есенція*, *стабілізатор*, *дефекація*, *аглютинація*, *пігменти* [23; 24], *сульфітація* [24], *фрукт* [9] тощо.

В українській термінології ХП є чимало французьких запозичень, як-от: *галети*, *купаж*, *аперитив*, *конфітюр*, *резервуар* (< лат.), *желе* [23; 24], *крем*, *букет*, *патисон*, *маргарин* (< грец.), *лікер* (< лат.), *консерви* (< лат.), *батон* (< пізньолат.), *пюпітр* (< лат.), *желатин* (< лат.), *маринад* [9; 24], *асамбляж*, *драже*, *декантація* [24], *десерт*, *рулет*, *філе*, *суфле*, *емульсія* (< лат.), *батон* (< пізньолат.), *рагу* [9; 23; 24], *коньяк*, *кагор*, *сосиска* (у галузевому стандарті загальноприйнятим є термін *сосиски*) [9] та інші.

Досить поширені в термінології ХП німецькі запозичення, зокрема: *глазур* [9; 23; 24], *шрот*, *вафля* (у галузевому стандарті загальноприйнятим є термін *вафлі*), *паштет* [9; 24], *сепаратор* (< пізньолат.) [23; 24], *кондитер* (< лат.), *шинка*, *картопля*, *кмин* [9] тощо.

Певну частку у складі аналізованої термінології становлять англіцизми, наприклад: *коктейль*, *ром*, *лівер*, *джем*, *мальтоза* [9; 23; 24], *крекер*, *бекон* (< старофранц.) [23; 24], *віскі* (< ірл.), *кетчуп* (< малайськ.) [23], *джин* (< лат.), *пунш* (< здогадно санскр.) [24], *кекс* [9; 24] тощо.

Значно менше в українській термінології ХП запозичень: із тюркських мов, наприклад: *баклажан*, *кавун*, *ревінь*, *локшина* [9], *кумис* [23; 24], *балик*, *йогурт*, *ізюм* [9; 24], *чебурек* [9; 23]; польської, наприклад: *сальтисон* (< італ.), *петрушка* (< середньоверхньонім.), *повидло*, *тістечко*, *бруква*, *смак*, *бульба* [9], *цукати* (< італ. < лат.) [23; 24]; італійської, наприклад: *вермішель* (< лат.), *паста* [9; 24], *макарони* (< пізньогрец.) [9], *салямі* (< лат.), *броколі* [23; 24], *спагеті*, *селера* (< грец.) [24]; російської, наприклад: *сусло*, *слойка*, *пельмені*, *чан* [9].

Можна виявити поодинокі запозичення з вірменської (*лаваш*), іспанської (*херес*) [23], перської (*халва*), арабської (*кава*), португальської (*мармелад*, *мадера*) [9], голландської (*кервель*), китайської (*чай*) [24] мов.

Отже, кількість іншомовних лексем у термінології ХП велика, проте точно вирахувати їх відсоткову частку виявилося досить складним завданням. Особливо це стосується опосередкованих запозичень, які зазнавали асиміляції, що в багатьох випадках ускладнює можливість або взагалі унеможливлює встановлення походження слова (у словниках ця інформація відсутня або суперечлива).

Торкаючись питання способів освоєння (адаптування) іншомовних слів та елементів, за І. М. Кочан назвемо основні з них: приєднання до запозичених афіксальних слів українських суфіксів або префіксів, приєднання до національних коренів запозичених чи інтернаціональних афіксів, поєднання національного та запозиченого (інтернаціонального) коренів [14, с. 13]. Принагідно зауважимо, що й досі триває дискусія щодо визначення статусу чужомовних дериваційних терміноелементів, які вживаються в наукових і галузевих термінах. Детальний аналіз різних підходів до розв’язання цієї проблеми здійснено у праці І. М. Кочан [14], яка акцентує увагу на необхідності розрізнення понять «компонент» і «терміноелемент» і вважає помилковим їхнє ототожнення. На її думку, «компонент – це формальний, структурний показник, а терміноелемент займає відповідне місце у слові-терміні, наповнюється конкретним, категорійним значенням», тобто поняття компонента є ширшим (родовим), а терміноелемента вужчим (видовим) [14, с. 28]. К. Г. Городенська порушує актуальну проблему граматичного освоєння нових запозичень в українській мові, зокрема визначає можливі способи передавання складних слів та мішаних абревіатур, які відповідають традиціям і зразкам національного словотворення [5].

За нашими спостереженнями, великий за обсягом шар спеціальної лексики сфери харчових виробництв сформувався поєднанням національних та чужомовних компонентів, що засвідчують переважно терміносполучення, наприклад: *дисперність плазми вершкового масла*, *консистенція сиру*, *молочний десерт*, *посивіння шоколаду*, *дрібний чай*, *старіння лікеру*, *гомогенна суміш*, *цукерковий корпус*, *сорт борошна*, *швидкопсувна кондитерська продукція*. У термінології ХП трапляються й однослівні терміни, в яких поєднано питомі та запозичені елементи (т. зв. гібридні терміни), але їх порівняно небагато, наприклад: *енобарвник*, *екстрактивність*, *мікровиноробство*, *мікродобавки*, *ультраохолоджувач*, *шротоуловлювання*, *самосортування*, *переддефекатор*, *напівфабрикати*, *кутерування*, *дегустування, хересування* тощо.

Сьогодні чимало тих самих найменувань понять науки та виробництва паралельно функціонує в багатьох мовах, закріпивши за собою статус інтернаціональних (міжнародних) термінів.

Одним із проблемних аспектів, на якому наголошують мовознавці, досліджуючи походження спеціальної лексики, є вироблення й обґрунтування критеріїв розрізнення «запозичених» та «інтернаціональних» термінів.

Д. С. Лотте вважає, що інтернаціональним терміном можна назвати такий, який повністю збігається з термінами інших мов за значенням і звуковим складом, а додатковою ознакою є ступінь його поширення в різних мовах (на думку науковця, не можна визнати інтернаціональним термін, прийнятий лише у двох і навіть у трьох мовах) [17, с. 36]. В. В. Акуленко, розглядаючи різні погляди мовознавців щодо визначення критеріїв віднесення слів до інтернаціоналізмів, висловлює думку, що такими однозначно можна вважати лексеми, які трапляються в чотирьох і більше мовах і належать принаймні до трьох сімей [1, с. 26]. Т. Р. Кияк, визначаючи поняття «інтернаціоналізм», пише, що «той чи інший елемент є інтернаціональним за умови, якщо він повністю або частково збігається у своїй зовнішній та внутрішній формах принаймні у трьох неспоріднених мовах» [12, с. 55]. Подібної думки дотримується С. М. Дорошенко, який відносить до інтернаціональних терміни, «що функціонують із тим самим значенням не менше ніж у трьох неблизькоспоріднених мовах» [7, с. 200]. Також науковці наголошують, що інтернаціональні терміни в основному є запозиченнями з латинської та старогрецької мов або містять елементи греко-латинського походження [6, с. 113; 2, с. 20].

Погоджуючись із думкою, яку підтримує більшість українських дослідників, інтернаціональними вважаємо терміни, що функціонують із тим самим значенням не менше ніж у трьох неблизькоспоріднених мовах. У складі термінології ХП можна виділити такі з них, наприклад: *сироп*, *фермент*, *цукор*, *маса*, *соус*, *пудинг*, *адсорбент*, *соя*, *круасан*, *еклер*, *майонез* тощо.

Висновки. Постійне розширення контактів різних народів і держав на соціально-економічному й культурному рівнях, розвиток науки, техніки і виробничих технологій, прискорення якого є невід’ємною прикметою сьогодення, – все це зумовлювало збагачення української термінології ХП не лише іншомовними лексемами, але й новими словотвірними моделями, які виникали на основі поєднання національних та запозичених елементів. Більшість іншомовних термінів ХП – це слова латинського або грецького походження, запозичені через посередництво західноєвропейських мов. Великий шар лексичного складу термінології ХП становлять французькі, німецькі й англійські запозичення. Значно менша частка термінів сформувалась за рахунок запозичень з інших мов – насамперед польської, італійської, російської, тюркських мов.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Нарушевич-Васильєва – кандидат філологічних наук, доцент, доцент кафедри українознавства та лінгводидактики Одеської національної академії харчових технологій.

Наукові інтереси: когнітивна лінгвістика, термінознавство, пропозиційні моделі семантизації термінів харчової промисловості.

УДК 811.161.2'367.623

ФАХОВЕ МЕДИЧНЕ МОВЛЕННЯ ЯК СФЕРА ФУНКЦІОНУВАННЯ ПРИКМЕТНИКІВ ІЗ КВАНТИТАТИВНОЮ СЕМАНТИКОЮ

Анастасія НЕСТЕРЕНКО (Харків, Україна)

У статті висвітлено та проаналізовано проблема функціонування прикметників із кількісною семантикою як складників медичної термінології. Наголошено на тому, що ознака, носіями якої є ад'єктиви, може виявлятися в предметах різною мірою (насамперед великою та малою). Значення вияву ознаки, яка відрізняється від норми, називаємо кількісним (квантитативним). З'ясовано сутність поняття «кількісна ознака». На фактичному матеріалі продемонстровано, що квантитативні прикметники можуть функціонувати в науковому мовленні, зокрема в медичному, реалізуючи кількісне значення в складі терміносполук.

Ключові слова: *кількісна ознака, квантитативність, прикметник, терміносистема, медична термінологія, функціонування, стиль.*

В статье освещена и проанализирована проблема функционирования имён прилагательных с количественной семантикой как компонентов медицинской терминологии. Отмечено, что признак, носителями которого являятся адъективы, может проявляться в предметах в разной мере (прежде всего в большей или в меньшей). Значение проявления признака, которыйотличается от нормы, называем количественным (квантитативным). Установлено суть понятия «количественный признак». На фактическом материале продемонстрировано, что квантитативные прилагательные могут функционировать в научной речи, в частности в медицинской, реализуя количественное значение в составе терминосочетаний.

Ключевые слова: *количественный признак, квантитативность, имя прилагательное, терминосистема, медицинская терминология, функционирование, стиль.*

The article describes and analyses the functioning of adjectives with quantitative semantics as components of medical terminology. It is noted that the attribute semantics, realized by adjectives, may occur in subjects with different degrees (primarily large and small). The meaning of attribute that differs from the norm is called quantitative. The essence of the concept "quantitative attribute" is clarified. On the actual material it is demonstrated that quantitative adjectives can function in a scientific language, particularly in medical, implementing the quantitative attribute as part of terms.

Key words: *quantitative attribute, quantitatively, adjective, terminological system, medical terminology, functioning, style.*

Постановка проблеми. У сьогоднішній лінгвістичній науці все більш виразною стає тенденція до категоризації та вивчення мовних явищ як виразників різних проявів суб'єктивної думки: експресивності, емоційності, образності, інтенсивності. З огляду на це дедалі актуальнішим видається дослідження квантитативних прикметників (якісних, відносно-якісних, присвійно-якісних і порядково-якісних) як репрезентантів суб'єктивних уявлень людини про норму, кількість, якість і т. ін. Такі ад'єктиви об'єднані спільною категорією кількісної ознаки.

Аналіз останніх досліджень і публікацій. Різноманітні аспекти дослідження кількісної ознаки відбито в роботах таких українських і зарубіжних авторів, як Ю. І. Горбунова [1], Л. О. Дорошенко [2], М. У. Зубайраєва [3], Р. О. Коца [4], Л. М. Марчук [5], С. Є. Олійник [8] та ін. Ми кваліфікуємо кількісну ознаку як лексико-словотвірну категорію, яка виявляє рухомість кількісно-оцінної ознаки, допомагає з'ясувати широкий спектр можливостей її варіювання [6, с. 58].

Категорія кількісної ознаки показує, наскільки повно (великою чи малою мірою) представлена в предметі певна ознака зазвичай порівняно з нормальним її виявом, і може мати експліцитний або імпліцитний вияв. Експліцитно квантитативне значення в прикметниках української мови виражається за допомогою спеціальних дериваційних засобів й аналітичних форм, а імпліцитно – безпосередньо закладено в семантичній структурі лексеми.

Реалізація кількісного значення може відбуватися на різних мовних рівнях (дериваційному, семантичному, функційному тощо) і, як правило, зводиться до передачі великого чи малого вияву ознаки (часто з протиставленням нормі). Названі вияви, своєю чергою, також можуть градуюватися залежно від ступеня вияву великої чи малої ознаки. Так, велику ознаку репрезентовано збільшеним, дуже великим і надмірним виявами, тоді як малу – зменшеним, недостатнім і найнижчим [6].

Виділення невирішених раніше частин загальної проблеми. Квантитативні прикметники можуть уживатися в переважній більшості стилів, виконуючи в кожному різні функції, а також набуваючи чи втрачаючи кількісне значення залежно від контексту.

Відзначимо, що проблемі функціонування ад'єктивів приділено недостатньо уваги: здебільшого функціонування лексем із семантикою кількісної ознаки досліджується на матеріалі художнього та розмовного стилів [1; 5; 9]. Найменш дослідженим, а тому і найбільш актуальним, на наше переконання, є вивченням випадків функціонування названих лексем у науковому стилі. Загальновідомо, що наукові тексти відзначаються точністю фраз, чіткістю їх побудови і відсутністю образної лексики. Однак, як засвідчує мовний матеріал, прикметники з кількісним значенням є широко вживаними в складі терміносполук у терміносистемах багатьох галузей знань, зокрема медицини.

Формулювання цілей статті. З огляду на зазначене наша мета – дослідити функціонування квантитативних прикметників у спеціальній медичній термінології, установивши їхню роль та функції в текстах фахового медичного спрямування.

Виклад основного матеріалу дослідження. Відомо, що вживання лексем із формантами на позначення великої чи малої ознаки в науковому мовленні є обмеженим. Ті квантитативні лексеми, які вживаються в науковому стилі, найчастіше функціонують у складі термінологічних словосполучень, виконуючи терміноутворювально, а рідше – пояснювально-уточнювальну (означальну) функції.

У складі терміносполук семантика кількісного вияву ознаки ад'єктивного компонента, як правило, зберігається, реалізуючи пряме чи переносне квантитативне значення. Наприклад, основна семантика ад'єктива *значний* (досить великий кількістю, розміром, величиною і т. ін.; чималий) зреалізована в складеному медичному терміні ***значний*** *депресивний розлад* на позначення сильної депресії, що характеризується великою кількістю симптомів.

Квантитативна семантика лексеми *надмірний* (який перевершує міру, звичайну норму чого-небудь) також зберігається в складі медичних терміносполук (***надмірна*** *лактація* – захворювання, що характеризується надто великою кількістю молока і занадто швидким його витіканням під час годування дитини).

Реалізація семантики квантитативності часто відбувається в переносному значенні ад'єктива (*гострий* – який бурхливо розвивається, перебігає (про хворобу); *тяжкий* – значний за ступенем, інтенсивністю). Термінологізуючись, такі прикметники зберігають кількісне значення як складники термінологічних словосполучень, наприклад: ***гостра*** *ниркова недостатність,* ***гостра*** *респіраторна вірусна інфекція,* ***гостра*** *серцева недостатність,* ***гостра*** *судинна недостатність,* ***гострий*** *інфаркт міокарда,* ***гострий*** *лейкоз,* ***гострий*** *лімфолейкоз,* ***гострий*** *лімфобластний лейкоз,* ***гострий*** *панкреатит,* ***гострий*** *постстрептококовий гломерулонефрит,* ***гострий*** *середній отит,* ***гострий*** *тонзиліт;* ***тяжкий гострий*** *респіраторний синдром* тощо.

Додамо, що ад'єктив *гострий* у складі медичних терміносполук часто протиставляється лексемі *хронічний*, указуючи на характер перебігу хвороби: ***гостре*** *захворювання –* ***хронічне*** *захворювання,* ***гострий*** *абсцес –* ***хронічний*** *абсцес,* ***гострий*** *гастрит –* ***хронічний*** *гастрит* тощо. Сам прикметник *хронічний* також є носієм квантитативної семантики, характеризуючи перебіг хвороби як затяжний або такий, що періодично поновлюється: ***хронічна*** *ниркова недостатність,* ***хронічна*** *серцева недостатність,* ***хронічне*** *обструктивне захворювання легень,* ***хронічний*** *бронхіт,* ***хронічний*** *гастрит,* ***хронічна*** *судинна недостатність,* ***хронічний*** *деструктивний спондиліт,* ***хронічний*** *лімфолейкоз,* ***хронічний*** *мієлоцитарний лейкоз,* ***хронічний*** *обструктивний бронхіт,* ***хронічний*** *панкреатит,* ***хронічний*** *параліч,* ***хронічний*** *риніт,* ***хронічний*** *середній отит,* ***хронічний*** *тонзиліт* тощо.

Антонімічне протиставлення квантитативних прикметників за кількісним виявом великої / малої ознаки в переносному значенні реалізується лексемами *товстий* (який має значний діаметр поперечного перерізу) і *тонкий* (який має невеликий, незначний діаметр поперечного перерізу, малий в обхваті): ***товста*** *кишка –* ***тонка*** *кишка.*

У наукових розвідках останніх років [6; 11] велику увагу приділено аспектам реалізації квантитативної семантики складними ад'єктивами української мови. Аналіз фактичного матеріалу демонструє, що в професійному мовленні медиків також можлива вказівка на кількість ознаки прикметником *злоякісний* із першою частиною *зло-* (дуже шкідливий, небезпечний, загрозливий для життя)*:* ***злоякісна*** *анемія,* ***злоякісна*** *пухлина* тощо.

Цікаво, що ад'єктив *доброякісний* (***доброякісна*** *пухлина*), незважаючи на свою антонімічність до квантитативної лексеми *злоякісний*, семантики кількісного вияву ознаки не має, позначаючи процес, який не поширюється і піддається виліковуванню.

Низку складних прикметників, уживаних у медичній термінології, утворенщ від іменників, у морфемній будові яких наявний препозиційний квантифікарор українського (*коротко-, далеко-*) або іншомовного походження (*гіпер-, гіпо-*) або ж постпозиційний елемент (*-дефіцит*): *короткозорий ←* ***коротко****зорість, далекозорий ←* ***далеко****зорість, гіперглікемічний ←* ***гіпер****глікемія, гіперсексуальний ←* ***гіпер****сексуальність, гіпертензія ←* ***гіпер****тензивний*, *гіпертермічний ←* ***гіпер****термія, гіподинамічний ←* ***гіпо****динамія, йододефіцитний ← йодо****дефіцит*** тощо. У таких одиницях указаний препозиційний або постпозиційний елемент є експлікатором значення кількісного вияву ознаки у твірному субстантиві, яке дублюється похідними (позначає зниження або збільшення характеристик органів людини чи виявів захворювання стосовно нормативних показників).

Увіходження квантитативних ад'єктивів до складу термінологічних словосполучень може супроводжуватися втратою ними квантитативної семантики: ***м'ясистий*** *занесок* (патологічне утворення, яке виникає в матці або матковій трубі при загибелі плода), ***зеленистий*** *стрептокок* (один із різновидів стрептокока).

Висновки з цього дослідження і перспективи. Отже, квантифікація в обох її виявах (великому та малому) може реалізуватися на рівні наукового мовлення, охоплюючи різні його галузі, зокрема й медичну терміносистему. У професійному мовленні медиків прикметники із семантикою кількісної ознаки найчастіше виконують терміноутворювальну функцію, виступаючи насамперед складниками назв хвороб і здебільшого не втрачаючи свого квантитативного значення. Через стереотипні уявлення про неможливість використання квантитативної лексики в науковому стилі функційний вияв кількісної ознаки прикметниками-термінами є малодослідженим і потребує подальшого вивчення.

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ВІДОМОСТІ ПРО АВТОРА

Анастасія Нестеренко – кандидат філологічних наук, викладач кафедри української мови, основ психології та педагогіки Харківського національного медичного університету.

Наукові інтереси: граматика української мови, морфемна семантика, функційна семантика.

УДК 811.111'373.46:502/504

ОСНОВНІ ЕТАПИ СТАНОВЛЕННЯ АНГЛОМОВНОЇ ТЕРМІНОЛОГІЇ ОХОРОНИ ДОВКІЛЛЯ

Мар'яна САЛАМАХА (Львів, Україна)

У статті робиться спроба дослідити особливості та тенденції становлення термінології охорони довкілля, яка розвивається відповідно до історичних етапів формування самої науки про охорону довкілля. Встановлено, що з кожним етапом терміни стають складнішими як за структурою, так і за семантикою. Зміни, що зумовлюють виникнення нових засобів, приладів і т.д. для охорони довкілля, призводять до утворення багатокомпонентних термінологічних словосполучень, що характеризують теперішній етап розвитку термінології.

Ключові слова: *термін, термінологічне словосполучення, термінологія охорони довкілля, екологія.*

В статье делается попытка исследовать особенности и тенденции становления терминологии охраны окружающей среды, которая развивается в соответствии с историческими этапами формирования самой науки об охране окружающей среды. Установлено, что с каждым этапом термины становятся более сложными как по структуре, так и по семантике. Изменения, обусловливающие возникновение новых средств, приборов и т.д. для охраны окружающей среды, приводят к образованию многокомпонентных терминологических словосочетаний, характеризующих нынешний этап развития терминологии.

Ключевые слова: *термин, терминологическое словосочетание, терминология охраны окружающей среды, экология.*

In this article an attempt has been made to study the characteristics and tendencies of environmental protection terminology, which develops according to the historical stages of formation of the environmental science. It has been found out that with each phase the structure and semantics of terms become more and more complex. Changes that contribute to the emergence of new methods, devices etc. for the protection of the environment lead to the formation of multi-terminological phrases that characterize the current stage of development of the studied terminology.

Key words: *term, terminological phrase, environmental protection terminology, ecology.*

Постановка проблеми. Охорону довкілля (ОД) слід відрізняти від екології, яка є надто широким поняттям і до складу якої входить більше сорока відгалужень (за С. Шварцом).

Екологія поділяється на підрозділи, одним з яких є сфера охорони довкілля. Тому, ототожнення екології із охороною довкілля є помилковим. Охорона довкілля – своєрідна ніша у сфері екології. Проте охорона довкілля завдячує своїм народженням саме екології, тому розглядаючи охорону довкілля, варто згадати і про екологію. Охорона довкілля експлікує свій міждисциплінарний характер, оскільки тісно пов'язана з природничими науками – екологією, біологією, географією, геологією, землезнавством тощо. Загальні цілі охорони довкілля зводяться до збереження, охорони, покращення якості навколишнього середовища; охорони здоров'я людей; осмислення дій, які стосуються питань охорони й раціонального використання природних ресурсів; охорони природного середовища на рівні великих регіонів чи на глобальному рівні.

Екологія – комплексна наука, яка використовує знання різних природничих, технічних, гуманітарних і соціальних наук для вивчення взаємозв'язку суспільства і природи, впливу людини на природне середовище з метою збереження і покращення природи і довкілля людини.

Сам термін "екологія" є достатньо молодим і був введеним в науку видатним німецьким біологом, професором Ієнського університету Ернстом Геккелем (E. Haeckel) у 1866 році в праці "Загальна морфологія організмів", яка написана під впливом ідей Чарльза Дарвіна. Автор терміна під екологією розумів науку про відношення організмів і навколишнього середовища, яке є найближчим до сучасного визначення. В. П. Кучерявий подає таке визначення: екологія – це "наука про зв'язки організмів з навколишнім середовищем, куди зараховуємо в широкому розумінні всі умови існування" [3, с. 3].

На думку сучасного еколога Ю. Одума, екологія сформувалась у період до 1890 року як біологічна наука. Свій розквіт наука побачила в 60-ті роки XX століття. Протягом цього часу структура екології ускладнилась на підставі диференціації та інтеграції наукового знання.

З часом образ екології як науки змінювався та її проблемне поле розширювалося. До середини XX ст. екологія стала прогресуючою галуззю біології. Її основною проблемою стає відношення людини з довкіллям. Цей фактор свідчить про те, що саме в цей час і народилася сфера охорони довкілля.

Різницю між екологією та охороною довкілля вбачаємо в наступному: екологія – це наукова дисципліна, а охорона природи та охорона довкілля – це комплекс знань та дій. М. Ф. Реймерс (1994) вважає, що метою охорони довкілля є збереження всієї природи Землі і оточення людини задля здоров'я і життя людини.

Для кращого розуміння процесів, які відбуваються у термінології охорони довкілля, вважаємо за потрібне простежити, як саме вона формувалася. Підтримуємо думку, що виокремлення принципів опису термінологій та рекомендацій з їх упорядкування слід починати з виявлення головних тенденцій їх історичного розвитку [1, с. 31].

Огляд останніх досліджень. Теоретичне підґрунтя аналізу розвитку охорони довкілля як науки заклали Р. Віттіх, І. Дедю, Н. Д. Джеймс, І. Н. Пономарьова, Л. Трепль, Б. Штрайт та ін. (цит. за [4, с. 9]). У статті опираємось на праці таких лінгвістів: В. П. Даниленка, Р. І. Дудка, Т. Р. Кияка, Д. С. Лотте, У. Ф. Скороходька тощо.

Формулювання мети статті. Мета статті полягає у хронологічному розгляді основних етапів розвитку, формування та становлення охорони довкілля як науки, що можливе завдяки перегляду спеціальної англомовної літератури з екології та охорони довкілля, праць з теорії та історії галузі, а також енциклопедичних, історичних та етимологічних словників, включаючи електронний етимологічний словник англійської мови [9]. Такий огляд уможливить виокремлення певних тенденцій у розвитку термінології охорони довкілля. **Матеріалом** дослідження є 2565 термінів охорони довкілля, відібраних із фахових словників.

Виклад основного матеріалу. На нашу думку, охорона довкілля взяла початок з екології та інших її підрозділів, саме через значні екологічні зміни довкілля потребувало охорони. Тому, ставимо собі за ціль простежити розвиток екологічних знань та знань про навколишнє середовище для того, щоб краще зрозуміти за яких обставин розвивалася термінологія сфери охорони довкілля.

Зародки науки про екологію знаходимо у працях давньогрецьких філософів-природознавців: Гіппократа, Платона, Арістотеля (384–322 до н.е.), Плінія Старшого

(I ст. н. е.) та Теофраста Ерезійського (III ст. до н.е.). Мислителі античного світу були впевнені, що гармонія взаємодії людини з природою досягається тоді, коли вона дотримується законів природи і не порушує їх, а втручання в природу повинне базуватись на знанні її законів. Слова римського мислителя Л. Сенеки, сказані в I ст. н. е., актуальні і сьогодні: жити щасливо і жити в злагоді з природою – одне й те саме.

Природа зазнала впливу людини з початком інтенсивного розвитку землеробства та скотарства. Саме в цей період були повністю винищені рідкісні види тварин, що свідчить про тодішнє нерозумне ставлення людини до природи. Іншим фактором спустошення навколишнього середовища були війни.

В історії науки про охорону довкілля виокремлюємо три періоди. Становлення термінології ОД перебуває в прямій залежності від розвитку науки.

Перший період (донауковий)*,* який тривав від VII ст. до першої половини XIX століття, пов'язаний з передісторією виникнення самої науки, адже тоді зібрано та описано знання про навколишній світ, про довкілля. Перші природоохоронні акти, в яких встановлювалися правила охорони мисливських та лісових угідь, датовані ще IX–XI ст [7]. Термінологія цього періоду характеризується термінами, пов'язаними з лісом, лісовою діяльністю та охороною лісів. Охоронні приписи, зафіксовані в норманських законах, згодом були збережені у Великій хартії вольностей – Magna Carta 1215 року, яка є першою латиномовною писемною пам'яткою, де зафіксовані основні терміни [5, с. 101]. С. В. Гриньов доречно називає такі терміни прототермінами, адже вони з'явилися до офіційного визнання охорони довкілля як науки [2, с. 189]. Використання електронного етимологічного словника уможливило визначення часу появи окремих прототермінів, наприклад: *water* – 897 р., *nature* – 1275 р., *forest* – 1297 р [9] тощо.

Латинська мова стала прамовою розвитку термінології охорони довкілля *(deciduous, regeneration, reserve, density*, *horticulture* тощо*).* Наприклад, термін *forest* виник від лат. *forests* (ззовні, назовні, поза домом). У латинській мові на позначення поняття "ліс" є також слова *sylva – silva* [5, с. 101]. Латинське *forests* ототожнювалося з "королівським лісом" чи "мисливським заповідником" *(royal forest* or *game reserve*). Додамо, що слова *forest* та англійське *woodland* чи *woods* не є тотожними за змістом. Слово *forest* охоплювало безлісу ділянку, яка належала до королівських володінь. Зараз *forest* означає суцільно лісові масиви на великих територіях, а *woodland, a wood, woods* – це острівні ліси [5, с. 102].

Середньовіччя відзначилося періодом зростання впливу людини на природу, що пояснюємо розвитком алхімії та хімії [7]. Відповідно, починають з'являтися перші хімічні виробництва, що й було причиною погіршення екологічного стану навколишнього середовища. Через розвиток промисловості антропогенний вплив на довкілля посилюється.

У добу Відродження (XIV – XVI ст.) вводяться заходи щодо охорони довкілля, які регламентують мисливство, забороняють хижацькі способи рибальства та передбачають охорону водойм [6].

Основний внесок у збереження природи вносила церква, яка пропагувала бережливе ставлення до довкілля. Саме у монастирях вперше почали раціонально використовуватись природні багатства та створюватись заповідні території і ботанічні сади. Ботанічні сади були і в університетах (наприклад, Оксфордський (1683 р.) (*botanic garden* – ботанічний сад, *reserve* – заповідник).

Проблема охорони довкілля у XVII ст. зводилась до створення природно-заповідних об'єктів, чому сприяв твір Джона Евеліна (1620–1706) "Sylva, or Discourse of Forest Trees" (Трактат про лісові дерева), виданий у 1664 році [5, с. 104].

Епоха Просвітництва (XVIII ст.) та розквіт книгодрукування й освітнього процесу сприяли систематизації знань про довкілля. Науково-навчальна література стала фактором, який сприяв запровадженню нових термінів в англомовному контексті.

Отже, перший період є важливим, оскільки було підготовлено основну базу прототермінів (ще до початку виникнення охорони довкілля як науки).

З другої половини XIX ст. розпочався *другий етап* розвитку засад охорони довкілля (50-і рр. XIX ст. – 50-і рр. XX ст.) – систематики, що призвело до узагальнення цих знань.

Суттєвий внесок в науку про довкілля зробив Чарльз Дарвін та його книга 1859 року видання "Походження видів шляхом природного добору".

Проблему взаємовідносин людини і природи знаходимо також у працях Іоанна Скота Еріугени, Леонардо да Вінчі, Жан-Жака Руссо, Ф. Бекона, Ж. Б. Ламарка та ін. Елементи екологічного підходу присутні в дослідженнях французького вченого Ж. Бюффона, шведського натураліста Д. Ліннея, німецького вченого Р. Мегера тощо. У цей же період Б. Ламарк та Т. Мальтус вперше попереджають людство про можливі негативні наслідки впливу людини на довкілля. Отже, другий період став науковим періодом досліджуваної галузі.

Найбільший конфлікт між людством та природою, до якого призвів демографічний вибух та інтенсивний розвиток науково-технічного прогресу, спостерігається у XX ст. Промислові підприємства та об'єкти господарської діяльності стають основними джерелами забруднення природного середовища.

На початку XX ст. екологія сформувалась як самостійна наука [7]. Утворюються спеціальні розділи екології (в тому числі охорона довкілля), які знаходять своє вираження в термінах. Відповідно до структури, терміни цього періоду поділяються на прості та терміни-композити (*agriculture* – сільське господарство). У другий період з'явилися терміни *ecosystem, pollution* – у 1877 році, *hydrology* – перша половина XIX століття, *tsunami* – у 1904 році, *recycling* – у 1926 році тощо [8, с. 434].

Етап з другої половини XIX ст. до другої половини XX ст. є надзвичайно важливим, оскільки формується основний корпус термінів охорони довкілля. Це період виникнення термінів з першим компонентом *eco-* та *bio-*: *ecology* – екологія, *ecosystem* – екосистема, *biocenosis* – біоциноз [4, с. 10].

Третій етап починається у 50-і рр. XX ст. і триває досі. В цей період відбулося перетворення екології у комплексну науку, яка охоплює науки про охорону довкілля. Найбільша радіаційна Чорнобильська катастрофа у 1986 році змусила людство серйозно задуматися над своїм впливом на довкілля й породила низку термінів.

Зазначений період характеризується появою багатокомпонентних термінологічних словосполучень, а також термінологізацією та метафоризацією загальнопобутової лексики для номінації нових спеціальних понять. Окрім цього, виникають різні типи абревіатур. Таким чином, більшість термінологічних словосполучень, які функціонують у сфері охорони довкілля, виникли нещодавно: *air pollution network*, *national calamity, conventional pollutants, sewage treatment, ozone layer depletion*.

Отже, внаслідок глобальних проблем відбувається динамічне поповнення термінології охорони довкілля, яка здебільшого збагачується термінологічними словосполученнями: *natural reserves, sustainable management*, *environmental conservation, conservation of threatened species, global warming, forest degradation, environmental damage* тощо.

Висновки. Кожен етап становлення охорони довкілля як науки є вагомим для розвитку її термінології, оскільки у ній відображаються усі зміни в суспільстві, пов'язані з охороною довкілля. Базові лексичні одиниці охорони довкілля (наприклад, те, що слід охороняти) були відомі людству ще в древні часи і склали основу прототермінів (перший етап: VII ст. – перша половина XIX ст.). Другий етап (50-і рр. XIX ст. – перша половина XX ст.), коли екологія та охорона довкілля офіційно сформувалися як наука та її розділ, характеризується створенням основного корпусу термінів. Третьому етапу (50-і рр. XX ст. – досі) властива поява низки термінологічних словосполучень, які слугують на позначення методів, заходів, приладів тощо для охорони довкілля, що зумовлено усвідомленням людством необхідності до радикальних дій.

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ВІДОМОСТІ ПРО АВТОРА

Мар'яна Саламаха – кандидат філологічних наук, асистент кафедри іноземних мов для природничих факультетів Львівського національного університету імені Івана Франка.

Наукові інтереси: структура, семантика та прагматика терміна, способи утворення термінів, парадигматичні відношення в термінології, впорядкування термінології.

УДК 811.512.161

ПОЛІКОМПОНЕНТНІ ТЕРМІНИ-СЛОВОСПОЛУЧЕННЯ В ТЕРМІНОСИСТЕМІ ТОРГІВЛІ ТУРЕЦЬКОЇ МОВИ: СТРУКТУРНИЙ АСПЕКТ

Катерина ТЕЛЕШУН (Київ, Україна)

У статті відображено результати структурного та кількісного аналізів моделей торгівельних полікомпонентних термінів-словосполучень турецької мови. Уточнено визначення багатокомпонентного терміна, здійснено диференціацію термінологічних одиниць за кількістю уточнюючих компонентів, зроблено спробу систематизувати їх та визначено найбільш продуктивні моделі.

Ключові слова: *турецька мова, полікомпонентний термін, термін-словосполучення, торгівельний термін, структурна модель.*

В статье отражены результаты структурного и количественного анализа моделей торговых поликомпонентных терминов-словосочетаний турецкого языка. Уточнено понятие многокомпонентного термина, осуществлена дифференциация терминологических единиц по количеству уточняющих компонентов, сделана попытка систематизировать их и определены наиболее производительные модели.

Ключевые слова: *турецкий язык, поликомпонентный термин, термин-словосочетание, торговый термин, структурная модель.*

The article reflects the results of the structural and quantitave analysis of models of the trading multi-component phrasal terms in the Turkish language. The definition of a multi-component terms has been defined more exactly. Terminological units have been differentiated according to the number of components with an attemp to arrange them. The most productive models have been identified.

Key words: *Turkish language, multi-component term, phrasal term, trading term, word-building model.*

Аналітичний спосіб поповнення термінології почав активно розвиватися в кінці ХХ століття й на сьогодні є одним із найпродуктивніших. Порівняно із моноструктурною лексемою, термінологічне словосполучення характеризується більшою формальною складністю та вищим ступенем конкретизації понять. Мовознавчі дослідження свідчать про переважання в галузевих терміносистемах термінів, до складу яких входять два і більше компонентів (праці М. П. Годованої, О. М. Іващишина, Т. Кияка, Д. Лотте, Л. Д. Малевич, Б. П. Михайлишина, Е. Н. Толикіної, О. Г. Чумак, Ф. О. Циткіної, О. В. Чуєшкової, Д. П. Шапран та ін.).

Багатокомпонентні терміни у термінологічних розробках називають по-різному: термін-словосполучення [10, с. 87], термінологічний зворот [11, с. 243], лексикалізоване словосполучення [8, с. 15], роздільнооформлений термін [5, с. 12], фаховий вираз, складне найменування, аналітичний термін, терміносполучення, аналітична структура, багатокомпонентний термін, полікомпонентний термін, словосполучення термінологічного характеру, термінологічне словосполучення (ТС) тощо [13, с. 34].

Новизна пропонованої розвідки обумовлюється тим, що у ній вперше систематизовано і проаналізовано багатокомпонентні терміносполуки цієї терміносистеми. Дослідження структурних особливостей турецьких термінологічних словосполучень є **актуальним** з огляду на потребу упорядкування терміносистеми фахової мови торгівлі на словотвірному рівні. Моделювання структури термінологічних словосполучень дає можливість об'єктивніше визначити, як та за допомогою яких засобів може актуалізуватися у мові певне складне торгівельне поняття.

Метою даної роботи є проаналізувати формально-структурні особливості полікомпонентних термінологічних одиниць та способів їх компонування в турецькій фаховій мові торгівлі, побудувати структурні моделі з метою визначення параметрів продуктивності. Основними **методами** дослідження є описово-аналітичний метод та методи кількісного і компонентного аналізу. **Об'єктом** дослідження є турецькі терміни торгівлі, **предметом** – структура полікомпонентних термінів. Під час аналізу ми використовували загальноекономічні а також основні фахові вирази торгівельної тематики, відібрані з тематичних словників а також сучасних турецьких торгівельних текстів з урахуванням їх практичного значення.

ТС має, з одного боку, властивості терміна, а з іншого – синтаксичної одиниці. Зокрема, як різновид терміна воно характеризується системністю, наявністю дефініції, тенденцією до моносемії у межах свого термінологічного поля, відсутністю експресії, стилістичною нейтральністю. Як різновид словосполучення аналітичний термін є певною синтаксичною конструкцією, що складається з двох чи більше слів на основі підрядного граматичного зв'язку – узгодження, керування або прилягання [4, с. 81].

За кількістю компонентів терміни-словосполучення діляться на кілька типів: двокомпонентні, трикомпонентні та багатокомпонентні. Мовознавці зазначають, що в усталених терміносистемах частіше використовуються терміни, які складаються з одного слова, в той час як у більш молодих системах переважають дво- та багатокомпонентні терміни. Зважаючи на те, що сучасна турецькомовна термінологія торгівлі є відносно молодою, динамічною системою, бінарні та багатокомпонентні ТС цієї сфери домінують і є більш умотивованими порівняно з однокомпонентними. Вживання полікомпонентних конструкцій на позначення спеціальних понять зумовлено також тим, що з розвитком торгівлі "виникають нові поняття, які важко термінологізувати компактним словосполученням" [9, с. 173].

Як і будь-яке словосполучення, ТС утворюється за моделями, до складу яких можуть входити післяйменники, частки, сполучники. Такі термінологічні словосполучення відносяться до групи синтетичних. Однак найпоширенішими в терміносистемі торгівлі турецької мови є ТС, до складу яких не входять службові слова і які існують завдяки здатності турецького синтаксису утворювати атрибутивні ланцюжки, часто виражені іменниками. Такі термінологічні словосполучення відносяться до групи асиндетичних. Зважаючи на стрижневі компоненти, серед синтетичних ТС можна виділити субстантивні, ад'єктивні, дієслівні та прислівникові.

Дискусійним є питання щодо термінологічного позначення частин, що складають полілексемний термін, та критеріїв їх розмежування. Частини, з яких складається полілексемна одиниця, прийнято позначати термінами "терміноелемент" (елемент терміна) або "термінокомпонент" (компонент терміна). Першим поняття "терміноелемент" почав використовувати Д. С. Лотте [7, с. 79–89], який визначив його як мінімальну одиницю, що має термінологічне значення. Серед дослідників, які вивчали й уточнювали поняття "терміноелемент", варто назвати В. П. Даниленка, Т. Л. Канделакі, В. М. Лейчика, В. Ф. Новодранову, Н. В. Васильєву та ін. Поряд з трактуваннями терміноелемента, які ґрунтуються на змістовому аналізі терміна та його компонентів, існує підхід, що базується на аналізі лінійної структури терміна, внаслідок чого терміноелементи визначаються як формальні компоненти спеціальної одиниці. У рамках такого визначення терміноелементом вважається будь-який структурний компонент терміна – від морфеми до цілого слова або умовного знаку (Д. С. Лотте, В. П. Даниленко, Р. С. Бєляєв, О. Д. Хаютін та ін.). Ми під терміноелементом розуміємо відтворюваний конституант цільнооформленого терміна, що регулярно повторюється та займає певне місце в його морфологічній структурі й передає стабільне узагальнене значення. "Компонентом" вважаємо термін-слово, яке є частиною терміна-словосполучення [3, с. 27]. Тож, досліджуючи багатослівні терміни, надалі ми будемо використовувати поняття "компонент терміна". Деякі вчені, зокрема, В. В. Виноградов, В. П. Даниленко, Л. А. Капанадзе та ін. розглядають полілексемні терміни як складову частину фразеологічного рівня мови. Причиною цього є такі важливі особливості багатослівних термінів, як відтворюваність, стійкість та цілісність значення, які наближують їх до фразеологізмів. Згідно інших точок зору, аналітичні номінації термінологічного характеру виводяться за рамки фразеології (О. О. Реформатський та ін.), або ж вважаються проміжною ланкою між вільними та фразеологічними словосполученнями [2]. Варто визнати, що частина складених номінацій, зазвичай, метафоричного походження, тяжіє до фразеологічного складу, напр., *bayat konşimento – прострочений коносамент, sakat mal – неякісний товар, sıcak para – гарячі гроші* тощо. У межах терміносистеми такі номінації утримує їхній зв'язок зі спеціальним поняттям. Саме ця особливість складених термінів, незважаючи на певну зовнішню функціональну подібність до мовних фразеологізмів, не дозволяє розцінювати їх як власне фразеологічні одиниці. Ми погоджуємося з тими мовознавцями, які зазначають, що стійкість та відтворюваність термінологічного словосполучення, на відміну від фразеологізму, залежать, в першу чергу, не від мовних та функціональних якостей термінологічної одиниці, а від стійкості та відтворюваності пов'язаного з ним поняття [3, с. 29].

При виділенні ТС у сфері функціонування – у спеціальних текстах виникає необхідність відмежування їх і від вільних словосполучень. Критерії диференціації загальномовних вільних та стійких найменувань детально висвітлені в роботах В. М. Телії [12]. Складені терміни на відміну від інших номінативних синтагм є стійкими та відтворюваними, а всі їхні компоненти виражають стабільні семантичні ознаки позначуваного поняття.

Проводячи наше дослідження, ми використовували такі вихідні компоненти структурних моделей:

І-первинний (кореневий) іменник
І1- іменник з афіксом присвійності третьої особи однини
І2- іменник у формі непрямих відмінків
І3 -іменник у родовому відмінку
І4- похідний іменник (з суфіксом)
І4- іменник у знахідному відмінку
IF- віддієслівний іменник
ÎF1-віддієслівний іменник з афіксом присвійності третьої особи однини
F- дієслово
Or- дієприкметник
Sa- числівник
Sı- прикметник
KM- усічений інфінітив /віддієслівний іменник на -ma
KM1- усічений інфінітив з афіксом присвійності третьої особи однини.

Чотирикомпонентні одиниці (127 ТС/ 2,2 % від 5730-ти термінів, що складають вибірку) утворюються на основі простішої структури, здебільшого – трикомпонентної. Усі моделі чотирикомпонентних термінів відобразити складно, та й це не входило до завдань дослідження, тому ми обмежилися деякими кількісними показниками та аналізом структурних типів наступних найпродуктивніших моделей:

1) Найактивнішою є модель **Sı + İ +İ$_1$ + İ$_1$**, утворена приєднанням прикметника до функціонуючої трикомпонентної сполуки, що доповнює та конкретизує значення головного іменника, напр., *serbest döviz kuru rejimi – режим вільного курсу валют, son giriş kayıtları defteri – книга записів останніх надходжень.*

2) **İ + İ$_1$ + İ / KM + İ$_1$**, напр., *hava yolu taşıma senedi – авіанакладна (авіавантажна накладна), gümrük tarifesi ek vergisi – додатковий податок до митного тарифу.* Модель є зразком мовної реалії, коли основу чотирикомпонентного терміна складають двокомпонентні сполуки **(İ$_1$ + İ)+(İ$_1$ + İ),** тобто каркас її побудови є бінарним.

3) **Sı + Sı + İ + İ**, напр., *net rehinli tahvil borcu – чистий облігаційний борг, nominal değerli hisse senedi – акції з номінальною вартістю*;

4) **İ + İ$_3$ + İ$_1$ + İ**, напр., *şirket yönetimin faaliyeti kontrölü – контроль над діяльністю управління компанії;*

5) ТС з компонентом (зазвичай іменником) у місцевому відмінку складають наступні моделі:

– **İ$_2$+ İ + İ + İ**, напр., *gelecekte teslim döviz işlemi – валютна операція з відтермінованою поставкою, gelecekte teslim mal sözleşmesi – угода із відстроченою поставкою товару;*

– **İ + İ$_2$+ İ + İ$_1$**, напр., *varış yerinde teslim sözleşmesi – договір про поставку в пункт призначення.* У складі таких конструкцій, як правило, є віддієслівні іменники.

Зафіксовано декілька словосполучень з числівником у якості атрибута, напр., *birinci derecede ipotekli tahvilati – іпотечна облігація першого ступеня, birinci sınıf değerli evrak – цінні папери першого класу, çok yanlı ticaret anlaşması – багатостороння торгівельна угода, iki yanlı ticaret anlaşması – двостороння торгівельна угода.*

Найуживаніші дієприкметникові чотирикомпонентні ТС утворюються за наступними моделями:

а) з дієприкметником теперішньо-минулого часу -an/en в позиції третього елементу (**İ + İ$_2$ + Or + İ)**, напр., *döviz ticareti yapan kişi – особа, що займається торгівлею іноземною валютою, kar amacı gütmeyen şirket – некомерційна компанія, yurt dışından alınan sipariş – замовлення з-за кордону*. Одиничними прикладами представлені моделі з присвійним ізафетом та іменниками у непрямих відмінках, напр., *gümrüğe verilen teminat mektubu – гарантійний лист, що подається на митницю, satılan malın nakliye ücreti – вартість доставки проданих товарів,;* б) з дієприкметником теперішнього-майбутнього часу, напр., *ciro edilebilir antrepo makbuzu – складська квитанція з можливістю обігу;* в) з дієприкметником майбутнього-категоричного часу, напр., *varış yerinde ödenecek navlun – фрахт з оплатою в місці призначення* тощо.

В окрему групу варто виділити форми з усіченим інфінітивом, оформленим афіксом присвійності третьої особи однини, напр.: *faiz gelirine faiz yürütülmesi – відсоток на відсоток (відсоток, нарахований не на основну суму боргу / інвестицій, а на відсотки, сплачені / отримані раніше), hesapların geçici olarak kapatılması – тимчасове закриття рахунків.*

Порівняно з трьохкомпонентними сполуками, більш частотними є ТС з формою на -dık- поширеним означенням, напр., *fiyatların düşüş kaydettiği piyasa – ринок з тенденцією до зниження цін, hisse fiyatlarının düştüğü piyasa – ринок з тенденцією до зниження вартості акцій, ülkenin ürettigi mal ve hizmet – товари і послуги, вироблені в країні.*

Поодиноко зустрічаються терміни у формі теперішнього-майбутнього часу та прислівникові конструкції, напр., *ilk giren ilk çıkar – метод ФІФО (принцип організації черги "першим прибув, першим обслужений"), son giren ilk çıkar– метод ЛІФО, "останнім надійшов – першим проданий"*, *yüksek vergiye tabi mallar – товари, які обкладаються високим податком.*

ТС з післяйменниками та післяйменниками-іменами. Чотирикомпонентні післяйменникові конструкції охоплюють 11 одиниць і представлені наступними основними структурними типами, серед яких порівняно продуктивними є конструкції з післяйменником *ile (-la/le)*, напр., *gelecekte teslim koşuluyla satış – продаж з умовою подальшої доставки, peşin parayla satılan mal – продаж товару з авансовим платежем, taksitle satış yapan dükkan – магазин, у якому товари продаються в розстрочку.*

Поодинокими прикладами представлені наступні моделі: *vadesinden önce itfası mümkün tahvil – облігації, з можливістю обігу до терміну погашення*; ТС з післяйменником-часткою için, де післяйменник локалізується після другого елементу, напр., *olası zararlar için genel ihtiyat – загальний резерв на можливі втрати;* ТС з післяйменниками-іменами, напр., *hisse başına net kazanç – чистий прибуток на одну акцію, şirketler arası hesapların tasfiyesi – консолідаційні коректування між компаніями.*

Моделі ТС, ускладнені сполучниками, на відміну від трикомпонентних конструкцій зустрічаються рідко, це здебільшого група термінів-описів. Зафіксовано чотирикомпонентні

ТС, у яких сполучник локалізується після першого компонента. Кожну з засвідчених непродуктивних моделей репрезентує лише 1термін:

– **İ + Спол +Sı + İ + İ₁**, напр., *gümrük ve dolaylı vergiler idaresi – адміністрація митних зборів і додаткових податків*. Каркасом даної структури є трикомпонентна сполука Sı + İ + İ₁, до якої єднальним сполучником *ve* додається ще один іменник;

– **КМ + Спол + КМ +** hariç, напр., *yükleme ve boşaltma giderleri hariç – за винятком витрат на завантаження та розвантаження (товару).*

– **İ + İ₁ + İ + Спол + İ**, напр., *Mal Bedeli, Sigorta ve Navlun – вартість товару, страхування та фрахт.*

Нечисленні аналітичні дієслова представлені такими прикладами, як: *değerinden aşağı değer vermek – знизити реальну вартість, stok mallarını piyasaya sürmek – виводити стокові товари на ринок.*

Торгівельні терміни у складі полікомпонентних структур характеризуються максимальною мотивованістю та прозорістю термінологічного значення. Повнозначні слова в складі таких ТС переважно є окремими спеціальними торгівельними термінами. Конституенти полікомпонентних конструкцій виражені іменниками та прикметниками, часто роль атрибута виконує дієприкметник.

Зрідка зустрічаються як безсполучникові, так і сполучникові **п'ятикомпонентні** утворення (33 ТС/ 0,5 %). Закономірність їхнього компонентного складу встановити важко, оскільки вони можуть мати конкретний ситуативний характер, слугувати описом поняття, напр., *serbestçe alınıp satılan menkul değerler – цінні папери, які купуються та продаються без обмежень, veresiye alınan malları hesaba kaydetmek – вести облік товарів, куплених в кредит*; та містити сполучники: *satılık mal veya hizmetin fiyat artışı – збільшення ціни товару чи послуги, vadeli olarak döviz alım veya satımı – купівля або продаж іноземної валюти в розстрочку.* Наведемо декілька прикладів багатокомпонентних термінів різних типів та моделей, акцентуючи увагу на тому, що, "чим складніша структура складного терміна, тим менш чіткі його межі, тим більше варіантів його членування, тим менш стійкі його внутрішні зв'язки, тим більша ймовірність його структурного варіювання у процесі функціонування, тим більш ускладнена його відтворюваність" [1, с. 62]. Переважну більшість усіх п'ятикомпонентних утворень становлять ТС з дієприкметником (15 ТС), напр., *pahalı mal satın alan tüketici – споживач, який купує дорогий товар.*

Зафіксовано всього один сполучниковий термін: *Gümruk Tarifeleri ve Ticaret Genel Anlaşması – Генеральна угода з митних тарифів і торгівлі*, один термін з формою **-*dık*[4]** – поширене означення: *takas sonucu bankanın aldığı çekler – чеки, які банк прийняв у результаті бартеру,* та одна одиниця з дієприслівником *-madan / -meden*: *zorlamadan ikna ederek satış usulü – стиль продажу з ненав'язливим переконанням.*

Зафіксовано також 10 одиниць **шестикомпонентної структури** (0,17 %), зокрема: *Mal Bedeli, Sigorta, Navlun, Komisyon ve Faiz – Вартість товару, страхування, фрахт, комісія і відсотки* та 2 одиниці семикомпонентної структури (0,03 %): *kısa vadeli borcun uzun vadeli borca dönüştürülmesi – переведення короткострокової заборгованості у довгострокову.*

Терміносполученням такого типу властива описовість, водночас семантична цілісність та нерозкладність; до недоліків можна віднести те, що вони громіздкі й незручні у користуванні. Більшість моделей полікомпонентних ТС породжені різним комбінуванням бінарних і трикомпонентних сполук, які виступають їхнім каркасом. Лексичні одиниці такого типу можна вважати "прототермінами на етапі становлення власне терміна на грунті його мовного субстрату" [6, с. 95].

Отже, було з'ясовано, що ТС є неоднорідними за кількістю компонентів, ступенем змістової розкладності та способом представлення компонентів значення у формальній структурі терміна. За кількістю компонентів представлені терміни-словосполучення таких структурних типів: чотирикомпонентні (2,2 %) та малопродуктивні: п'ятикомпонентні (0,58 %), шестикомпонентні (0,17 %), семикомпонентні (0,03 %). Простежується наступна закономірність: поширення структури ТС пов'язане з урізноманітненням їх семантикоморфологічних моделей, з одного боку, й зменшенням частотності функціонування – з іншого.

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ВІДОМОСТІ ПРО АВТОРА

Катерина Телешун – кандидат філологічних наук, асистент кафедри тюркології Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: термінознавство, лексикологія, лексикографія, етимологія, історія мови, етнолінгвістика, лінгвістика тексту, перекладознавство.

УДК 81´25: 81’373(46+612.2):811(11.8+161.2)

МЕТАФОРА В АНГЛІЙСЬКИХ ТЕРМІНАХ НАФТОГАЗОВОЇ ГАЛУЗІ: СЕМАНТИКА ТА ПЕРЕКЛАД

Ольга ЯНИШИН, Катерина СІРЕЦЬКА (Івано-Франківськ, Україна)

Метафора у термінах нафтогазової галузі відображає прагнення досягти оптимальної чіткості й образності номінації нових явищ за допомогою нового застосування наявних у мові елементів. Методом комплексного аналізу*, досліджено три семантичні підгрупи англійських термінів нафтогазової галузі, утворених шляхом метафоризації на основі перенесення внутрішньої чи зовнішньої подібності. Терміни, метафоричність яких пов'язана з перенесенням за схожістю зовнішніх і внутрішніх ознак, становлять 50% вибірки. 23,3% складають ті, які відображають перенесення функції; 26,7% термінів утворені внаслідок зближення явищ і вражень, які вони справляють. Тільки 30% українських відповідників містять метафору. Збереження метафоричності забезпечують такі способи перекладу: пошук еквівалента-відповідника метафори у мові перекладу; калькування; застосування перекладацьких трансформацій (додавання, опущення, заміна або структурне перетворення). Решта термінів перекладені шляхом описового перекладу, пошуку відповідності, часткового змішаного або адаптивного транскодування. Переклад метафоризованих термінів вимагає фонових знань нафтогазової галузі, використання традиційних і новітніх термінологічних словників і довідково-енциклопедичних матеріалів, мовного чуття й образності мислення, здатності проаналізувати суть метафорично вираженого англійського терміна і знайти його український відповідник.*

***Ключові слова**: метафора, термін, нафтогазова галузь, семантична підгрупа, англо-український переклад, науково-технічний переклад, способи перекладу.*

С помощью комплексного анализа составленной выборки, исследованы три семантические подгруппы английских терминов нефтегазовой отрасли, образованных путем метафоризации на основе перенесения внутреннего или внешнего сходства. Установлены способы их перевода на украинский язык.

***Ключевые слова**: метафора, термин, нефтегазовая отрасль, семантическая подгруппа, англо-украинский перевод, научно-технический перевод, способы перевода.*

Thesauruses of different languages possess metaphorical oil and gas terms, coined as a result of each language's natural efforts to economically, clearly and vividly express new phenomena in terms of something already known by employing extra-linguistic means to the previously existing language elements.

The article reports metaphorical English oil and gas terms coined through transferring internal/external similarities to be complexly analyzed, their three semantic sub-groups thoroughly considered. Semantic Sub-group 1 embraces metaphoric terms coined by transferring similar external and internal features and proves to be the most numerous (50%). Semantic sub-group of metaphoric terms related to the function transfer encompasses 23.3% of the samples. As for the rest, 26.7%, they fall under Sub-group 3 with their metaphoric nature coming from the convergence of events and impressions they produce.

The comparative and translation analysis of the Ukrainian correspondences to the English metaphorical terms showed that only 30% of the Ukrainian ones contain metaphors. Several methods of their translation into the Ukrainian language have been found out. In order to preserve metaphors, while translating the following methods of translation are used: finding out metaphor equivalent in the target language; caulking; introducing translation transformations (addition, omission, substitution or structural change). Otherwise, descriptive translation, matching, partially mixed or adaptive trans-coding were employed.

To ensure a quality translation, translators should analyze the metaphorically expressed English term, apply their background knowledge of the oil and gas industry, as well as the imaginative thinking, make use of the latest terminology dictionaries, glossaries, reference and encyclopaedic materials. As a whole, that will help them find the necessary Ukrainian counterpart.

Key words: *semantic subgroup, oil and gas industry, terms, metaphor, translation.*

Постановка проблеми. Україна та англомовні країни мають тривалу історію розвитку нафтогазової промисловості, проте співвідносні етапи їхнього розвитку достатньо віддалені у часі та просторі, що й спричинило формування незалежних терміносистем, які, описуючи однакові процеси, відображають різні культурні й ментальні підходи до термінотворення та мають конкретні семантичні, лексичні та ситнаксичні прояви. Як незалежна держава, що прагне інтегруватися до світового науково-технічного простору та досягти стабільного розвитку й енергетичної незалежності, Україна гостро відчуває потребу узгодити національну терміносистему нафтогазової галузі з міжнародними стандартами, зокрема у перекладацькому аспекті, що не тільки збагатить її змістовно, але й полегшить порозуміння і співпрцю між спеціалістами галузі,.

Водночас, розуміємо, що терміносистема нафтотагової галузі – це живий організм, який повсякчас оновлюється і збагачується разом із розвитком світового паливно-енергетичного комплексу, створюючи все нові й нові галузеві терміни. Як свідчать наукові дослідження метафоризація є набільш частотним різновидом серед лексико-семантичних способів утворення термінів. Ще одним вагомим викликом є необхідність забезпечити у вітчизняних ВНЗ викладання англійською мовою для значної кількості іноземних студентів.

Таким чином метафоричні терміни нафтогазової галузі дотичні до інтересів значної кількості фахівців галузі, викладачів і студентів профільних ВНЗ та перекладачів, що й актуалізує проблеми, пов'язані з їх аналізом і перекладом та зумовлює вибір теми цього дослідження.

Огляд останніх розвідок і публікацій засвідчив, що проблеми загальної термінології та термінології нафтогазової сфери входять до кола наукових інтересів зарубіжних і вітчизняних лінгвістів та перекладознавців. Зокрема, досліджено складнощі тлумачення термінів нафтогазової галузі, які виникають під час перекладу [15]; схарактеризовано метафоризацію як один із способів термінотворення у нафтогазовій термінології [10]; зроблено спробу встановити роль і місце метафоричної американської нафтогазової термінології з урахуванням національної свідомості фахівців [13]. У порівняльно-зіставному аспекті проаналізовані лексико-семантичні групи метафоризованих термінів і дієвість метафоричного переносу як способу терміноутворення в нафтогазовій сфері англійської та російської [12] і китайської [1] мов.

Об'єктом вивчення вітчизняних науковців стали функціональне навантаження засобів експресивності в науково-технічному тексті [5]; типологія лексичних одиниць німецькомовного науково-технічного тексту з нафтової промисловості [14]; проблема значення та смислу терміна [9]; загальні особливості функціонування метафори у термінології [2] і процеси метафоризації і метонімізації у термінології геодезії та кадастру [6].

Особливий інтерес виклакає уперше проведене комплексне дослідження формування та розвику української термінології нафтогазової промисловості [8], яке, крім іншого, пропонує класифікувати утворені шляхом метафоризації від загальновживаних слів терміни нафтогазової промисловості залежно від типу *перенесених на них характеристик* і якостей [8, с. 74–75]. У такому ракурсі порівняльно-зіставний аналіз метафоризованих англійських термінів нафтогазової промисловості та їх українських відповідників ще не проводився.

Завдання та матеріал дослідження. Завдання статті – на основі укладеної вибірки, встановити семантичні підгрупи англійських метафоризованих термінів нафтогазової галузі, утворених шляхом перенесення внутрішньої чи зовнішньої подібності предметів, та з’ясувати способи їх перекладу на українську мову.

Матеріалами дослідженя послужили термінологічні тлумачні словники нафтогазової галузі, галузеві періодичні видання, наукові праці та статті за тематикою дослідження, Інтернетресурси. Джерелами для укладання вибірки є спеціалізований англійський тлумачний словник нафтопромислових термінів, скорочень і акронімів «5000 Oilfield Terms: A Glossary of Petroleum Engineering Terms, Abbreviations and Acronyms» у редакції 2010 року [16] та словник інженерних термінів – «McGraw-Hill Dictionary of Engineering» [17], який налічує близько 18 000 термінів, конкретизуючи кожен з них за сферою застосування. Ми також послуговувалися офіційним он-лайн глосарієм найбільшої нафтосервісної компанії Schlumberger – «The Oilfield Glossary: Where the Oil Field Meets the Dictionary», який містить понад 4600 термінів і отримав винагороду Спілки технічної комунікації (the Society for Technical Communication) [18]. Перевагами цього сайту є легкий доступ до необхідних термінів за допомогою інтерактивного вікна пошуку; постійне поновлення глосарію та перевірка інформації експертами галузі; посилання на джерела інформації; наявність (за необхідності) окремих визначень для конкретної сфери у нафтогазовій промисловості; паралельне існування вузькоспеціалізованих і спрощених науково-популярних визначень. Остання із перелічених характеристик особливо важлива власне для перекладача, оскільки

Для досягнення повного і правильного розуміння термінів у межах предметної галузі, ми скористалися Тлумачно-термінологічним словником-довідником з нафти і газу, Енциклопедичним словником морських нафтогазових технологій та Довідником із нафтогазової справи [3; 11; 7], що допомогло здійснити правильний вибір українського відповідника завдяки забезпеченню відповідність єдності змісту і форми як в оригіналі, так і в перекладі кожного з термінів. На жаль, кількість спеціалізованих словників для перекладу термінів нафтогазової промисловості українською мовою доволі обмежена. Обсяг вибірки складає 150 термінів нафтогазової сфери. Це список англійських термінів-метафор, які використовуються на позначення притаманних для нафтогазової галузі явищ і вказують на: 1) схожість предметів за зовнішніми і внутрішніми ознаками; 2) схожість предметів за функцією, яку вони виконують; 3) зближення явищ та вражень, які вони справляють.

Для виконання поставлених завдань використано ряд методів дослідження: метод суцільної вибірки, аналіз словникових дефініцій, компонентний, зіставний та перекладацький аналіз, узагальнення

Виклад основного матеріалу. Візьмімо за основу положення про те, що людське мислення є асоціативним процесом, що забезпечує пізнання нових явищ, предметів та їхніх властивостей завдяки порівнянню нового з уже відомим, знаходженню в них спільних і відмінних рис та виокремленню найсуттєших. Цей процес завершується вибором найменування нового. Виникнення нової назви на основі предметної, якісної чи функціональної подібності двох гетерогенних об’єктів є семантичним процесом метафоризації, який слід розглядати як єдність двох протиріч, оскільки, попри те, що термінологічна метафоризація актуалізує певну схожість між референтами (на якій власне й будується метафоричний перенос), вони є різними поняттями, а міра схожості чи несхожості визначає роль метафори у створенні терміна, ступінь його метафоричності. Такі міркування узгоджуються із твердженнями Р. І. Дудок і Д. В. Василенко про те, що слово є метафорою тільки тоді, коли, не втрачаючи попереднього зв’язку з денотатом, одержує новий зв’язок з новим денотатом [9, с. 210]. Таким чином у процесі термінотворення метафора вказує на певну схожість і виконує функцію перекодування природного знаку в мовний знак [4, с. 94], що дає підстави поділити цей процес на три етапи: етап відбору; етап концептуалізації та етап термінотворення [12]. тому характеристики, які випливають з процесу проникнення метафори у термінологічну систему, використовують для класифікації метафор за різними критеріями, як-от: морфологічний вияв головного компонента метафори; структура; належність головного компонента метафори до певної лексико-тематичної групи; функція метафори; її належність до систем мови чи мовлення; семантика; особливості співвідношення зіставлюваних предметів [2, с. 219]. Ми обрали запропоновану українським лексикологом С. М. Дорошенко систему, яка грунтується на *співвідношенні характеристик, що їх переносять на назви явищ або понять.* Серед українських метафоричних термінів нафтогазової промисловості, науковець виділяє три семантичні підгрупи [8, с. 74–75], які також присутні в укладеній нами вибірці англійських термінів.

До першої семантичної підгрупи належать терміни, метафоричність яких пов'язана з *перенесенням зовнішніх і внутрішніх ознак за схожістю.* Вони становлять найбільшу кількість (75 із 150) відібраних термінів, що становить 50%. Для унаочнення різниці між перекладом термінів і найбільш уживаних перекладів слів, які належать до загальної лексики чи їхніх словосполучень, у наведених нижче прикладах подаємо їх у послідовності *англійський термін* → (переклад загальноуживаних слів) → *переклад терміна*: *bed wrap* (покривало на ліжко) – *перший шар на колтюбінгу; bonnet* (капелюшок, берет) – *кришка корпуса засувки; casing bowl* (мисочка обсадної колони) – *ремонтна муфта (обсадної колони); casing collar* (комірець обсадної колони) – *з'єднувальна муфта (обсадної колони); casing shoe* (туфель обсадної колони) – *«башмак» труб обсадної колони; Chocolate Rocks* (шоколадні скелі) – *червоний сланець; pay zone* (промислова зона) – *продуктивний пласт; window* (вікно) – *апертура; fishbone well* (рибний хребет) – *горизонтальна свердловина з боковими стовбурами; cap rock* (ковпачкова порода) – *покривна порода*.

Метафоричність термінів другої семантичної підгрупи пов'язана з *перенесенням функції*. Ця підгрупа налічує 35 термінів (або 23,3%), серед них: *gas lock* (газовий замок) – *газова подушка; mouse trap* (мишоловка) – *ловильний інструмент з нижнім клапаном; pickle* (розсіл, маринад, соління) – *кислотний розчин, протрава; oil kitchen* (нафтова кухня) – *«кухня»; thief zone* (злодійська зона) – *зона водовіддачі; toolpusher* («інструментоштовхач») – *буровий майстер; traveling block* (мандрівний блок) – *талевий блок; wireline feeler* (дротове щупальце) – *ловильний інструмент для кабелю* тощо.

Важливо зазначити, що у цій підгрупі частіше спостерігаємо прояви метафоричності в українському перекладі нафтогазових термінів, хоча кількісно вони значно поступаються англійським відповідникам. Звернімо увагу на термін *oil kitchen* – *«кухня»*, що означає підземну площу, де породи створюють саме такі умови тиску і температури, які сприяють утворенню нафти. Тобто, нафта буквально «готується» у породі-колекторі. Цікаво, що цей термін метафорично використовують й у багатьох інших мовах, зокрема, у іспанській (*cocina de petróleo* – букв. *«нафтова кухня»*). Німецькою це – *Petroleumkocher*, польською – *piecyk naftowy* [18]. Така постійність метафори у різних мовах свідчить про однакову образність щодо описаного місця в різних культурах і може слугувати підтвердженням концептуальності терміна. В українській мові термін «кухня» використовують як офіційний термін на позначення явища у науково-технічній літературі та професійний жаргонізм.

Третю підгрупу становлять терміни, утворені внаслідок *зближення явищ та вражень, які вони справляють*. Таких термінів у нашій вибірці нараховуємо 40 (або 26,7%): *hostile environment (*небезпечне середовище*) – несприятливе середовище; barefoot completion (*босе закінчення, без взуття*) – свердловина з необсадженим забоєм / із забоєм без обсадної колони; cold finger test* (тестування холодним пальцем) – *метод «холодного пальця» (занурюваного охолоджуючого термостата); dead leg* (мертва нога) – *неактивна частина трубопроводу; dead line* (знеструмлена, мертва лінія) – *нерухома гілка; dead oil* (мертва олія) – *дегазована нафта; live cement* (живий цемент) – *незатверділий цемент; live oil* (жива олія) – *газована нафта; live well workover* (капітальний ремонт свердловини «наживо») – *капітальний ремонт без глушіння свердловини; neat cement* (чистий цемент) – *чистий цемент; free water* (вільна вода) – *вільна вода; hard water* (важка вода) – *жорстка вода; soft water* (м'яка вода) – *м'яка вода; graveyard tour* (поїздка цвинтарем) – *нічна зміна; kill* (убивати) – *глушити (свердловину); shrimp test* (креветковий тест) – *тест на визначення впливу на живі організми;*

sour crude oil (кисла сира нафта) – *високосірчаста нафта; sweet crude* (солодка сира нафта) – *малосірчаста нафта; white oil* (біла нафта) – *очищені нафтопродукти* тощо.

До цього типу належать переважно метафоричні терміни (26 із 40 або 65%) прикметникового типу, тобто ті, у яких метафорична складова виступає у ролі означення. Вони часто мають метафоричні відповідники українською мовою (*immature oil – недозріла нафта; marginal well – малодебітна свердловина)* і навіть зберігають їх у відповідних антонімічних парах, як-от: *sour / sweet crude oil* (кисла / солодка сира нафта) – *високо- / малосірчаста нафта; dead / live oil* (мертва / жива нафта) – *дегазована / газована нафта.* Причиною такого співпадіння є, ймовірно, притаманне всім мовам прагнення до оптимальної чіткості й образності вираження номінації явищ, що досягається за допомогою вживання загальномовних понять у функції метафоричного означення.

Результати аналізу перекладу 150 англійських термінів-метафор нафтогазової сфери показали, що метафоричність притаманна тільки 45 українським термінам-відповідникам.

Збереження метафоричності, а відтак і образності, у перекладі забезпечують кількома способами: пошук у мові перекладу ***еквівалента-відповідника метафори*** вихідної мови (*basket – сітка-фільтр; Christmas tree – ялинка фонтанної арматури; oil kitchen – «кухня»; gas lock – газова подушка; cold finger test – метод «холодного пальця»*); ***калькуванням*** (*free water – вільна вода; hard water – жорстка вода; soft water – м'яка вода; heavy oil – важка нафта; neat cement – чистий цемент; salt dome – соляний купол*); уживанням ***перекладацьких трансформацій***, таких як додавання, опущення або заміна (*fatigue – втома металу;* half-life – період напіврозпаду; *immature – недозріла нафта*) та структурне перетворення (*deadman – якір-мертвяк*).

Попри те, що наявність у мові перекладу метафоричного терміна загалом мало б забезпечити повноцінне відтворення метафори у вихідній мові, спостерігаємо послаблення тропічної сутності метафори у ряді українських відповідників: *dog leg – різке викривлення стовбура свердловини; fishbone well – горизонтальна свердловина з боковими стовбурами; rathole – шурф для ведучого квадрата.*

Переклад решти термінів (а це становить 105 одиниць вибірки) здійснено **без збереження образності**, тобто метафору перекладають не метафорою, а за допомогою інших способів, як-от: ***застосування описового перекладу*** (*basket – сітка-фільтр; shrimp test – тест на визначення впливу на живі організми; casing shoe – башмак труб обсадної колони; cold finger test – метод занурюваного охолоджуючого термостата);* ***пошук відповідності*** (*cellar – гирлова шахта свердловини; Chocolate Rocks – червоний сланець; dress – гострити; graveyard tour – нічна зміна; window – апертура),* яка може структурно відрізнятися від вихідної одиниці (*armor – броня кабелю; rathole – шурф для ведучої труби; macaroni string – НКТ малого діаметру; mouse trap – ловильний інструмент з нижнім клапаном; toolpusher – буровий майстер);* використання, переважно стосовно окремих елементів терміна, ***змішаного*** (поєднує транскрибування з елементами транслітерування) або ***адаптивного*** (адаптує форму слова вихідної мови до фонетичної або граматичної структури мови перекладу) ***транскодування*** *(capillary – капілярна пора; gas lock (газовий замок) – газова подушка; packer – пакер; thief zone (злодійська зона) – зона водовіддачі; traveling block (мандрівний блок) – талевий блок).*

Висновки та перспективи. Метафора у термінах нафтогазової галузі присутня у різних мовах світу і є результатом їх прагнення до оптимальної чіткості й образності вираження номінації нових явищ за допомогою нового застосування вже наявних у мові елементів. Установлено, що серед трьох семантичних підгруп англійських метафоризованих термінів нафтогазової галузі, утворених шляхом перенесення певної схожості предметів, найбільш чисельною є терміни, метафоричність яких пов'язана з перенесенням зовнішніх і внутрішніх ознак за схожістю (50%). До семантичної підгрупи, пов'язаної з перенесенням функції, належать 23,3% вибірки, а решта (26,7%) складають терміни, утворені внаслідок зближення явищ та вражень, які вони справляють.

Аналіз перекладу метафоризованих англійських термінів установив, що 30% українських відповідників містять метафору. Збереження метафоричності забезпечують такі способи перекладу: пошук еквівалента-відповідника метафори у мові перекладу;

калькування; застосування перекладацьких трансформацій (додавання, опущення, заміна або структурне перетворення). Переклад без збереження образності здійснено за допомогою використання описового перекладу, пошуку відповідності, змішаного або адаптивного транскодування щодо окремих елементів терміна. Переклад метафоризованих термінів вимагає від прекладача фонових знань у царині нафтогазової галузі, використання традиційних і новітніх термінологічних словників і довідково-енциклопедичних матеріалів, мовного чуття й образності мислення, здатності проаналізувати суть метафорично вираженого англійського терміна і знайти його український відповідник. Перспективу подальших досліджень бачимо у виокремленні основних критеріїв для укладання англо-українського словника-глосарію метафоризованих термінів нафтогазової галузі.

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ВІДОМОСТІ ПРО АВТОРІВ

Ольга Янишин – кандидат педагогічних наук, доцент кафедри філології та перекладу Івано-Франківського національного технічного університету нафти і газу.

Наукові інтереси: перекладацький аналіз, науково-технічний переклад, медіаосвітні технології в перекладі, проблеми фахової підготовки перекладачів.

Катерина Сірецька – студентка Інституту гуманітарної підготовки та державного управління Івано-Франківського національного технічного університету нафти і газу.

Наукові інтереси: науково-технічний переклад, переклад текстів нафтогазової галузі, українсько-англійський переклад.

УДК 80: 811. 11

ЕТИМОЛОГІЧНИЙ СКЛАД І СПОСОБИ ТВОРЕННЯ АНГЛІЙСЬКИХ ТЕРМІНІВ-МЕТАФОР КОСМЕТОЛОГІЇ ТА ЕСТЕТИЧНОЇ МЕДИЦИНИ

Ірина БОЙКО (Львів, Україна)

Статтю присвячено аналізу термінів галузей косметології та естетичної медицини, утворених способом вторинної номінації. Розглянуто сутність метафори з позиції когнітивного термінознавства, виявлено процеси метафоризації та метонімії, що спричинили появу нових назв у названих галузях, описано етимологічне походження термінів-метафор, визначено найбільш типові метафоричні способи творення та моделі, поширені в англійській терміносистемі косметології та естетичної медицини.

***Ключові слова**: термін, метафора, етимологія, стилістичний прийом, косметологія, естетична медицина.*

Статья посвящена анализу терминов косметологии и эстетической медицины, образованных способом вторичной номинации. Рассмотрена сущность метафоры с позиции когнитивного терминоведения, выявлены процессы метафоризации и метонимии, которые стали причиной появления новых названий в указанных сферах, описано этимологическое происхождение терминов-метафор, определены наиболее типичные метафорические способы образования и модели, распространенные в английском терминосистеме косметологии и эстетической медицины.

***Ключевые слова**: термин, метафора, этимология, стилистический прием, косметология, эстетическая медицина.*

This article analyzes the terms of cosmetology and aesthetic medicine, formed by secondary nomination, and metaphors and metonymy that led to the emergence of new nominations in the discussed fields. The etymological origin of the terms-metaphors is described, the essence of metaphor from the perspective of cognitive terminology is shown, and the most common metaphorical ways of formation, common in English terminology of cosmetology and aesthetic medicine are considered.

***Key words**: term, metaphor, etymology, stylistic device, cosmetology, aesthetic medicine.*

Сучасна термінологія галузей косметології та естетичної медицини (надалі – КЕМ) належить до однієї з найскладніших систем термінів. Розвиток терміносистем КЕМ відображає сучасний стан цих галузей, який потребує нових термінів. Тому мова косметології та естетичної медицини яскраво показує ці процеси, де метафори є продуктивним способом творення термінів. Вербалізація уявлень внутрішнього світу людини, застосування емоційно-експресивної лексики, використання синонімічних засобів, полісемії, виникнення нових значень і її відтінків – все це здійснюється за допомогою метафори. Динамічний потенціал метафори є одним з визначальних чинників еволюції фахової мови КЕМ, де метафора реалізує асоціативно-образне та мовленнєво-мисленнєве призначення. Саме у фаховій мові КЕМ реалізується потенціал метафори та її властивості і семантичні нюанси. Метафора – це мовно-виражальна форма, яка підкреслює несподіваність асоціацій та служить джерелом емоційно-оцінного змісту. Метафору можна трактувати як емоційну енергетику слова, що розширює смислові горизонти мови та увиразнює його образну структуру і при цьому наснажує внутрішньою силою явища мови, мислення і культури [10, с. 5].

Актуальність дослідження зумовлена інтересом до вивчення закономірностей формування та етимологічного складу концептуальних термінів-метафор галузей КЕМ, оскільки багато питань щодо способів утворення термінів-метафор досі залишаються дискусійними.

Об’єкт дослідження – англійські терміни галузей КЕМ. Предметом дослідження є процес метафоризації як один з способів формування термінів КЕМ. Мета дослідження полягає в тому, щоб охарактеризувати з точки зору когнітивної лінгвістики моделі, за якими утворюються терміни-метафори КЕМ. Предмет і мета дослідження зумовили наступні завдання: 1) виявити корпус англійських термінів-метафор в терміносистемі КЕМ та їхні номінативні та концептуальні характеристики; 2) визначити мови, які є джерелом запозичення термінів-метафор КЕМ, та проаналізувати етимологічний склад термінів-метафор; 3) розглянути можливі класифікації (в цьому дослідженні за критерієм подібності термінів-метафор КЕМ); 4) розкрити явище метонімії як одного із способів номінації понять КЕМ.

Наукова новизна роботи полягає в тому, що англійські терміни-метафори КЕМ були вперше розглянуті з погляду когнітивної теорії в лінгвістичному та етимологічному аспектах.

Метафора завжди була причиною дискусій поміж лінгвістів через її різноаспектність. Зазвичай метафору розглядали лише як незвичне вживання слова або словосполучення, вивчали її семантичний аспект, а її сутність, причини формування, природа, роль у мисленнєвих процесах залишалися поза увагою дослідників. А. Річардс [15, с. 45] та М. Блек [2, с. 155] почали розглядати метафору з позицій когнітивної лінгвістики, яка трактує мову як когнітивну здатність людини, тобто як систему знаків, що є засобом формування й вираження думки, зберігання та організації знання в людській свідомості, обміну інформацією [5, с. 36].

Когнітивна теорія метафори Дж. Лакоффа і М. Джонсона викликала резонанс у дослідженні метафор. Метафора розглядається у ній не на рівні мовної техніки, а на рівні мислення й діяльності і називається когнітивним феноменом, який забезпечує взаєморозуміння між комунікантами [9]. В основі когнітивної теорії метафори лежить ідея про те, що метафора – це феномен не лінгвістичний, а ментальний: мовний рівень лише відображає розумові процеси. Метафоричні значення слів – це не прикраса думок, а лише поверхневе відображення концептуальних метафор, закладених в понятійній системі людини, які структурують сприйняття, мислення і діяльність [3, с. 36]. Дослідники метафори вважають, що вона є також основною формою мислення первісної людини, а отже, в ній знайшли відбиток культурні, соціальні, етнічні та інші особливості народу. Саме метафора несе в собі ознаки еволюції менталітету [8, с. 54].

Зазвичай серед метафор галузевих термінологій вирізняють номінації, утворені семантичним способом на основі метафоризації за зовнішньою подібністю. Номінації на основі перенесення за подібністю зовнішніх ознак, використовують багато фахових мов, а саме медична (Д. В. Плисак [14], Н. В. Кучумова [11], Daugman [20]), щелепно лицьової хірургії та стоматології (С. Г. Дудецкая [6]), біології (Haraway [22]), когнітології (McClintock [24]), гендерології (Н. В. Сербез [17]), нафтогазової промисловості (І. В. Гошовська [4]), генетики Gelfand [21], психології – (Soyland [25]), фітнесу (І. Б. Павлюк [13]), політичної науки (А. П. Чудинов [19]) та фінансової сфери (М. В. Романюха [16]). Відомий сайт «Metaphor in Scientific Thinking» [28], який містить велику кількість публікацій, підтверджує інтерес науковців до метафори.

Терміни-метафори міцно вкоренилися в термінологію галузей КЕМ, а їх розповсюдженість забезпечує ефективне функціонування цієї фахової мови. Великий потенціал метафори проявляється в соціальній функції, адже це яскравий стилістичний прийом, який допомагає при спілкуванні. Це легко прослідкувати в субгалузях КЕМ, де формуються асоціативні пари, які забезпечують надійну фіксацію інформації, наприклад: *“sweet” anti cellulite massage, nourishing cream, teardrop breast implants, mesotherapy gun.*

Зупинімося на семантичному способі творення термінів, а саме метафоричному переносі, адже цей спосіб є невід‘ємною частиною будь-якої терміносистеми. Згідно з твердженням Р. Хоффмана, метафора «може бути використана як знаряддя опису і пояснення в будь-якій сфері: в психотерапевтичних бесідах і в розмовах між пілотами авіаліній, в ритуальних танцях і в мові програмування, в мистецтві і в квантовій механіці. Метафора, де б вона нам не зустрілася, завжди збагачує розуміння людських дій, знань і мови» [26].

Визнання метафори – це застосування її в терміносистемах різних галузей знань, в тому числі і КЕМ. Адже метафора – це мовний засіб, який позначає уявлення, що не мають відповідного найменування. Завдяки цьому відбувається насичення фахової мови яскравими, зрозумілими термінами. Метафора 1) привертає увагу адресата, адже вона є «порушенням логічного порядку в мові» [1, с. 7]; 2) дає оцінку фактам і подіям, оскільки процес метафоризації передбачає виникнення оцінних смислів; 3) формує «необхідне ставлення до дійсності» [7, с. 60].

Процес метафоризації використовує наявну лексику, переосмислюючи і застосовуючи її до нових об’єктів. Для номінації спеціальних понять за зовнішньою чи функціональною подібністю найчастіше використовують загальновживані слова, що позначають об’єкти живої природи *(root, petal*), побутові предмети (*arched eyebrows, Cupid’s bow*), назви частин людського тіла чи особливості зовнішнього вигляду людини (*pockmarks icepick holes, bald head*). Отже, метафора – це завжди порівняння: емітоване, приховане і переосмислене значення зіставляється тут з його буквальним значенням на основі деякого *termium comparations* – внутрішньої форми, яка лежить в основі порівняння [18, с. 97–102].

Систематизація мовних засобів відбувається за допомогою багатьох класифікацій метафор за різними принципами. На вибір класифікаційних ознак впливає і те, як тлумачити метафору: як мовне чи ментальне явище, як троп, як процес чи результат. Креативність метафори забезпечують нові асоціативні образи. Метафоричні перенесення, що базуються на асоціаціях за подібністю стали основою класифікацій метафор галузей КЕМ.

Розглянемо наступну класифікацію термінів-метафор КЕМ на основі критерію подібності: 1) за формою та виглядом: *medicinal light-sword – лазерний промінь, що схожий за формою на шпагу, doughnut-shaped distance lens – лінза у формі пончика.* У наступних термінологічних словосполученнях використовуються метафори, які утворюються за допомогою елементів *-free, -form, -proof, -lasting, -like, -shaped*: *water-proof mascara* – туш з водостійким ефектом*, ball shaped mascara* – туш з кісточкою у формі кулі, *long-lasting formula* – формула з довготривалим ефектом; 2) за структурою: *double-helix structure of deoxyribonucleic acid* – структура кислоти, яка подібна на спіраль*, light chain* – структура поліпептидного ланцюга, що має просту будову, *heavy chain* – структура поліпептидного ланцюга, що має структуру, схожу на ланцюг; 3) за якістю: *wonder drugs (the sulphonamide antibiotics)* – антибіотики сімейства сульфаніламідів, дія яких «чудодійна»; 4) за принципом дії: *key-hole surgery* – хірургічні операції з мінімальними розрізами, схожі за принципом дії на ключ, який входить в щілину замка; 5) за функцією: «*ultrasonic «scalpel»* – скальпель, який працює на основі ультразвуку. Зазначимо, що при дослідженні метафор КЕМ необхідно використовувати різні класифікації, адже всі вони не вичерпні.

Проаналізуємо етимологічний склад корпусу метафор КЕМ. Типовою ознакою англійської медичної термінології, у тому числі її досліджуваного пласту КЕМ, є наявність сталих англійських термінів-метафор, латинських і латинізованих грецьких метафоричних, а також латино-грецьких і греко-латинських термінів, які підпорядковуються правилам латинської орфографії і граматики.

До сталих англійських термінів-метафор відносяться *bat ears, bulldog clamp, carp mouth, cat’s ear, hare lip, lip line, bunny line, gummy smile.*

Терміни-метафори латинського та грецького походження і латинізовані терміни грецької етимології переважно утворюються на основі перенесення ознаки за подібністю, наприклад: *ala nasi* (*рухома частина бокової зовнішньої стінки носа (крила носа)*) від старолатинського *a'lar, a'late* (анг. *a winglike process*); *caninus* – ікло, зуб в людини схожий на ікло тварини (від латинського терміна *canis* (анг. *a dog*)); *uranoschisis – розщеплена губа (заяча паща),* схожа на щілину на стелі або на чомусь, що знаходиться зверху (походить від латинського *ouranos* (анг. *sky vault*) та від грецького терміна *schisis* (анг. *cleft*)); *arthrodia – кулястий суглоб, володіє найбільшою свободою руху (від старогрецького arthrṓdes (анг. well articulated))*; *concha – оболонка* в людини що виконує покривну і захисну функцію, є міцною і схожа на морські раковини (походить від латинського терміна *concha* (анг. *shellfish, mollusk*) та грецького *konkhe* (анг. *mussel, shell*)).

Окрім власне грецьких, латинських і греко-латинських моделей, етимологічний аналіз термінів-метафор КЕМ виявив гібриди, тобто асимільовані запозичення з класичних і запозичення з інших мов.

Клас гібридних термінів-метафор утворений такими групами: латино-англійські (*ala of nose, facial cleft – вовча паща*), греко-англійські (*bacterial plaque – бактеріальний наліт, bull neck*), англо-латинські *(cleft of the hard palate, moon face – обличчя у формі місяця*) та англо-грецькі (*burning mouth syndrome*).

Наступний клас термінів-метафор утворюють асимільовані запозичення з класичних мов, які адаптувалися до орфографічних та граматичних правил англійської мови, наприклад, терміни-метафори латино-латинські (*canine fossa, canine, levator labii*), греко-грецькі (*attic*), греко-латинські (*anchor-vent implant, clinical picture*), латино-грецькі (*cartilage arytenoide*).

Також існує клас термінів-метафор, утворений запозиченнями з інших мов. Терміни-словосполучення утворюються за допомогою слів з однієї або різних мов. Джерелами поповнення є різні мови, наприклад: запозичення грецького і голландського (*anchor splint*), німецького та англійського (*waltzed flap*), французького та латинського (*triangularis muscle, procerus muscle*) походження.

Існує ще один механізм метафоризації, який полягає в перенесенні ознаки за функцією. Розглянемо словосполучення, компонентами яких є французькі та англійські слова: *caterpillar flap* (*caterpilose* утворилося від старофранцузького *cate (cat)* та старофранцузького *pelose (hairy)* та староанглійського *flap*), *muscle of laughter* (утворилося від старофранцузького терміна *muscle* та староанглійського *laughter*). В термінологічних словосполученнях *cafe au lait spots* (використано французький термін *cafe au lait* і староанглійський *spot*) та *cherry eye* (утворилося від старофранцузького терміна *cherise* та староанглійського *eye*) метафоризація відбувається на основі перенесення ознаки за подібністю кольору.

Крім того, існують терміни-метафори, які утворюються за допомогою запозичень лише з однієї мови, наприклад, термін *cherubism* запозичений зі староєврейської (івриту). Прикладом запозичень з французької мови є терміни-метафори, в яких перенесення відбувається за ознакою подібності форми (*perleche, vermelion border*); прикладом запозичення з німецької мови є терміни-метафори, в яких метафоричні перенесення здійснюється на основі подібності за функцією (*attack*).

Наступні запозичені терміни-метафори вживаються в англійській мові, частково зберігаючи графічну форму: *cafe au lait spots, perleche.* Такий метафоричний термін, як *en coup de sabre lesion*, використовується в англійській мові, зберігаючи всі правила французької мови.

Окрім метафоричного перенесення зустрічаємо метонімічне, яке є різновидом найменування нових понять КЕМ. Якщо метафора реалізується через асоціації за подібністю, то метонімія – внаслідок асоціацій за ознакою суміжності (поняття, пов’язані часом, окремим колом явищ, порядком та іншими відношеннями).

Засновники Групи “Pragglejaz” [27] запропонували метод розпізнавання метафори, який був розроблений для того, щоб чітко відмежовувати метафору та інші вторинні номінації, в тому числі метонімію. Метонімії властива переважно референційна функція, що дозволяє одне значення замінювати іншим. Асоціації за суміжністю понять, які зумовлюють метонімічне перенесення найменування, вирізняються різноманіттям. Метонімія відображає постійні контакти між об’єктами й типізується, створюючи семантичні моделі багатозначних слів. Проте за допомогою метонімії утворена незначна кількість термінів і термінологічних словосполучень КЕМ.

Д. С. Лотте одним із перших розробив концепцію метонімії у термінології [12, с. 53]. Метонімічні транспозиції у межах КЕМ можуть відбуватись у таких напрямках: процес – предмет (*nutrition* – «дія зі значенням *живити*» та «те, чим живиться організм»); предмет-процес (*bath* – «посудина для миття та купання» / «занурення тіла або його частини у воду чи інше середовище (грязь) з лікувальною метою»; «лікування повітрям, сонцем»; *mask* – «марлева пов’язка на ніс і рот для захисту від інфекції» /«косметична процедура»); процес-операція (*transplant* – «дія за значенням пересаджувати, пересадити» / «хірургічна операція: заміщення тканин або органів власними чи взятими з іншого організму»); метод – засіб (*cosmetic* – «заходи щодо догляду за шкірою, волоссям, нігтями» / «засоби для надання краси і свіжості обличчю та тілу людини»; засіб-процес (*lotion* – «рідкі лікарські форми для місцевого застосування» / «лікувальні процедури: місцева дія рідини на уражену ділянку»; *dust* – «найдрібніший порошок для зовнішнього недозованого застосування» / «посипання чого-небудь; покривання тонким шаром чогось сипкого»); орган-деформація органа (*nose* – «непарний орган...» / *saddle nose* «деформація зовнішнього носа, яка характеризується наявністю западини у середній частині спинки»).

Метафора як спосіб творення термінів КЕМ є показником інтелектуальної динаміки мови. Термінологічна метафоризація – це закономірне явище, що займає важливе місце у формуванні нових термінів КЕМ, коли йдеться про поняття, які досі не були номінованими. Метафоризація є когнітивним механізмом термінотворення в галузі КЕМ, в якому інтегруються різні типи знання, спрямованим на розширення словесного вираження, що дає змогу конструювати нову реальність. Англійські терміни-метафори КЕМ зазнали значного впливу класичних (давньогрецької та латинської), французької та німецької мов. Крім метафоричного перенесення, зустрічаємо метонімічні, що є різновидом найменування нових понять КЕМ**.**

Перспектива цього дослідження пов’язана з вивченням фахової лексики, а саме термінів-метафор КЕМ в лінгвокогнітивному аспекті, розширенні можливостей дослідження мисленнєвої, пізнавальної, культурологічної діяльності людини, зокрема щодо мови як засобу комунікації в різних професійних галузях.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Бойко – аспірант Львівського національного університету імені Івана Франка.
Наукові інтереси: дослідження фахової мови косметології та естетичної медицини та проблеми термінознавства цих галузей.

УДК 811.161.2'373.422:666.3/.7

ЯВИЩЕ АНТОНІМІЇ В УКРАЇНСЬКІЙ ТЕРМІНОЛОГІЇ КЕРАМІКИ

Ольга ЗОЛОТА (Слов'янськ, Україна)

Стаття продовжує цикл публікацій автора, присвячених вивченню лексико-семантичних особливостей української термінології кераміки. Досліджено сутність антонімії у термінології загалом та її роль у складі керамічної терміносистеми, визначено критерії класифікації керамічних термінів-антонімів та проаналізовано групи антонімів за цими критеріями.
Ключові слова: *термін кераміки, термін-антонім, антонімічна пара, опозиція, антонімізація лексики.*
Статья продолжает цикл публикаций автора, посвященных изучению лексико-семантических особенностей украинской терминологии керамики. Исследована сущность антонимии в терминологии в целом и ее роль в составе керамической терминосистемы, определены критерии классификации керамических терминов-антонимов и проанализированы группы антонимов по этим критериям.
Ключевые слова: *термин керамики, термин-антоним, антонимическая пара, оппозиция, антонимизация лексики.*
The article continues the collection of the author's publications that devoted to studying of lexical-semantical peculiarities of Ukrainian terminology of ceramics. The essence of the antonymy in terminology in general and the role of the antonymy as phenomenon in the ceramics system of term is researched, the criteria of classification of ceramic term-antonyms are defined and groups of antonyms are analized of these criteria.
Key words: *term of ceramics, term-antonym, antonymy pair, opposition, antonymization of lexics.*

Постановка проблеми у загальному вигляді та її зв'язок із важливими науковими чи практичними завданнями. Останнім часом зростає зацікавленість науковців процесами і явищами, що відбуваються у мові. Зокрема це стосується і галузевих мовних систем, що кількісно і якісно видозмінюються під впливом як інтралінгвальних, так і екстралінгвальних чинників.

Під час вивчення лексичного складу окремих галузей пріоритетним стає питання системності термінології, оскільки упорядкування терміносистеми відбувається через визначення системних відношень у складі досліджуваної спеціальної лексики, з'ясування семантичних зв'язків між її одиницями. Тому доречним є аналіз лексико-семантичного явища антонімії, яку справедливо називають «однією з найважливіших категорій системної організації термінології» [6, с. 293].

Антоніми займають вагому ланку лексичного прошарку спеціальної лексики. Хоча існують різні погляди на явище антонімії у термінології, антонімія у складі термінів кераміки є позитивним явищем для організації її терміносистеми. Терміни, що знаходяться у діаметрально протилежних відношеннях, дають змогу точніше зрозуміти сутність окресленого поняття. Антонімія являє собою своєрідний показник контрастності конкретних понять.

Аналіз останніх досліджень і публікацій. Лексико-семантична організація термінологічних систем є об'єктом студій багатьох учених. Увагу до антонімії термінів окремих галузей приділено у наукових дослідженнях українських термінологів Т.І. Панько, І.М. Кочан, Г.П. Мацюк, Л.О. Симоненко, О.В. Колган, Є.В. Ковкіної, О.І. Камінської та зарубіжних учених Б.Н. Головіна, Р.Ю. Кобріна, В.П. Даниленко та ін.

Мета розвідки – продовжити дослідження лексико-семантичних особливостей керамічної термінології через аналіз специфіки антонімічних відношень представлених у ній понять.

Досягнення поставленої мети можливе за умови виконання таких **завдань**: 1) визначити групи антонімів у термінології керамічної галузі; 2) з'ясувати, які лексичні та словотвірні засоби беруть участь у формуванні антонімічних пар термінів кераміки.

Оскільки у сучасній українській термінології досі не існує жодного лінгвістичного дослідження керамічної лексики, дану статтю вважаємо **актуальною** не лише для з'ясування лексико-семантичних явищ термінології кераміки, зокрема антонімії, а також для подальшого упорядкування терміносистеми, що студіюється.

Виклад основного матеріалу дослідження. Під антонімією розуміють лексико-семантичну категорію, складові якої позначають різні видові поняття у відношенні до одного родового [3, с. 78.]. Т.І. Панько, аналізуючи явище антонімії в українській термінології, трактує його як «особливу характеристику лексичного значення слова, особливе відображення протилежного в предметах і явищах об'єктивного світу» [5, с. 187.]. Дослідники Б.Н. Головін, Р.Ю. Кобрін називають термінологічну антонімію «одним із регулярних принципів найменування понять із протилежним змістом» [1, с. 59.]. Як слушно зазначає В.П. Даниленко, термінологічна антонімія та антонімія загальнолітературної мови істотно не відрізняються. Дослідниця припускає чи не найбільш чисельний вияв антонімів у складі спеціальної лексики, аніж у літературній мові [2, 25].

Полярність значень термінів сприяє виконанню вимоги до системності термінології. На думку Л.О. Симоненко, «однією з важливих проявів системних відношень у мові є протиставлення її елементів» [7, с.1]. Прийнято вважати, що поняття, які виникають у свідомості людини, мають бінарних характер та існують у переважній більшості у протиставленні одне одному, підсилюючи або навпаки послаблюючи значення опозиційного компонента. Так, Т.І. Панько уважає, що «поняття завжди виникають парами. Кожне з понять містить свою протилежність, що ґрунтується на відмінності всередині одного й того ж явища» [5, с. 186.]. Антонімія окреслює межі термінологічного поля, у якому відбуваються семасіологічні процеси функціювання антонімічної опозиції терміна.

Процеси антонімізації лексики відбуваються й у термінології керамічної галузі. Терміни-антоніми кераміки протиставляються за значенням на основі зіставлення спільних класифікаційних ознак. Розглянемо антонімічну пару *зона нагріву – зона охолодження*. Термін «*зона нагріву*» позначає «зону у печах спікання безперервної дії, що використовується для контрольованого нагріву пресовок від температури завантаження до робочої температури», а термін «*зона охолодження*» має таке значення: «зона у печах спікання безперервної дії, що використовується для контрольованого охолодження виробів». Отже, обидва терміни належать до родового поняття «зона (печі)», позначаючи його якісно протилежні ознаки, та утворюють антонімічну пару на основі опозиційності видової ознаки.

Антоніми керамічної термінології класифікуємо за семантичним та формальним критеріями.

За семантичними (смисловими) відношеннями керамічна термінологія репрезентована комплементарними та векторними антонімами. Переважна більшість досліджених антонімічних пар керамічної лексики перебуває у комплементарних відношеннях – значення одного з них витікає із заперечення іншого [4, с. 205]. Наприклад: *газощільність – газопроникність; магнітно-тверда кераміка – магнітно-м'яка кераміка, легкоплавкі глини – тугоплавкі глини* та ін.

Векторні антоніми позначають протилежно-спрямовані ознаки, властивості або дії (*випаровування – поглинання, нагрів – охолодження* та ін.)

Щодо структурної класифікації досліджуваної термінології спираємося на класичний розподіл термінів-антонімів та виділяємо різнокореневі (лексичні) та спільнокореневі (словотвірні) [5, с. 188.].

До лексичних антонімів відносимо різнокореневі терміни з протилежним значенням. Серед лексичних термінів керамічної галузі окреслимо декілька груп антонімів, що мають різні вияви протилежності ознаки. Найбільш кількісно представлені **якісні** терміни-антоніми, що виявляють протилежність понять на основі їх якісної ознаки (*конденсація – випарювання*; *гаряче ізостатичне пресування – холодне ізостатичне пресування; мокре розмелення – сухе розмелення*; *катодне розпилення – іонне розпилення*; *окислювальні середовища – відновлювальні середовища* та ін.). Полярність у просторі виражена **просторовими** антонімами (*верхні пуансони – нижні пуансони; зовнішнє тертя – внутрішнє тертя*; *зона нагріву – зона охолодження*), зустрічаємо також приклади антонімів на позначення **розміру** (*дрібні порошки – великі порошки*).

Лексичні терміни-антоніми кераміки переважно представлені словосполученнями, у яких одна основа є спільною, а інша виражає значення протилежності (*корозійна стійкість – корозійна втома; абразивна здатність – абразивна стійкість; вібраційне пресування – вібраційне розсівання*).

До різнокореневих антонімів керамічної термінології української мови відносимо також пари, у яких значення протилежності маніфестують питомі та запозичені лексеми. Українські термінологи Т.І. Панько, І.М. Кочан, Г.П. Мацюк слушно зазначали, що «у полярних відношеннях знаходяться, як правило, національні або інтернаціональні терміни» [5, с. 190.]. Значення опозиції можуть виявлятися серед власне українських термінів (*нагрів – охолодження; окислення – відновлення*), в межах пар чужомовних лексем (*інгібітор – каталізатор; коагуляція – дисоціація*) та між українським та іншомовним відповідниками (*повітряна класифікація – седиментація*).

Менш чисельну групу у термінології української керамічної галузі становлять словотвірні або спільнокореневі антоніми, у яких для вираження значення протилежності використовують словотвірні компоненти.

Основними засобами вияву антонімічності термінів слугують префікси, що вказують на рівень опозиційності ознаки. Значення просторової протилежності репрезентовано за допомогою префіксів **над-**, **під-**, **в-**, **ви-** (*надглазурний – підглазурний; вхідна камера – вихідна камера*), показниками завершеності / незавершеності дії слугують префікси **недо-**, **пере-** (*недопал – перепал*), а на напрямок дії вказують префікси **за-**, **ви-** (*викочування вагонеток – закочування вагонеток*). У антонімічній парі типу *вакуумний стрічковий прес – безвакуумний стрічковий прес* за допомогою префікса **без-** підкреслено якісну ознаку предмета.

Інтернаціональні префікси **анти-**, **ані-**, **де-** виступають показниками антонімічних відношень у парах термінів та здебільшого є сегментами чужомовних слів: *адсорбція – десорбція; анізотропія – ізотропія; антиферомагнетики – феромагнетики; антиокислення – окислення; агломерація – деагломерація.*

Під час аналізу досліджуваної лексики виявлено терміни, у яких для вираження відсутності певної ознаки одного зі складників використовується заперечна частка **не-** (*відмулена глина – невідмулена глина; прямий нагрів – непрямий нагрів; металометричний синтез – неметалометричний синтез; випалений – невипалений*).

Опозиційне значення кількісної або якісної ознаки передається за допомогою усічених основ *багато-*, *мало-* (або їх інтернаціональних відповідників *моно-*; *полі-*) та *гетеро-*, *гомо-*, що є першими компонентами складних слів: *монохромний – поліхромний*; *однофазна кераміка – багатофазна кераміка, гетерогенна структура – гомогенна структура.*

Уважаємо за доцільне привернути окрему увагу до зв’язку антонімії та синонімії під час дослідження лексико-семантичних явищ у термінології кераміки. Як зазначала Л.О. Симоненко, «антонімічні відношення – це такі протиставлення у системі лексики слів за їхнім значенням, як і синонімічні». Дослідниця наголошувала, що зв’язок між антонімією і синонімією можливий через їх семантичну близькість у співвідношенні значень [8, с. 44].

У межах досліджуваної термінології функціюють синонімічні ряди антонімічних термінів, наприклад: *верхній (холодний) кінець печі – нижній (горячий) кінець печі*; *прозорі поливи – непрозорі (глухі) поливи*. Антонімами до терміна *окислення* виступають дві спеціальні назви: власне українська – *відновлення* та утворений за допомогою інтернаціонального префікса **анти-** термін *«антиокислення»*. Антонімічно-синонімічний ряд *антисегнетоелектрики – сегнетоелектрики, фероелектрики* складається зі слів іншомовного походження, а у складі пар термінів *конденсація, поглинання – сублімація, випарування* у антонімічні та синонімічні відношення одночасно вступають як питомі українські назви, так і інтернаціональні відповідники.

Висновки та перспективи подальших досліджень у цьому напрямі. Поняття, що перебувають у семантичних відношеннях, утворюють систему, на якій базується термінологія певної галузі. Українські мовознавці Т.І. Панько, І.М. Кочан, Г.П. Мацюк зазначили, що саме слова із полярним значення допомагають конкретизувати місце кожного терміна у системі термінів через їх взаємозв'язки з іншими її компонентами [5, с. 188].

Отже, керамічна галузь, що вміщує складну систему понять, між якими виникають антонімічні відношення, є цінною базою для вивчення й подальшого унормування керамічної лексики.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Золота – аспірантка кафедри української мови та літератури державного вищого навчального закладу "Донбаський державний педагогічний університет".

Наукові інтереси: керамічна термінологія української мови, проблеми стандартизації української термінологічної лексики.

УДК 001.4:81'33

ФУНКЦІЇ СКЛАДНИХ ТЕРМІНІВ-ІМЕННИКІВ У НАУКОВО-ТЕХНІЧНОМУ ТЕКСТІ УКРАЇНСЬКОЇ ТА АНГЛІЙСЬКОЇ МОВ З ЕЛЕКТРОТЕХНІКИ

Юлія КАРАЧУН (Київ, Україна)

Стаття присвячена з'ясуванню сутності понять «складний термін», «функція», та «функціональний аспект», а також висвітленню основних функцій складних термінологічних одиниць науково-технічних текстів з електротехніки в українській та англійській мовах. Розглянувши та проаналізувавши загальнотеоретичний матеріал було виділено лише ті функції, які виконують складні терміни-іменники у сфері електротехніки обох мов, а саме: репрезентативну або номінативну функцію, дефінітивну функцію, уточнюючу функцію, комунікативну функцію, словотвірну функцію та функцію мовної економії.

***Ключові слова**: функція, функціональний аспект, науково-технічний текст, складний термін, термінологічна одиниця, номінативна функція, дефінітивна функція, уточнююча функція, комунікативна функція стилістична функція, словотвірна функція та функція економії мовних знаків.*

В работе рассмотрено и определено сущность понятий «сложный термин», «функция», «функциональный аспект», а также выделено основные функции сложных терминологических единиц у научно-технических текстах из электротехники в украинском и английском языках. Отмечено, что все сложные терминологические единици в английском и украинском языках, которые анализировали, виполняют следующие функции: номинативную функцию, дефинитивную функцию, стилистическую *функцию, уточняющую функцию, коммуникативную функцию, словообразовательную функцию и функцию языковой компрессии.*

***Ключевые слова:** функция, функциональный аспект, научно-технический текст, сложный термин, терминологическая единица, номинативная функция, дефинитивная функция, стилистическая функция, уточняющая функция, коммуникативная функция, словообразовательная функция и функция языковой компрессии.*

The article deals with functions of compound terminological units in modern science and technical texts in Ukrainian and English languages in the sublanguage of electrical engineering. It is considered that the main functions of all analyzed compound terminological units in Ukrainian and English languages are: nominal function, definitional function, stylistic function, word formation function, communicative function, function of the language compression. The concepts of «term», «compound term», «functional aspect» and «function» are briefly reviewed in the article. So, «term» is a word or word-combination that in specific contexts are given specific meanings; «compound term» is the word which combines two or more simple stems. «Function» is the role which terminological unit performs in speech reproduction; «functional aspect» deals with the process of compound terminological units examinations in the sublanguage of electrical engineering and their functions in Ukrainian and English languages and speech according to the target of the speaker.

***Key words**: function, functional aspect, science and technical text, compound term, terminological unit, nominal function, definitional function, stylistic function, word formation function, communicative function, function of the language compression.*

Стрімкий розвиток науки та техніки спонукає людей, певною мірою, до користування різними пристроями, які полегшують спілкування або ж виконання певної роботи для задоволення власних потреб. Для того, щоб завжди бути в центрі обміну інформацією користуємося мобільними телефонами, комп'ютерами, планшетами, відеокамерами, фотокамерами; для полегшення умов існування побутового характеру необхідні холодильники, морозильні камери, мікрохвильові печі, тостери, посудомийні та пральні машини, варильні поверхні, сушарки, кава-машини, мульти-, паро-, і скороварки, кондиціонери, обігрівачі, праски, пилосмоки та ін., не говорячи про потреби галузей промислового характеру. Багато людей вже й не уявляють життя без цих технологічних новинок та завжди використовують їх у повсякденному житті. Такий активний процес технологічного розвитку спровокував появу складних термінологічних одиниць, їх бурхливе проникнення та засвоєння у сфері електротехніки української та англійської мов, а тому очевидною є потреба в їх аналізі, систематизації та уніфікації. Таким чином, прогрес науки загалом зумовив необхідність вивчення складних термінів та їх особливостей на різних рівнях мови. Визначення сутності складного терміну як мовної одиниці системи мови вимагає врахування закономірностей його функціонування, саме в цьому полягає **актуальність** даного дослідження.

Функціональний аспект є вагомим у вивченні будь-якого мовного явища і передбачає вивчення процесу функціонування даного явища та його функцій у системі мови та мовлення відповідно до потреб носіїв певної мови.

Отже, **мета** статті передбачає узагальнення та аналіз теоретичного матеріалу, висвітлення поняття «складний термін» і його основних функцій у науково-технічних текстах з електротехніки англійської та української мов.

Відповідно до мети передбачається виконання наступних **завдань**:

- з'ясувати сутність понять «складний термін», «функція» та «функціональний аспект»;
- визначити основні функції складних термінів-іменників науково-технічних текстів з електротехніки української та англійської мов та провести їх системний аналіз.

Вивченням проблем науково-технічних текстів займалися Т.З. Гуськова, А.А. Карімов, Е.В. Бреус, А.В. Міхєєв, К.Н. Котлярова, Г.А. Діанова, М.Д. Гутнер, Л.С. Бархударов, А.Ф. Варварін, Я.І. Рецкер, В.Н. Трибунська, П.Р. Палажченко, Н.В. Федюшкина, А.Д. Швейцер, В.Н. Крупнов, Н.Г. Лазарева, Е.Н. Муратов. Останнім часом у сучасному мовознавстві з'явилося чимало наукових праць, у яких досліджуються як загальнотеоретичні питання термінології, так і різні галузеві терміносистеми. Це праці А.А. Бурячка, В.В. Ґрищука, В.П. Даниленко, І.М. Кочана, Т.І. Панько, Л.О. Симоненка, Н.С.Родзевича, А.Д. Хаютіна. М.Л. Плюща,П.П. Плюща,С.П. Самійленка, В.М. Овчаренка, Р.А. Будагова, К.А. Левковської, О.С. Кубрякової, В.В. Виноградова, Є.Л. Гінзбурга, О.П. Єрмакової, О.Д. Мєшкова тощо.

І.С. Алексєєва визначає **термін** як слово чи словосполучення наукової чи технічної мови, яке створене, отримане, запозичене для точного вираження спеціальних понять і позначення спеціальних предметів [1, с. 95-96]. **Складні терміни** утворюються внаслідок об'єднання в одній лексичній одиниці двох чи більше основ повнозначних слів для позначення явищ, предметів і процесів певної галузі науки чи техніки. Так, наприклад: *твердомір, термобатарея, турбонагнітач, gearbox – коробка передач, clockwork – годинниковий механізм.*

У загальнонауковому аспекті під концептом **«функція»** розуміється певна властивість, спосіб поведінки об'єкта будь-якої системи. На сучасному етапі розвитку лінгвістики існують як загальномовне тлумачення поняття «функція», так і конкретне тлумачення поняття «функція мови» та «функція слова». Зазначається, що термін "функція" (від лат. *functio*-діяльність, виконання) має два значення: по-перше, це роль, яку виконує мовна одиниця при відтворенні у мовленні, а по-друге, це призначення різних аспектів мови та її елементів. Під «функцією слова» розуміються мета, призначення та актуалізація лексичної одиниці у мові. Функціональний аспект передбачає вивчення функцій складних термінів з електротехніки, які вони виконують у системі англійської та української мов та мовлення відповідно до мети мовця.

Існує декілька підходів щодо класифікацій функцій, які виконують лексичні одиниці у науково-технічному тексті, розглянувши та проаналізувавши даний матеріал було виділено лише ті, які виконують складні терміни-іменники у сфері електротехніки, а саме: *репрезентативну або номінативну, дефінітивну, уточнюючу, комунікативну, словотвірну функції та функцію мовної економії.*

Номінативна функція. Оскільки складні терміни у сфері електротехніки здебільшого утворюються для позначення нових явищ, предметів, понять та процесів, то й основною функцією складних термінологічних одиниць вважаємо номінативну. Номінативна чи, як її ще називають, **репрезентативна** функція термінологічних одиниць полягає в номінації (називанні) нових понять, предметів, явищ і процесів в певних сферах науки і техніки. На наш погляд, більш влучним називати цю функцію репрезентативною, оскільки "в останній час частіше говорять не про називання предметів, а про репрезентацію їх за допомогою лексичних одиниць" [4, с. 64]. Так, наприклад, в українській мові утворилася лексична одиниця на позначення пристрою, який накопичує вологу шляхом вбирання крапель – *краплезбирач.* Або в англійській мові – *water-boiler* – прилад, що слугує для нагрівання води.

Дефінітивна функція. Функцією складних термінологічних одиниць з електротехніки є, передусім, визначення певного поняття. Лексичні одиниці є засобом логічного визначення поняття отже, головною особливістю спеціальної лексики є виконання її одиницями **дефінітивної** функції. Галузь електротехніки увібрала в себе як побутову лексику, так і лексику багатьох суміжних сфер практичної та наукової діяльності, її лексичні одиниці є або зрозумілими для реципієнта і їх лексичне значення можна з'ясувати через значення компонентів та зв'язок між ними, або саме слово викликає певні асоціації у свідомості людини із вже відомими поняттями і реципієнт намагається зрозуміти дефініцію самостійно. Так, наприклад: у механізмі машини *клапан* – це машині – накривка, що прикриває отвір, крізь який проходить пара, газ, рідина. У музиці *клапан* – це пристосування, за допомогою якого закривається й відкривається отвір у корпусі музичного духового інструмента та змінюється висота утворюваного звука. У медицині *клапан* – це частина порожнистого органа, утворена складками, що перешкоджають зворотному переміщенню вмісту. А в швейній промисловості *клапан* – це нашитий шматок тканини певної форми, що закриває отвір кишені або шов на одязі. Теж саме відбувається в англійській мові, розглянемо лексему *board.* У побуті – це дошка, полиця; у промисловості – це щільний картон; у морській промисловості – це борт судна чи галс; у гірничій промисловості – це широка виробка у вугільному шарі; у політичній сфері – це правління, рада.

Отже, можемо зазначити, що значення термінологічних одиниць в галузі електротехніки бувають значно глибшими та ширшими, аніж це може здатися на перший погляд і тому реципієнтові може знадобитися значно більше знань для того щоб орієнтуватися в лексиці даної галузі.

Уточнююча функція. Складні терміни в електротехніці виконують уточнюючу функцію відповідно до своєї структурно-семантичної природи, суть якої полягає в тому, що останній компонент складного слова завжди позначає ширше поняття у порівнянні з поняттям, названим складним словом в цілому. Складне слово є уточненням широкого поняття, що виражається другим компонентом при його самостійному вживанні. Так, наприклад*: dish-washer – посудомийна машина, earbrush – апарат для промивання вух, pipe-cutter – труборіз, мультиварка, звукоприймач, пилосмок* де другий компонент визначаю дію, яку виконує даний прилад.

Комунікативна функція. Дана функція проявляється в призначенні складних термінів служити знаряддям, засобом для передачі інформації, обміну думками і повідомленнями про виконання та результати певних розробок та досліджені в електротехніці. Ця функція взагалі притаманна всім лексичним одиницям. Однак, у випадку з термінами, ситуація набагато ускладнюється. Якщо пересічні учасники комунікативного процесу (носії однієї мови) в побутовому спілкуванні цілком розуміють один одного, то фахівці нерідко змушені уточнювати певний термін чи навіть сперечатися з приводу його точного визначення. На наш погляд, це пов’язано з різницею між загальновживаними та науковими поняттями, а також з намаганням учасників професійного діалогу найбільш адекватно передати та сприйняти певну фахову інформацію. Насамперед, це стосується сфер вживання фахових мов що розвиваються. Це пояснюється наявністю в таких терміносистемах термінів-синонімів, термінів з невизначеною дефініцією та, навіть, існуванням понять, що їх ще не було вербалізовано та термінологізовано. Таким чином, бачимо, що дана функція впливає на вибір конкретних засобів, на породження самої інформації, на засоби та результати її інтерпретації, на процес діяльності мовного колективу, яка сприяє успішному та плідному спілкуванню.

Стилістична функція. Складні терміни являються мовними засобами, які забезпечують професійне спілкування мовців у сфері електротехніки і визначаються мовознавцями як стилістичні засоби, оскільки останні є мовними фактами з обмеженою сферою вживання.

Однак, у словниковому складі з електротехніки нерідко зустрічаються лексичні одиниці побутового характеру, оскільки сфера електротехніки є наближеною до повсякденного життя. Таким чином, використання лексичних одиниць у сфері електротехніки несе певну функціональну інформацію, яка пов’язана з певними мовними ситуаціями.

Словотвірна функція. Словотвірна функція пов’язана з процесом утворення термінологічних одиниць на позначення нових предметів, явищ, понять та процесів в електротехніці.

Вважаємо, що у межах лексики з електротехніки словотвірна функція проявляється в утворенні дво-, трьох-, та багатокомпонентних термінів шляхом словоскладання та основоскладання. Наприклад, в українській мові це – *газогенератор, паророзподільник, препаратотримач*, а в англійській – *cable-locator – каблешукач, microroentgenometer – мікроренгенометр.*

Функція мовної економії знаків чи мовна компресія. Останнім часом у лінгвістичній літературі з’являється термін "компресія” мовних засобів та одиниць, який досліджується на різних типах текстів і функціональних стилях. Тим часом компресія як основний засіб лінгвістичної економії набуває небачених раніше темпів та розмірів. Мовна компресія виникає в умовах, коли є можливість скорочення якоїсь частини тексту без будь-якої суттєвої шкоди його змісту. Компресія є проявом мовної економії, суть якої полягає у використанні мінімуму мовних засобів для передачі максимального змісту. Таким чином, складні терміни виникають для задоволення потреб людини у стислих, економних, але інформаційно насичених номінативних одиницях. Компресія у складному слові може відбуватися на морфологічному, синтаксичному та лексико-семантичному рівнях.

Складні термінологічні одиниці з електротехніки здатні передавати великий обсяг інформації в межах одного слова чи словосполуки, задля лаконічності та економії часу. Так, наприклад: в англійській мові дане явище можемо спостерігати в наступних прикладах, а саме: *split-and-merge – процес розчеплення та занурення, step-and-scan – принтер зі* *сканером, make-and-break – пристрій для тимчасового замикання та розмикання електричного ланцюга,* а в українській: *радіотелекерування, радіоінтерферометр, суперантиферомагнетизм.*

Отже, нам вдалося виокремити основні функції складних термінів-іменників науково-технічних текстів з електротехніки української та англійської мов та провести їх системний аналіз відповідно до поставлених завдань.

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ВІДОМОСТІ ПРО АВТОРА

Юлія Карачун – аспірантка другого року навчання факультету лінгвістики Національного технічного університету України "Київський політехнічний інститут" імені Ігоря Сікорського.

Наукові інтереси: складні терміни в українських та англійських науково-технічних текстах та їх стилістичні, прагматичні, синтаксичні, функціональні особливості.

УДК 8’81’811.11-112

ТЕМАТИЧНІ ГРУПИ ТЕРМІНІВ З ІНФОРМАЦІЙНИХ ТЕХНОЛОГІЙ (НА МАТЕРІАЛІ АНГЛІЙСЬКИХ НАУКОВИХ МОНОГРАФІЙ)

Ірина КОЗУБСЬКА (Київ, Україна)

У статті розглянуто термінологічну лексику зі сфери інформаційних технологій на матеріалі англійських наукових монографій. У результаті дослідження виділено тематичні групи та підгрупи даної лексики, які відрізняються одна від одної денотативною співвіднесеністю та дозволяють побачити різноструктурність термінів, їх кількісну і якісну різнорідність. Виявлено, що найчисельнішими є такі тематичні групи: мережі, програмне забезпечення, програмування та апаратне забезпечення, а також помічено, що деякі терміни є багатозначними та можуть належати водночас до різних тематичних груп. Зроблено висновок про системну організацію термінології з інформаційних технологій в англійських наукових монографіях.

Ключові слова: *тематична група, тематична підгрупа, термінологія, наукова монографія, інформаційні технології.*

В статье рассмотрено терминологическую лексику сферы информационных технологий на материале английских научных монографий. В результате исследования выделено тематические группы и подгруппы даной лексики, которые отличаются друг от друга денотативной соотнесенностью и позволяют увидеть разноструктурность терминов, их количественную и качественную разнородность. Выявлено, что самыми многочисленными есть следующие тематические группы: сети, программное обеспечение, програмирование и аппаратное обеспечение, а также замечено, что некоторые термины многозначны и могут принадлежать одновременно к разным тематическим группам. Сделано вывод о системной организации терминологии по информационным технологиям в английских научных монографиях.

Ключевые слова: *тематическая группа, тематическая подгруппа, терминология, научная монография, информационные технологии.*

The article considers terminological vocabulary of Information Technology field in English scientific monographs. As a result of this research thematic groups and subgroups are identified which differ from each other by denotative interrelationship and allow to see different structural properties of terms, their quantitative and qualitative heterogeneity. It was revealed that the most numerous thematic groups are networks, software, programming and hardware and it was noticed that some terms are polysemantic and may belong to different thematic groups. The conclusion was made about system structure of Information Technology terminology in English scientific monographs.

Key words: *thematic group, thematic subgroup, terminology, scientific monograph, Information Technology.*

Постановка проблеми. Однією із реальностей сьогодення є повсюдне активне використання у світовому глобальному маштабі інформаційних технологій. Так само активно використовується та розвивається і спеціальна мова та термінологія, що обслуговують цю предметну область. Незважаючи на те, що сучасний стан розвитку лінгвістики характеризується глибоким інтересом до опису лексики інформаційних технологій, при ознайомленні з тематикою наукових праць, присвячених цьому питанню, було виявлено, що дослідження, в основному, вивчали різні аспекти комп'ютерної термінології, тоді як поняття інформаційних технологій дещо ширше ніж комп'ютерних. В широкому розумінні інформаційні технології охоплюють всі ресурси, необхідні для створення, передачі, управління, зберігання та сприйняття інформації, не обмежуючись тільки комп'ютерними технологіями, хоча вони дійсно займають провідне місце у цій області. Таке широке використання інформаційних технологій свідчить і про глибоке проникнення термінів цієї галузі у всі стилі сучасної англійської мови та їх жанри. Особливої уваги, на нашу думку, заслуговує науковий стиль, оскільки саме він містить найбільшу кількість галузевих термінів та найточніше передає їх номінативні значення.

Недостатньо дослідженою залишається англійська термінологія з інформаційних технологій у такому жанрі наукового стилю як монографія, саме тому в рамках даної статті вважаємо за доцільне розглянути та виділити тематичні групи лексики в термінології інформаційних технологій на матеріалі англійських монографій з цієї спеціальності.

Досягнення цієї мети передбачає виконання таких **завдань**:

- зробити вибірку термінів з інформаційних технологій з англійських монографій даної спеціальності;
- виділити тематичні групи даних термінів;
- з'ясувати особливості вживання цих термінів в англійських наукових монографіях з інформаційних технологій.

Матеріалом дослідження послужили англійські наукові монографії у сфері інформаційних технологій.

Огляд останніх досліджень і публікацій. Як зазначалося, у лінгвістиці уже були спроби системно проаналізувати сучасну термінологію інформаційних технологій. Так, Симоненко О. досліджував історію становлення та розвитку терміносистеми інформаційних систем і технологій, Ментинська І. – лексико-генетичні особливості сучасної комп'ютерної термінології, Грицик Н. – основні способи перекладу комп'ютерної термінології, Поліщук Н. – комп'ютерну термінологічну лексику в засобах масової інформації, Рибакова А. – структурно-семантичні особливості комп'ютерної термінології в сучасній англійській мові, Гільдіна А. – деякі питання семантики і функціонування термінів обчислювальної техніки в англійській мові, Комлєва І. – принципи формування комп'ютерної термінології та ін.

Виклад основного матеріалу дослідження. У зв'язку з стрімким розвитком інформаційних технологій та новими науковими досягненнями і розробками у цій галузі її лексика й термінологія стає необхідним компонентом наукового стилю сучасної англійської мови. В англійських наукових монографіях, присвячених дослідженню інформаційних технологій, можна помітити велику кількість спеціальних термінів, пов'язаних з описом різних аспектів цієї галузі, що дає нам можливість об'єднати їх у тематичні групи.

При виділенні тематичних груп зі складу терміносистеми інформаційних технологій будемо виходити з наступного визначення тематичної групи: термін «тематична група» позначає «ряд слів, більше чи менше близько співпадаючих за своїм основним (стержневим) семантичним змістом, тобто за приналежністю до одного і того ж семантичного поля» [1, с. 118].

Враховуючи особливості технологічної схеми досліджуваної області, на основі аналізу вибірки термінів, складеній в результаті суцільного перегляду монографій, ми розподілили терміни у вигляді восьми тематичних груп:

1. Найчисельнішою за кількістю лексичних одиниць виявилась тематична група мережі. Це зумовлено тим, що на сьогоднішній день існує велика кількість мереж передачі даних – сукупності кінцевих пристроїв (терміналів) зв'язку, об'єднаних каналами передачі даних і комутувальними пристроями (вузлами мережі), що забезпечують обмін повідомленнями між всіма кінцевими пристроями. Сюди відносимо такі іменники: bandwidth – «пропускна здатність», broadband – «широкосмугове передавання», packet-switching – «комутація пакетів, метод передавання даних», bridge – «міст, апаратно-програмний пристрій, що з'єднує дві або більше фізичні локальні мережі», gateway – «шлюз, мережний пристрій, що передає дані між двома різними комп'ютерними мережами», network layer –

«мережний рівень», node – «вузол мережі», backbone – «магістраль мережі», switch – «комутатор, пристрій, використовуваний для встановлення з'єднань у комп'ютерних мережах», thinnet – «мережа з тонким коаксіальним кабелем» та ін.

У межах даної тематичної групи варто виділити підгрупу, до якої входять терміни, що відносяться до позначення такої мережі, як Інтернет. Такий підхід зумовлений тим, що Інтернет, який ще називають «мережею мереж» є глобальною комп'ютерною мережею, що використовує стандартизовані протоколи й об'єднує більше 50 тис. мереж, тому в англійських монографіях зустрічаємо чимало термінів, які за своїми семантичними ознаками належать до цієї мережі: WorldWideWeb – «Всесвітня павутина» – глобальна гіпертекстова система, що використовує Інтернет як транспортний засіб», Webcast – «веб-мовлення – широкомовне передавання відео- та аудіоматеріалів за допомогою Інтернету», website – «веб-вузол, сайт», domain – «домен, зона – область в Інтернеті (пойменована група вузлів мережі)», Internet service provider – «постачальник послуг Інтернету, інтернет-провайдер», Internet protocol – «протокол Інтернету, протокол мережного рівня, відповідальний за передавання й маршрутизацію повідомлень між вузлами Інтернету», browser – «браузер, програма з графічним інтерфейсом, використовувана для навігації і перегляду різноманітних інтернет-ресурсів», internetworking – «міжмережний обмін» та ін.

2. У другу групу входить програмне забезпечення, що є найважливішою складовою будь-якої інформаційної системи та являє собою набір програм, правил, а також відповідної документації системи, призначених для обробки інформації. Лексику даної тематичної групи ми поділили на підгрупи в залежності від таких типів програмного забезпечення як:

- системне програмне забезпечення: defragger – «дефрагментатор диска», link editor – «редактор зв'язків, компонувальник», operating system – «операційна система», utility – «утиліта, сервісна прграма», driver – «драйвер», virus – «вірус, тип програм, здатний до прихованого від користувача саморозмноження для поразки інших програм, комп'ютерів чи мереж», antivirus – «антивірус», shell – програмна оболонка, adware – «безоплаптний програмний продукт із розміщеною в ньому рекламою», shareware – «умовно-безоплатне програмне забезпечення»;
- прикладне програмне забезпечення: applet – «прикладна мініпрограма, утиліта», application – «застосування, прикладна прграма», text editor – «текстовий редактор», computer games – «комп'ютерні ігри»;
- інструментальне програмне забезпечення: compiler – «компілятор, транслятор», debugger – «налагоджувач», interpreter – «інтерпретатор», assembler – «асемблер».

3. До наступної групи належить програмування, тобто процес проектування, написання, налагодження, тестування, документування і супроводу вищезазначеного програмного забезпечення: algorithm – «алгоритм», primitive – «примітив, базовий елемент, використовуваний для побудови програми», recursion – «рекурсія, здатність підпрограми викликати під час виконання саму себе», routine – «підпрограма, одне з базових понять, що означає функціональний блок коду, до якого можна багаторазово звертатися з різних місць програми», semantics – «семантика, задає зміст слів і символів мови програмування», semaphor – «семафор, в багатоплановому і/чи багатопроцесорному середовищі один із класичних способів синхронізації завдань і керування доступом до неподілюваного ресурсу, тобто ресурсу, яким одночасно може користуватися тільки одне завдання», serialization – «послідовне упорядкування», vector – «вектор, одновимірний масив даних, складений з однотипних елементів», array – «масив, змінна, складена з кінцевого набору однотипних послідовно проіндексованих елементів даних, які мають спільне ім'я», assembler – «асемблер – машинно-орієнтована мова програмування», assignment – «присвоювання, у програмуванні – операція зміни значення об'єкта», encapsulation – «інкапсуляція, в об'єктно-орієнтованому програмуванні – приховування внутрішньої структури даних і реалізації методів об'єкта від програми таким чином, щоб інші об'єкти не потребували знань про його внутрішню структуру», inheritance – «спадкування – механізм, який дає змогу оголосити новий клас на основі вже наявного класу», polymorphism – «поліморфізм, поняття об'єктно-орієнтованого

програмування, яке показує здатність об'єкта вибирати правильний метод залежно від типу даних, отриманих у повідомленні» та ін.

4. Дана група включає в себе назви різних апаратних засобів: rootservers – «кореневі сервери», processor – «процесор, апаратний пристрій для виконання програм», peripheral – «периферійний пристрій», keyboard – «клавіатура», microcontroller – «мікроконтролер», plotter – «плотер, периферійний пристрій для виводу на папір графіків», register – «регістр, пристрій надшвидкодіючої пам'яті в процесорі», renderer – «рендерінг, апаратний пристрій, який виконує рендерінг зображення», buffer – «буфер», tower – «вертикальний блок», trackball – «трекбол-миша».

5. Окремо в тематичну групу можна виділити терміни на позначення інформаційної безпеки та захисту інформації: encryption – «шифрування», authentication – «аутентифікація», cryptography – «криптологія, наука про створення й аналіз систем безпечного зберігання і передавання інформації», firewall – «брандмауер, захисна система», surge protector – «обмежник кидків (електроживлення)», backup – «резервна копія».

6. Лексика цієї тематичної групи належить до сфери телекомунікації та мобільного зв'язку: roaming – «роумінг», satellite – «супутник», switch – «комутатор – будь-який вид телефонної системи комутації», scanning – «процедура перевірки мережного трафіку, яку періодично виконують для завдань керування мережею», telephony – «телефонія», broadcast – «теле- або радіомовлення», encapsulation – «включення повідомлення чи пакета, оформлених для передавання за одним протоколом, до структури, що забезпечує їхнє передавання між мережами, які використовують інші протоколи передавання», broadband communications – "широкосмуговий зв'язок», satellite communication – «супутниковий зв'язок», modem – «модем, пристрій, який перетворює цифрові сигнали на аналогові аудіо сигнали і передає (приймає) телефонними лініями зв'язку іншим комп'ютерам».

7. Небагаточисельну групу складають слова, що позначають види комп'ютерів: supercomputer – «суперкомп'ютер» , smartphone – «смартфон», personal computer – «персональний комп'ютер», portable computer – «портативний комп'ютер», microcomputer – «мікрокомп'ютер», neurocomputer – «нейрокомп'ютер», quantum computer – «квантовий комп'ютер», vector computer – «векторний комп'ютер».

8. Найменшою за чисельністю є тематична група послуг, які відбуваються за участі інформаційних технологій: social networking services – «сервіси соціальних мереж», webconferencing – «веб-конференція», search engine – «пошукова служба», voicemail – «мовна (голосова) пошта», blog – «блог, веб-журнал», email – «електронна пошта».

Відношення всередині тематичних груп можуть бути взаємодоповнюючими, уточнюючими, а зв'язки між групами можуть здійснюватися або шляхом зіткнення всього кола значень однієї групи з колом значень інших груп, або за допомогою різноманітних семантичних зв'язків одного члена групи зі словами, що не входять в дану групу.

Отже, представлені групи утворюють організовану систему. Домінування в такій системі загальних рис пов'язано не тільки з системністю, але й з типізованістю. Подібна стратифікація не є абсолютною, так як терміни в своїх значеннях (повністю чи частково) здатні до взаємопереходу, взаємоперетинання, можуть утворювати синонімічні паралелі, бути компонентами складених термінів. Наприклад, деякі терміни можуть належати водночас до декількох тематичних груп та позначати різне значення у кожній з них, наприклад: *switch* може бути віднесений до тематичної групи «мережі» та позначати «комутатор, перемикач – пристрій, використовуваний для встановлення з'єднань у комп'ютерних мережах», а у тематичній групі «телекомунікації» у телефонії комутатор – це будь-який вид телефонної системи комутації; *encapsulation* – інкапсуляція, у програмуванні приховування внутрішньої структури даних і реалізації методів об'єкта від програми таким чином, щоб інші об'єкти не потребували знань про його внутрішню структуру, а у телекомунікації – включення повідомлення чи пакета, оформлених для передавання за одним протоколом, до структури, що забезпечує їхнє передавання між мережами, які використовують інші протоколи передавання.

Висновки дослідження та перспективи подальших наукових розвідок. Таким чином, в результаті аналізу виділених тематичних груп термінів англійських монографій з інформаційних технологій з'ясовано, що тематичні групи відрізняються одна від одної денотативною співвіднесеністю і дозволяють побачити різноструктурність термінів, їх кількісну і якісну різнорідність. Найчисельнішими за кількістю термінів з інформаційних технологій в англійських монографіях є наступні групи: мережі, програмне забезпечення, програмування та апаратне забезпечення. Перші дві групи виявилися достатньо великими, що зумовило виділення в їх межах тематичних підгруп. Така класифікація свідчить про системну організацію термінології в англійських наукових монографіях.

Деякі терміни лексики, що розглядалася, багатозначні. Полісемія термінологічної лексики досліджуваної підмови являє собою природнє і закономірне мовне явище, обумовлене безперервним формуванням і розвитком логіко-семантичних зв'язків в силу виникнення нових понять.

Варто зазначити, що названими тематичними групами не вичерпується термінологія англійських наукових монографій з інформаційних технологій, але вони є основними, які охоплюють найуживаніші терміни.

Для ґрунтовнішого опису термінів англійських наукових монографій з інформаційних технологій перспективу подальших розвідок вбачаємо у з'ясуванні семантичних та стилістичних особливостей відібраних термінів, а також у розробці їх класифікації.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Козубська – аспірант кафедри теорії, практики та перекладу англійської мови, викладач кафедри англійської мови гуманітарного спрямування №3 факультету лінгвістики Національного технічного університету України "Київський політехнічний інститут" імені Ігоря Сікорського.

Наукові інтереси: стилістика наукового мовлення, семантичні та стилістичні особливості мовних одиниць англійських наукових монографій.

УДК 811.512.19'374:001.4:54

ОСОБЛИВОСТІ ХІМІЧНОЇ ТЕРМІНОЛОГІЇ У СУЧАСНІЙ КРИМСЬКОТАТАРСЬКІЙ МОВІ

Абібулла СЕЇТ-ДЖЕЛІЛЬ (Київ, Україна)

Стаття присвячена питанню аналізу, інтерпретації та передачі хімічної термінології кримськотатарською мовою. Важливе місце в ній займає історія виникнення цього питання. Хімічні терміни представлені як система основних лексичних груп (синонімів, антонімів, омонімів). Проаналізований особистий досвід перекладу навчальної хімічної літератури.

Ключові слова: *кримськотатарська хімічна термінологія, словник, терміноелемент, технічний переклад.*

В статье автор систематизирует основной состав химической терминологии, использованной в технических переводах учебной литературы на крымскотатарском языке. Работа исследует проблему в диахроническом аспекте. Термины и терминоэлементы основных групп по значению, представленных в статье, отражают современное состояние химической лексики крымскотатарского языка. Автор стремится указать на пути применения терминов на практике, а также на формирование терминологии с учетом мировосприятия носителей языка как на условие ее успешного освоения.

Ключевые слова: *крымскотатарская химическая терминология, словарь, терминоэлемент, технический перевод.*

The article analyses the systematization of the main chemical terminology used in the technical translations of Crimean Tatar textbooks. The work explores the problem in diachronic aspect. Terms and *elements of terms of major value groups presented in this paper reflect the current state of the chemical vocabulary of the Crimean Tatar language. The author aims to point out the way how to use these terms in practice, also to show the formation of terminology based on native speakers' worldview which is the main condition for its successful development.*

***Key words**: Crimean Tatar chemical terminology, vocabulary, elements of terms, technical translation.*

Сучасний стан розвитку кримськотатарської мови та потреби середніх та вищих навчальних закладів з кримськотатарською мовою навчання обумовили необхідність появи спеціальної навчальної, а потім і наукової літератури кримськотатарською мовою. На початковому етапі відродження освіти мовою корінного народу Криму потрібно було забезпечити технічним перекладом підручників вищезгадані навчальні заклади. Переклад здійснювали філологи, а редагували фахівці відповідних галузей. Особливістю цього процесу, звичайно, крім дотримання логічності в побудові речень, їх змістової точності, інформативної наповненості, об'єктивності, стандартів, був переклад необхідної термінології. Отже, під час перекладу навчальної та наукової літератури звертали особливу увагу на проблему вживання необхідних термінів.

Недостатній ступінь вивчення проблеми на лінгвістичному рівні термінології сучасної кримськотатарської мови, а також спроба в цій статті аналізувати технічні переклади робить її **актуальною**, зумовлює аналіз способів творення термінів для подальшої їхньої систематизації. Тобто **метою роботи** є системний опис термінів, які вживають у сучасних шкільних підручниках, а також спроба їх кодифікації у сучасних кримськотатарських термінологічних словниках.

Об'єктом дослідження є хімічна термінологія сучасної кримськотатарської мови.

У цій роботі проаналізовано особистий досвід перекладу навчальної хімічної літератури з української кримськотатарською мовою.

За останні сто років кримськотатарська мова зазнала багато змін у використанні запозичень, які з огляду на свою безсистемність деякий час залишались незрозумілими і важкими для сприйняття носіїв. Тому, слідом за дослідниками національної граматики і термінології, насамперед Б. Чобан-заде і У. Куркчі, які, критикуючи використання іноземної термінології в граматиках свого періоду і приділяючи увагу історії питання, висловлювали думку, що, як і іншим мовам, кримськотатарській потрібні свої терміни, і вона має такі можливості [цит. за Ганієва (2), с.22; 11, с. 21]. Наслідуючи ці історично важливі приклади вчених, хотілося б звернути увагу на те, що терміни утворювалися насамперед шляхом використання власних ресурсів кримськотатарської мови та з урахуванням досвіду, який вона мала на той час.

З історії питання. Навчальна та наукова література з хімії має невеликий досвід перекладів і оригінальних підручників та посібників кримськотатарською мовою. В основному, це література довоєнного періоду, яка представлена одиничними екземплярами і згадується у сучасній науковій літературі. На сучасному етапі розвитку кримськотатарської мови, тобто з моменту повернення кримських татар на батьківщину до сьогодення, коли найважливішим завданням серед інших було відновлення системи національної освіти як умови існування народу, було розпочато роботу зі створення словників, у тому числі й термінологічних, відсутність яких ускладнювала вивчення учнями предметів рідною мовою та унеможливлювала роботу вчителів. С.М. Усеїновим за півтора роки було підготовлено та видано короткі термінологічні словники з 10-и шкільних предметів, у тому числі з хімії [4]. Пізніше, у 1996 році, в світ вийшло 6 коротких термінологічних словників з 22 предметів. Вони були вкрай необхідні, тому що більшість вчителів-фахівців, які були підготовлені в радянських вищих навчальних закладах, не володіли ні літературною кримськотатарською мовою, ні її термінологією. Докорінно змінити ситуацію у відкритих в АР Крим 15-и школах з кримськотатарською мовою викладання для того, щоб перейти на якісне викладання предметів, вдалося завдяки створеному у 2007 році за сприяння МОН України проекту, який забезпечив технічний переклад основних шкільних предметів, у тому числі з хімії, мовами національних меншин, серед яких була і кримськотатарська. З'явилися переклади підручників для 7–11 класів. Значну допомогу перекладачам надав укладений та перекладений у 2009 році «Українсько-кримськотатарський, кримськотатарсько-український словник термінології» [8]. У виданому у 2014 році тримовному словнику термінів був випробуваний також досвід тлумачення деяких з них [9].

Створений на основі уживання словник включає близько 500 хімічних термінів, які в основному представлені як система:

– власне терміноелементів: *ten* (*укр.* тіло) в термінах *diremten* (атом), *kütleten* (молекула), *serten* (протон), *ceryanten* (електрон), *enişten* (катіон), *örten* (аніон), *redten* (нейтрон); *ölçü* (-мер): *ekiölçü* (димер), *ölçüonluq* (полімер), *ozekölçü* (нуклеотид), *teñölçü* (ізомер); *şece*: *ekşişece* (оксиген), *suvşece* (гидроген); *def*: *suvdeflik* (дегідратація), *sırfdefleme* (денатурація); *piçim*: *camsuvpiçim* (кристалогідрат), *sirkepiçim* (алкадієн).

– терміноелементів-антонімів: *tekölçü* (мономер) – *zıqqoyurtuvonluq* (поліконденсація), *teñşeceli* (гомогений) – *digerşeceli* (гетерогений), *organik* (органічний) – *anorganik* (неорганічний).

– синонімів, терміноелементів-синонімів: *çilter – parmaqlıq* (решітка); *iadeleme – eski alına qaytaruv* (*хім.* відновлення); *suvdoğuran – suvşece* (водень, гідроген), *ekşidoğuran – ekşişece* (кисень, оксиген), *enişten – enişyük* (катіон), *örten – öryük* (аніон); *reaktsiya – daafaallik, organik – muçesel – vucutsel* (органічний), *elektrotaş – ceryantaş* (електроліт), *topraqsilteli – silteyerli* (лужноземельні), *silteşece – kezap* (азот, нітроген), *valentlik – degerlik* (валентність), *hammal – hammadde* (сировина), *çiftlenmeli – naçiftlengen – çiftlenmegen* (неспарений); *spirt – mes*; *formula – şekil*; *tesirlenmek – daafaallenmek* (реагувати); *icatile – ibdan* (синтез); *negiz – esas* (основа); *kolem – acim* (об’єм).

Спостерігається також поява омонімів, терміноелементів-омоморфів: *yünicat* (капрон), *tuzicatlı* (солетворний) і *boyaicatçı* (*біол.* хромопласт), *beyazicatçı* (*біол.* лейкопласт); *ekşime* (окиснення) і *ekşime* (оксид); *teñolçev* (ізомерія) і *teñeştirme* (гомологія); *daaicat* (перетворення) і *daaekşime* (доокиснення).

За формою терміни не відрізняються від перекладу іншими мовами, наприклад:

– прості: *ekşilik* (кислота), *nışasta* (крохмаль), *birleşüv*, *qoşuluv* (сполука), *unsur* (елемент), *irinti* (розчин), *qaynaq* (сплав).

– складні: *qorkezapmes* (нашатирний спирт), *ıszıtçı* (протигаз), *cermes portaqaltüs* (метиловий оранжевий), *şeker-meyvatatım* (сахароза), *mayışkütle* (пластмаса), *sınavboru* (пробірка), *nimetaq* (вітамін), *kütletek* (моль), *serasttop* (головна підгрупа).

– словосполучення: *çinke qaplı* (оцинкований), *ham kezapıs* (амоніак), *nisbiy diremtenli kütle* (відносна атомна маса); *qarşılıqlı tesir* і *özara tesir* (взаємодія).

Складнощі виникали з омонімічними міжгалузевими термінами: *madde* (речовина) і *madde*, *mal’zeme* (матеріал); *işçenlik* (*хім.* енергія) і *energiya* (*фіз.* енергія); *çeki* (*прир.* вага, маса), *ağırlıq* (вага, важкість) і *kütle* (*хім.* маса); *kolem* (*мат.*, *хім.* об’єм) і *kolem*, *acim* (*хім.* об’єм).

Варто зазначити, що в деяких випадках значення терміна випливає з контексту його використання, тобто допомагає уточнити значення терміна, наприклад: *ekiqarşılıqlı oksid* (амфотерний оксид), *irimek* (розчинятися/плавитися); *eza* (сірчаний бік сірникової коробки) і *kukürt* (сірка); *zeerli madd*e (токсична речовина).

Уживані в перекладах і представлені у словнику терміни за етимологічною ознакою розподіляються приблизно так само, як загалом у терміносистемі сучасної кримськотатарської мови. Сюди входять також запозичення з західноєвропейських мов й інтернаціональна термінологія або та лексика, яка увійшла до кримськотатарської з української, арабської та тюркських мов й ін. (див. статті Ганієвої Е.С [1; 2] та Сейдаметової Н.С [5; 6]).

Незважаючи на деяку суб􀀀єктивність у доцільності цього дослідження, в ньому було зроблено спробу відповідати сучасним стандартам технічного перекладу. Крім того, Ю.Г. Стежко зазначає, що «зараз зростає значимість вимоги до обліку національних лінгвокультурних особливостей організації-реципієнта (споживача інформації)» [1, с. 501]. Таким чином, вважаємо, що цей термінологічний апарат може бути корисним не тільки з позиції його теоретичного використання (в перекладах наукової, учбової, іншої літератури). Тобто значна увага приділяється застосуванню термінології не лише у дидактичній сфері, а й у промисловості, торгівлі, медицині, суспільному житті.

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ВІДОМОСТІ ПРО АВТОРА

Абібулла Сеїт-Джеліль – асистент кафедри тюркології Іституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: сучасна граматика кримськотатарської мови, технічний переклад, аксіологія кримських татар.

УДК 811.81'373

КАЛЬКУВАННЯ ЯК СПОСІБ ДЕРИВАЦІЇ МЕДИЧНИХ ТЕРМІНІВ У ТУРЕЦЬКІЙ МОВІ

Світлана СЕРЕДА (Київ, Україна)

Статтю присвячено проблемі творення нових термінів у турецькій медичній лексикології. Детально розглядається такий спосіб перекладу медичної термінології як калькування і пояснюється доцільність його використання при утворенні медичних термінів та перекладі їх турецькою мовою з різних мов.

Ключові слова: *медицина, калькування, термінологія, медична лексика, термінотворення, спосіб.*

Статья посвящена проблеме создания новых терминов в турецкой медицинской лексикологии. Подробно рассматривается такой способ перевода медицинской терминологии, как калькирование и объясняется целесообразность его использования при образовании медицинских терминов и на турецкий язык из разных языков.

Ключевые слова: *медицина, калькирование, терминология, медицинская лексика, терминообразование, способ.*

The article is devoted to the problem of creating new terms in Turkish medical lexicology. Detailed such a method of translation of medical terminology as tracing and explains the appropriateness of its use in the formation of medical terms and their translation into the Turkish language from different languages.

In our research we studied the development of medical terminology, medical terminology study in a Turkic language. Medical terminology is an important section of Turkish language terminology and topical issues in the development of lexical system. The study showed that Turkish medical terminology is an organic part of the vocabulary of the Turkish language. Its specific feature is very pronounced in its international general medical terminology, dictated by the needs of science itself.

The study is considered one of the most productive ways of creating medical terms: tracing. The aim of this work is to study the development and functioning of medical terms in Turkish. We defined the nature of tracing as lexical reception of the translation and investigated the cases of its application in practice.

Key words: *medicine, calques, terminology, medical vocabulary, the term formation, method.*

Медична лексика є однією з найдавніших професійних термінологій, вона формувалася на власній мовній основі та засвоювала те, що на час її утворення вже створила світова цивілізація. Медична термінологія не є постійною системою, вона живе, змінюється, пристосовується до потреб сучасності. Історія розвитку медицини, зміна наукових поглядів, інтеграція та диференціювання наукових дисциплін, культурні зв'язки, вплив лексико – семантичної системи мови – все це знайшло відображення у стилістичній неоднорідності медичної термінології.

Актуальність дослідження. Безперервні зміни, що відбуваються в термінології пов'язані з безпосереднім зв'язком мови та усіх сфер діяльності людини. Кількість застарілих слів зменшується, з'являються терміни іншомовного походження та турецькі слова. Робота є однією з перших лінгвістичних досліджень медичної термінології як однієї з функціональних підсистем літературної лексики турецької мови. В дослідженні розглядається один з найбільш продуктивних способів творення медичних термінів: калькування. Йому відводилося досить скромне місце у вивченні запозичених слів довгий час калькування майже не висвітлювалось лінгвістичною наукою.

Мета роботи полягає у вивченні розвитку та функціонуванні медичних термінів турецької мови,а також у визначенні сутності калькування як лексичного прийому перекладу та дослідженні випадків його застосування на практиці. Відповідно до заданої мети в роботі поставлено такі ***завдання:***

- дослідити розвиток медичної термінології;
- розглянути вивчення медичної термінології в тюркології;
- дослідити такий спосіб творення турецьких медичних термінів як калькування.

***Методи роботи*:** суцільної вибірки, лексико-семантичний, описовий та порівняльно-історичний метод.

Практична цінність нашого дослідження полягає в тому, що воно сприяє визначенню місця турецької медичної термінології в загальній системі лексики, поглиблює наші уявлення про семантику певних слів турецької мови. Зібраний матеріал з медичної термінології можна практично застосовувати при складанні академічних, навчальних, термінологічних словників, насамперед, медичних словників. Дослідження медичних термінів має велике наукове значення, так як воно дає можливість виявити ресурси словотворчості в турецькій медичній термінології, що формувалася протягом багатьох тисячоліть, визначити джерела утворення даних назв, створених турецьким народом, розкрити лексичні та семантичні особливості.

Турецька наукова медична термінологія пройшла досить складний і довгий шлях розвитку. Внаслідок того, що міжнародні контакти розширювались, а інші культури інтенсивно впливали на лексику, почали з'являтися перекладні та оригінальні медичні джерела грецькою та латинською мовами, котрі пізніше використовувалися як навчальні посібники з медицини. Латиниця поступово ставала єдиною мовою лікарів, обслуговуючи сферу наукового та ділового спілкування, тоді як загальновживана народна медична лексика була розповсюджена лише серед народних ворожбитів, знахарів, де переважав розмовний стиль мови.

Турецька мова створює свою термінологічну систему, не відкидаючи тих нововведень, які приходять з інших мов, і це є необхідним для позначення нових медичних понять. Саме це пояснює наявність в турецькій мові іноземних медичних термінів.

Існує декілька способів перекладу запозичень медичних термінів турецькою мовою: прямі запозичення, які представляють собою перенесення з однієї мови в іншу готових матеріальних одиниць – слів, морфем – та їх семантики (повністю чи частково співпадає з умовами запозичення), та приховане, чи внутрішнє запозичення. До останнього відносяться кальки, які поділяються на словотворчі, семантичні та фразеологічні. Калькування представляє собою приховане запозичення: із споконвічного мовного матеріалу утворюється слово чи вираз, що відтворює будову іншомовного зразка.

Калька (від франц. *calque* – копія) – це одиниця, створена шляхом запозичення структури елемента чужої мови (слова або словосполучення) із заміною його матеріального втілення засобами рідної мови [6, с.179]. Як вже було зазначено, процес створення кальки називається калькуванням. Залежно від того, структура якого мовного елемента копіюється, кальки діляться на словотворчі, фразеологічні та семантичні.

При словотворчому калькуванні відтворюється морфологічна структура слова. Наприклад, внутрішньом'язовий турецькою мовою ***kas içi***, де ***içi*** – внутрішньо та ***kas*** – м'язовий, а лексема внутрішньовенний турецькою мовою перекладається ***damar içi***, де ***içi*** – внутрішньо та ***damar*** – вена.

Кальки фразеологій є послівним перекладом ідіоматичного словосполучення. При фразеологічному калькуванні запозичуються окрім значення слів ще й способи їх поєднання. Фразеологічне калькування стає основою створення нового фразеологізму в мові. Прикладами фразеологічних кальок в турецькій медичній термінології є: ***doğal seleksiyon*** – природний відбір, ***bilinçsiz seçimi*** – несвідомий відбір, ***dozaj resim*** – лікарська картина (лікарняний портрет) – опис симптомів, що спостерігаються у здорових добровольців,які приймають ті чи інші ліки

Семантична калька – додавання до слова у рідній мові переносного значення, що відсутнє в ній раніше, за зразком якогось слова іншої мови. Семантичною калькою є, наприклад, вживання словосполучення в турецькій мові від англійської – "генеральний хірург" ***genel cerrah***, що позначає "генеральний" в значенні "головний, основний, ведучий" характерна для турецької мови (генеральний директор, генеральна лінія). Проте словосполучення "генеральний хірург" хоча і не суперечить нормам мови, але і не відповідає узусу літературного спілкування.

Відомо ще один різновид кальок, який має назву напівкальки – схрещені слова, складені з різномовних елементів. Напівкальки утворюються тоді, коли яка-небудь частина слова, що калькується і передається морфемами турецької мови: ***termonükleer*** – термоядерний. Напівкальки можуть бути як окремо взяті терміни, так і терміни – словосполучення: ***tarihsel psikoloji*** – історична психологія, ***varyans analizi*** – дисперсійний аналіз, ***genel psikoloji*** – занальна психологія, ***Hipokrat yemini*** – клятва Гіппократа.

Існують різні погляди мовознавців на калькування як спосіб поповнення лексичного складу мови. Одні з них [3, с. 36] вбачають у кальках позитивні мовні одиниці, що за своєю значущістю наближаються до запозичень і несуть із собою якісно нове значення або ж модель для створення аналогічної семантики на власному мовному матеріалі, а інші [3, с. 229] – водночас схильні розглядати калькування як процес, що веде до появи інтерференційних зрушень у семантиці слів та проявів граматичної інтерференції, які спричиняють нівеляцію національно-мовної своєрідності. Калька кваліфікується як "нова лексема, створена питомими мовними засобами за зразком іншої мови" [1, с. 73]. У разі калькування копіюється структура чи внутрішня форма її компонентів. Як засіб номінації, калькування доцільне тоді, коли для певного поняття немає назви у рідній мові. Це явище поширене в турецькій медичній термінології і використовується як для термінів-словосполучень, так і для однослівних термінів: "***hemokontrasyon***" – гемоконцентрація, ***nöro tüp*** – нейротрубочка. Процес калькування у медичній термінології сучасної турецької літературної мови відбувається переважно синтаксичним шляхом. Це можна пояснити перш за все особливістю медичної термінології загалом, де більшість термінів складаються з двох або кількох слів. Використання різних афіксів дає змогу збагатити значний пласт медичної лексики без будь-яких семантичних відхилень та втрат. Науковцям залишається лише підібрати із загального лексичного матеріалу слова, які б стали найточнішими семантичними відповідниками цим терміноелементам. Наприклад, турецькими відповідни-ками префіксів "макро" та "мікро" є ***makro, mikro***. Суфіксоїд "-метрія" перекладається турецькою мовою - ***metri***. Досить велика кількість калькованої лексики належить до стійких словосполучень мови, з якої відбувається запозичення. В українській мові такі словосполучення виражені прикметником з іменником, а в турецькій мові утворення цього терміна відбувається ізафетним шляхом: ***akciğer filmi*** – флюорографічний знімок; ***lenfanjit kanseri*** – раковий лімфангіт, ***şeker hastalığı*** – цукровий діабет, ***süt bezesi*** –молочна залоза.

Найчастіше для калькування лексичного матеріалу мовою оригіналу, звісно ж, є латина. Це стосується різних патологічних станів та анатомічних термінів: ***kan pigmenti*** – пігмент крові, ***fleboskleroz*** – флебосклероз, ***eritropoietin*** – еритропоетин, ***nörojenik*** – неврогенний. Однак не можна стверджувати, що лише латина впливає та збагачує терміносистеми інших мов. Поступово починають з'являтися запозичення з англійської та інших європейських мов, які останнім часом стають більш авторитетними в межах медичних досліджень. Особливо це стосується новостворених термінів, які стосуються різноманітного медичного інвентарю, апаратури та ін. видів клінічного обладнання.

У роботах багатьох турецьких мовознавців, зокрема, в праці Хази Зульфікра “*Terim sorunları ve terim yapma yolları”* (“Питання термінології та способи термінотворення”) питання запозичення розглядається лише з точки зору можливих шляхів позбавлення від них [3, с. 30]. Треба зазначити, що калькування має як переваги, так і недоліки, оскільки воно не завжди може передати суть явища чи поняття, тому поруч з цим засобом перекладу можуть бути застосовані транслітерація, описовий або наближений переклад, а також пряме запозичення.

Багато мовознавців вважають, що калькування і всі інші запозичення – це прояв, певною мірою, слабкості, а саме недостатності засобів власної мови або небажанням носіїв мови попрацювати, щоб знайти такі засоби; у певному значенні це шлях з найменшим опором. На їх думку, калькування – це одна з ознак неякісного перекладу і взагалі недостатнього володіння мовою. І навпаки, добре знання мови допускає уміння виражатися “ідіоматично”, тобто знання готових словосполучень іноземної мови, що дозволяє уникнути калькування (тобто послівного перекладу) конструкцій рідної мови. Хоча, прийнято вважати, що кальки є засобом збагачення словникового складу мови.

Н.В. Колесова у своїй статті „Кальки як відображення індивідуально-авторських особливостей мови” висловлює таку думку щодо калькування: „Вирази, що калькуються, роблять авторську мову більш різноманітною, мальовничою, виразною, їх використання в мові персонажів твору служить засобом їх мовностилістичної характеристики. Лексеми і словосполучення, запозичені з мови іншої культури, посилюють виразність і образність тексту, передають специфіку національних концептів” [7]. Запозичень у сфері термінології неможливо уникнути. На сьогодні джерело запозичення термінів – європейські мови, головним чином англійска: ***klon*** – клон, ***gen*** – ген, ***kromozom*** – хромосома. Від запозичених термінів за допомогою турецьких способів словотворення утворюються нові терміни. таким чином, від терміну ***klon*** були утворені терміни ***klonlama*** – клонування, ***klonlanmış*** – клонований. Перекладені методом калькування запозичені терміни також входять до складу словосполучень: ***bilgisayarlı tomografi*** – комп’ютерна томографія, ***skan etmek*** – сканувати.

Проаналізувавши наведені вище приклади ми можемо зробити висновки, що перевагою методу калькування є те, що отриманий за допомогою калькування еквівалент є стислий, простий і співвіднесений з висхідним словом. А одна з головних вимог, які пред’явлені сучасним термінологічним найменуванням полягає в їх “міжнародному впізнанні”, що забезпечує інтернаціональну форму і зміст термінів. Саме калькування передбачає міжнародний зміст термінів при збереженні їх національної форми, що особливо важливо при перекладі медичної лексики.

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ВІДОМОСТІ ПРО АВТОРА

Світлана Середа – асистент кафедри тюркології Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: термінознавство, лексикологія, медична термінологія турецької мови.

АКТУАЛЬНІ ПРОБЛЕМИ СЛОВОТВОРУ

УДК 811.111' 611

ВАРЬИРОВАНИЕ КОМПОНЕНТОВ ПРИ ОБРАЗОВАНИИ КОМПОЗИТОВ В СОСТАВЕ ДРЕВНЕАНГЛИЙСКОЙ ПОЭТИЧЕСКОЙ ЛЕКСИКИ

Ирина ГРЕЧУХИНА (Днипро, Украина)

У статті розглядаються варіювання компонентів у складі складних слів у давньоанглійській поезії. Надається визначення явищу словотворчого варіювання та аналізуються його види. Демонструється глибинний зв'язок словотворчого варіювання з особливостями стилю давньоанглійської поезії як формульної поезії, створеної в умовах неусвідомлюваного авторства.

***Ключові слова:** поетична лексика, складне слово, компонент, варіювання, формула.*

В статье рассматривается варьирование компонентов в составе сложных слов в древнеанглийской поэзии. Дается определение явлению словообразовательного варьирования и анализируются его виды. Показывается глубинная связь словообразовательного варьирования с особенностями стиля древнеанглийской поэзии как формульной поэзии, созданной в традициях неосознанного авторства.

***Ключевые слова:** поэтическая лексика, сложное слово, компонент, варьирование, формула.*

The article examines variation of components within Old English poetic compounds as a major constituent of Old English poetic diction. The author sets forth the definition of word-forming variation and analyzes variation of the first and second components of poetic compounds. Semantic peculiarities of Anglo-Saxon vocabulary and difficulties of analyzing shades of meanings of Old English poetic words are drawn attention to. The specific nature of Old English poetic synonyms is emphasized. The article shows inherent links of word-forming variation with the stylistic peculiarities of Old English poetry as formulaic poetry created within the tradition of anonymous authorship. Word-forming variation is regarded as a specific manifestation of the formulaic nature of Old English poetry. Variation of this kind was integrally linked with alliteration and abundant synonymics as attributes of this poetry and made it possible to infinitely diversify poetic diction through skilful modification of ready-made poetic words. It resulted in both continuity and enrichment of poetic vocabulary.

***Key words:** poetic diction, compound, component, variation, formula.*

Исследователям древнеанглийской поэзии хорошо известно, что одним из ярчайших элементов поэтического языка были сложные слова, или композиты (прежде всего, в системе имени и, особенно, существительного). Это неудивительно, поскольку, во-первых, словосложение играло большую роль в древнеанглийском словообразовании в целом и, во-вторых, сложные слова во многих древних индоевропейских языках часто были функционально закреплены в высоких стилях речи, включая поэзию.

Древнеанглийские сложные слова, в том числе в поэзии, привлекали внимание многих учёных (J. W. Rankin, H. Marquardt, J. R. Hulbert, W. F. Bryan, Ch. T. Carr, E. Koeppel, Th. J. Gardner, М. И. Стеблин-Каменский, Н. В. Давидко и др.). Композиты характеризуются с точки зрения моделей, по которым они образованы, исследуется их семантика и некоторые стилистические особенности. Тем не менее, многие аспекты образования сложных слов в поэзии англосаксов остаются за пределами анализа, что и обусловливает цель настоящего исследования: проанализировать явление словообразовательного варьирования в древнеанглийском поэтическом словосложении и попытаться показать его связь с некоторыми основополагающими чертами англосаксонской поэзии.

Цель статьи диктует ряд задач: 1) дать определение явлению словообразовательного варьирования в древнеанглийской поэзии; 2) продемонстрировать виды словообразовательного варьирования при образовании поэтических сложных слов; 3) увязать явление словообразовательного варьирования с особенностями древнеанглийского словосложения.

Поэтическую лексику (поэтизмы) мы понимаем как слова, сфера употребления которых ограничена поэзией. Материалом исследования служат древнеанглийские поэтические композиты, отобранные методом сплошной выборки из словаря Дж. Р. Кларка Холла (J. R. Clark Hall) [3].

Произведённые подсчёты показывают, что словосложение играло чрезвычайно важную роль в образовании древнеанглийской поэтической лексики: из общего числа 4433 поэтизмов словосложением образовано 3087. Особенно значительной была роль словосложения в системе имени: 2486 существительных (81,9% от общего числа поэтических существительных) и 586 прилагательных (68,8% от общего числа поэтических прилагательных) – результат словосложения.

В задачи настоящей статьи не входит структурная характеристика моделей, по которым образовывались существительные и прилагательные в поэзии (они достаточно подробно рассмотрены в научной литературе). Сразу приступим к описанию явления, которое мы называем словообразовательным варьированием, а именно: заменой одного из элементов сложного слова близким ему в семантическом отношении словом при сохранении значения композита.

При анализе нам неизбежно придется оперировать термином «синоним», значение которого применительно к древнему языку имеет свои особенности. Вследствие ряда причин (сложностью интерпретации значений отдельных слов в силу временного барьера между современным исследователем и древним текстом; особым, синкретическим характером семантики древнего слова; недифференцированостью понятия в древних языках, вызывавшей необходимость множественных средств обозначения) крайне затруднительно относить многие древнеанглийские слова близкой семантики к собственно синонимам. Скорее всего, между ними были определённые смысловые различия, и поэтому применительно к древнеанглийскому языку правильнее говорить о наличии вариантных, а не синонимических рядов, поскольку эти ряды включали слова разной степени семантической близости. Однако в силу сложившейся в англистике традиции (анализ знаменитой древнеанглийской поэтической синонимики, обозначающей ключевые понятия поэзии) будем называть слова с одинаковой предметно-понятийной отнесенностью синонимами.

Проведённое исследование позволяет выделить несколько видов варьирования компонентов при образовании поэтических сложных слов. Прежде всего, отметим, что варьировать могли оба компонента сложного слова.

В варьировании первого компонента композита выделяются следующие случаи:

1) в варьировании участвуют 2 компонента:

sǣ «море»

bāt «корабль»: «море» + «корабль», т. е. «морской корабль»

mere «море»

gum «человек, герой»

cynn «род»: «человек» + «род»,

wer «человек, герой» т.е. «род человеческий»

hild «битва»

from «храбрый, смелый»: «битва» + «храбрый»

orleg «битва» т.е. «храбрый в бою»

2) в варьировании участвуют 3 компонента:

eorð «земля»

fold «земля» *ærn* «дом»: «земля» + «дом»,

т.е. «земляной дом» → могила»

mold «земля»

bǣl «огонь»

glēd «огонь» *eg(e) sa* «ужас»: «огонь» + «ужас», т.е. «ужасный огонь»

līg «огонь»

3) в варьировании участвуют более 3 компонентов:

beadu «битва»

camp «битва»

hilde «битва» *wǣpen* «оружие»: «битва» + «оружие»,

т. е. «боевое оружие»

here «битва»

brim «море»

mere «море»

sund «море»

wǣg «волна, море» *hengest* «конь»: «море»+ «конь»,

т.е. «морской конь» ⟶ «корабль»

faroð «море»

sǣ«море»

Во всех рассмотренных случаях можно говорить о синонимическом варьировании. Однако варьировать могут не только синонимы, но и слова, относящиеся к одной тематической группе:

bēag «кольцо»

gold «золото»

giefa «дающий»: «даритель колец, золота,

сокровищ» ⟶ «вождь»

sinc «сокровище»

māððum «сокровище»

īs «лёд»

hrīm «иней» *ceald* «холодный»: «холодный, как лёд (иней, снег)»

snāw «снег»

По-видимому, в словосложении различие в значении между такого рода компонентами нивелировалось, поскольку композиты имели общий референт. Первые компоненты этого рода в словообразовании становятся синонимами, метонимически обозначая понятие более широкое, чем то, которое они передают в свободном употреблении. Они превращаются как бы в знаки, символы той сферы явлений или объектов, составной частью которой являются обозначаемые ими явления или объекты. Например, название оружия в композитах часто обозначает битву: *æscstede* и *æscsteall* «место битвы» (букв.: «копьё – место»), *æscrōf* «храбрый в бою» (букв.: «копьё – храбрый»), *æsctīr* «боевая слава» (букв.: «копьё – слава»), *lindgestealla* «боевой товарищ» («копьё – соратник»); ср. синонимичные композиты: æscstede – *campstede*, *æscrōf – gūðrōf, gārðrīst – wīgðrīst* и др.

Варьирование второго компонента композита аналогично варьированию первого: здесь также варьирует разное количество компонентов, среди которых встречаются как синонимы, так и слова одной и той же тематической группы:

1) варьируют 2 компонента:

rōf «отважный»

beadu «битва» «отважный в битве»

cāf «храбрый»

drepe «удар»

dēað «смерть» «смертельный удар»

slege «удар»

2) варьируют 3 и более компонентов:

ferhð «душа»

stīð «храбрый» *mōd* «дух, душа» «храбрый духом или разумом,

hygd «разум» решительный, суровый»

Отметим, что в ряде случаев варьирования компонентов, относящихся к одной тематической группе, часть компонентов может быть в отношениях синонимии, другая часть – обладать сходной предметно-понятийной отнесенностью:

denu «долина смерти»

dēað *stede* «место смерти»

«смерть» *wang* «долина, равнина смерти»

heals «шея»: «пенистошеий, пенистогрудый»

fāmig

«пенистый» *bōsm* «грудь»: «пенистогрудый»

Варьирование компонентов представляется глубоко укоренённым в древнеанглийской поэтической традиции. Оно было одним из проявлений формульности, важнейшей особенности написанной в традициях неосознанного авторства древнеанглийской поэзии. Обычно под формулой понимается группа слов, которая регулярно используется в аналогичных метрических условиях для выражения данной существенной идеи [4, с. 80]. Формульный характер имел и древнегреческий, древнегерманский, славянский эпос, эпос народов Востока, народная поэзия многих стран. Традиционные формулы эпической поэзии – это проявление особенности поэтического мышления, в котором «типическое и традиционное преобладало над индивидуальным» [1, с. 194].

В широком понимании формульность как общее место (locus communis) является спецификой не только словесного искусства, но и ряда несловесных художественных систем (например, средневековой живописи) и при этом художественная природа формулы до сих пор остаётся до конца не понятой.

Анализируя формулы древнеанглийской поэзии, О. А. Смирницкая отмечает, что они не должны восприниматься как нечто застывшее, подобное штампам непоэтической речи, а, наоборот, оставляют широкие возможности для варьирования. Этот тезис демонстрируется на примере формулы *ðæt wæs gōd cyning* в «Беовульфе»: *ac ðæt wæs gōd cyning – wæs ðā frōd cyning – ðā gēn sylf cyning* [2, с.195]. Варьируя формулы, искусный поэт проявлял как возможности традиции, так и своё мастерство.

Очевидно, что рассмотренные в нашей статье случаи словообразовательного варьирования имеют ту же природу, что и варьирование эпической формулы. Поэт, оставаясь в рамках традиции, создавал новое поэтическое слово, которое было вариантом уже существующего слова-концепта. Это было чрезвычайно важно в условиях древнеанглийской поэзии, написанной аллитерационным стихом. Аллитерация – созвучие двух или трёх начальных согласных в сильноударных слогах долгой строки – была основным организующим началом древнеанглийского стиха. Изменяя один из компонентов сложного слова сообразно требованиям аллитерации, древнеанглийский поэт создавал *ad hoc* слово, сочетавшее новую форму и традиционное содержание (вспомним правило древней риторики: «*Be varied and yet the same*»).

Словообразовательное варьирование связано с ещё одной важнейшей чертой аллитерациональной поэзии: её богатейшей синонимикой. Связь эта двояка. Во-первых, как это было продемонстрировано выше, она проявляется в синонимической (или близкой к ней) замене одного из компонентов композита, а, во-вторых, в результате варьирования получается новый синоним (вариант) к уже существующему сложному слову.

Проведенный анализ показал, что варьирование компонентов при образовании поэтических сложных слов в древнеанглийской поэзии было одним из случаев варьирования как важнейшего атрибута традиционной поэзии. Этот приём давал древнеанглийским поэтам органическую возможность создать (или воссоздать, или использовать уже существующее) сложное слово в соответствии как с ритмикой, так и аллитерацией конкретного стиха. Словообразовательное варьирование позволяло почти бесконечно разнообразить поэтическую лексику не за счёт неожиданных новаций (непривычных слов и не ждала от поэта аудитория), а за счёт искусного видоизменения уже существующих поэтических слов. Таким образом, обеспечивалась как преемственность поэтического словаря, так и его видоизменение и обогащение.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Гречухіна – кандидат філологічних наук, доцент, доцент кафедри українознавства та іноземних мов Дніпропетровського державного університету внутрішніх справ.

Наукові інтереси: лексикологія, стилістика, історія мови.

УДК 811. 161. 2’28

СТАНОВЛЕННЯ ТА ПЕРСПЕКТИВИ УКРАЇНСЬКОЇ ДІАЛЕКТНОЇ ТЕКСТОГРАФІЇ ПІВНІЧНО-ЗАХІДНОГО АРЕАЛУ СТЕПОВОГО ГОВОРУ

Тетяна ГРОМКО (Кропивницький, Україна)

У статті констатується, що дослідження українських говорів упродовж останніх десятиліть значно активізувалися, однак степові говірки південно-східного наріччя досі залишаються обділеними увагою діалектологів. У статті описані й наведені усі відомі зразки діалектних текстів Кіровоградщини. З’ясовано значення діалектних текстів для вивчення української мови та її говорів, а також окреслено перспективи збирання матеріалів для текстотеки Центральної України і створення належної емпіричної бази для досліджень діалектного мовлення, поповнення корпусу текстів української діалектної мови.

Ключові слова: *говірка, діалект, степовий говір, ареал, діалектний текст, збірник текстів, фонетична транскрипція, Центральна Україна.*

В статье констатируется, что исследования украинских говоров на протяжении последних десятилетий значительно активизировались, однако степные говоры юго-восточного наречия еще недостаточно исследованы диалектологами. В статье описаны и приведены все известные образцы диалектных текстов Кировоградщины.

Выяснено значение диалектных текстов для изучения украинского языка и его говоров, а также намечены перспективы сбора материалов для текстотеки Центральной Украине и создания надлежащей эмпирической базы для исследований диалектной речи, пополнения корпуса текстов украинской диалектной речи.

Ключевые слова: *говор, диалект, степной говор, ареал, диалектный текст, сборник текстов, фонетическая транскрипция, Центральная Украина.*

In the article established, that researches of Ukrainian dialect during the last decades activated considerably, however steppe manners of speaking south-east dialect until now remain deprived by attention of dialectology. To the articles described all known standards of dialectal texts of Central Ukraine are driven. The importance of dialectal texts is found out for the study of Ukrainian and her dialect, and also the prospects of collection of materials are outlined for the collection of texts of Central Ukraine and creation of the proper empiric base for researches of the dialectal broadcasting, addition to the corps of texts of dialectal Ukrainian.

One of major perspective tasks of dialectology, all unindifferent to the language people there is a conclusion of a more spring base as coherent texts for further research of the Ukrainian dialectal system, in fact broadcasting which is kept in consciousness of the native dialect is inherited to them from previous generations, in many cases does not yield the value old writing to sights, folklore-ethnographic, to the ethnographic-linguistic sources, to artistic texts with the use of dialectisms and others like that. Every type of texts requires from researchers understanding of specific of record of texts and scientific approach of correspondent, attention to critical literature of that period, when went out but whether other labour, and also to general scientific activity of compiler of texts.

Without regard to different character of analysable labours, they must enter the corps of texts of dialectal Ukrainian, which would serve as the reliable source of researches in this industry necessarily. The revision of modern collections of texts signals about the necessity of arrangement and unitization of requirements to the form of presentation and maintenance of next editions.

Collection and arrangement of dialect text of north-western natural habitat of steppe manner of speaking are the stage in creation of the proper empiric base for next researches of Central Ukraine region, as primitively by a questionnaire method the collected vocabulary often not in full provides an user necessary material, by submitting basis for more detailed his collection in a prospect. Therefore value of the thoroughly fixed dialectal texts, in particular and from territory of distribution of manners of speaking of north-western natural habitat of steppe manner of speaking, it is difficult to over-estimate. The system of broadcasting which is kept in consciousness of the native dialect is inherited to them from a grandfather-great-grandfather, does not yield to the value old writing sights, that is why one of major perspective tasks of dialectology, all unindifferent to the language people there is a conclusion of a more spring base as coherent texts for further research of the Ukrainian dialectal system.

Key words: *dialect, steppe manner of speaking, natural habitat, dialect text, collection of texts, phonetic transcription, Central Ukraine.*

Одним з пріоритетних напрямків сучасного українського мовознавства є з’ясування особливостей діалектної мови на всіх її рівнях. Особливо це стосується малодосліджених на сьогодні новостворених говорів південно-східного наріччя. Щоб мати об’єктивну картину мовних особливостей певної території, необхідно докладно дослідити зміст її фрагментів – окремих говірок. Таке завдання сьогодні є актуальним та науково зумовленим. Серед різних типів джерел вивчення говірок на першому місці науковці справедливо називають діалектні тексти (далі ДТ) – зразки говіркового мовлення, записані фонетичною транскрипцією. Посилення уваги до таких мовленнєвих одиниць зумовлена тим, що ДТ може бути оцінений як простір природної реалізації говіркових явищ, як засіб фіксації і збереження важливої для дослідників інформації про реальні процеси, що пронизують діалектне мовлення й говірки як одну з форм існування національної мови [12, с. 15]. У значущості ДТ, на думку І. В. Сабадоша, неоціненне, оскільки «з погляду повноти інформації про говірки мовознавчі, в тому числі, очевидно, й лексикографічні, праці не можуть повноцінно конкурувати з якісно записаними й точно транскрибованими діалектними текстами» [17, с. 112].

Розуміння діалектологами емпіричної цінності текстів висловив Г. Л. Аркушин, який підкреслив, що тексти – це не лише «особливим чином зафіксоване і збережене мовлення діалектоносіїв, з яким кожен бажаючий може знайомитися і проаналізувати будь-якого часу. Записані розповіді – це ще й факти живих свідків різних подій, які у своїх дослідженнях можуть використати не тільки діалектологи, а й соціолінгвісти, фольклористи, етнографи, історики та ін.» [2, с. 3].

Усвідомлення вченими значного пізнавального потенціалу діалектного тексту сприяло тому, що в останні десятиліття українська діалектна текстографія значно поповнилася, що, в свою чергу, викликає необхідність огляду наявних текстографічних праць як з метою узагальнення і оцінки досягнутого, так і для того, щоб окреслити завдання подальших досліджень. Так, видатний український діалектолог професор П.Ю.Гриценко констатує: «Текстовий напрям дослідження діалектної мови поступово стає домінантним» [11, с. 15]. Такий підхід характерний не тільки для сучасної української діалектології, а й для славістики загалом; наприклад, російські дослідники В.О.Гольдін та О.Ю.Крючкова зазначають: «Сучасний стан у діалектології характеризується підвищеною увагою до особливостей текстового втілення діалектів, до характеру діалектної картини світу, до специфіки комунікації на діалекті» [10, с. 49].

Зважаючи на актуальність проблеми, розуміючи неабияку цінність діалектних текстів, над формуванням української діалектної текстотеки сумлінно працюють насамперед мовознавці-діалектологи, а також студенти-філологи, учителі-мовники в різних населених пунктах. Цінним джерелом дослідження українських говорів є, наприклад, т.зв. академічна хрестоматія – збірник текстів за редакцією Т. Назарової «Говори української мови» [9]; «Говірки південно-західного наріччя української мови: Збірник текстів / Упор. Н. М. Глібчук» (Львів, 2000); «Українські закарпатські говірки: Тексти / Упор. О. Ф. Миголинець, О. Д. Пискач» (Ужгород, 2004); «Розповіді з Підкарпаття: Українські говірки Східної Словаччини / Упор. О. Лешка, Р. Шишкова, М.Мушинка» (Нью-Йорк – Прага – Київ, 1998); «Буковинські говірки: Хрестоматія діалектних текстів / Уклад. Н.О.Руснак, Н.В.Гуйванюк, В.Є.Бузинська» (Чернівці, 2006); збірки ДТ Ю. Бідношиї, Л. Дикої «Говірки Бориспільщини: Сучасні діалектні тексти та пам’ятки мови» (Київ, 2008); «Говірки Південної Київщини: Збірник діалектних текстів / Упор. Г. І. Мартинова, З. М. Денисенко, Т. В. Щербина» (Черкаси, 2008); Говірки південно-західного наріччя української мови: Збірник текстів / Упор. Н.М.Глібчук (Львів, 2000); чотиритомник «Говірка села Машеве Чорнобильського району» [5]. Своєрідними описами окремих говірок є праці Г. Аркушина «Силенська гуторка» [3], «Голоси з Підляшшя : тексти» [2], «Голоси з Волинського Полісся : тексти)» [1], І. Сабадоша «Словник закарпатської говірки села Сокирниця Хустського району» [16]. Серед матеріалів, що містять ДТ, монографічне дослідження «Говірки історичної Уманщини і суміжних земель» із діалектними текстами [6], «Українські східнослобожанські говірки: сучасні діалектні тексти» за редакцією К.Д.Глуховцевої [19], «Північно-східна Слобожанщина (Новопсковський, Біловодський, Міловський райони Луганської області)» [15] тощо.

Не зважаючи на те, що дослідження українських говорів упродовж останніх десятиліть значно активізувалися, досі залишається багато регіонів, які обділені увагою діалектологів. До таких належать і степові говірки південно-східного наріччя, зокрема північно-західний їх ареал – Кіровоградська область. Відсутність докладної характеристики визначених говірок у науковому світі зумовила актуальність нашого дослідження, яка, насамперед, полягає в необхідності створення системних описів окремих українських говірок північно-західного ареалу степового говору, зокрема й центральноукраїнських, які доповнюватимуть загальну характеристику української діалектної мови.

Надзвичайно важливим сьогодні є створення розгорнутої джерельної бази для дослідження зазначених говірок та відповідної подальшої характеристики їх. З огляду на це поставлене завдання проаналізувати поточний стан текстотеки й окреслити основні етапи роботи під час дослідження говірки на основі записів зв’язного діалектного мовлення фонетичною транскрипцією.

Можливо, дуже сміливо було б стверджувати, що текстографічне дослідження говірок Кіровоградщини раніше практично не проводилося.

У відомому збірнику текстів «Говори української мови» [9, с.493-497] міститься опис таких населених пунктів Кіровоградської області: с. Звенигородка Олександрійського району (4 тексти), с. Рівне Новоукраїнського району (2 тексти).

Опис та обстеження нашого регіону могли б продовжити колективні збірники діалектних текстів професорсько-викладацького складу Черкаського національного університету Г. І. Мартинової, Т. В. Щербини, А. А. Таран «Говірки Черкащини» (2013) [7], «Говірки Західної Полтавщини» (2012) [8]. У них представлено діалектні тексти, записані від старшого покоління носіїв говірок Черкащини і Полтавщини відповідно до внутрішнього діалектного поділу. Фонозаписи зафіксовано на комп’ютерному компакт-диску, Тексти відтворено і представлено у фонетичному записі, що ґрунтується на загальноприйнятій системі транскрибування, належно паспортизовано.

Хронологічно першими текстографічними прикладами є два тексти, записані Степаном Пилиповичем Бевзенком в 1945 році у його рідному селі Станіславівка Підвисіцького (нині Новоархангельського) району. Ці мультиописи однієї говірки Кіровоградщини, що знаходиться на межі подільського говору південно-західного наріччя і степового говору південно-східного, актуальні і як фрагмент історії мови, і як елемент для дослідження динаміки місцевих говірок. Як власноручні записи (що особливо є цінним для нас від видатного діалектолога, а також фундатора курсу «Українська діалектологія»), вони представлені у навчально-методичному посібнику С. П. Бевзенка «Практичні заняття з української діалектології» (Одеса, 1970) [4]. Вважаємо за доцільне навести їх як приклади, зберігаючи особливості фонетичної транскрипції відповідно до вимог того часу:

Оце бач таке́ с’іме’йство. Гамбро́с’ дес’ w Ги^{е}рма́н’ійі. Про Гараси́ма оце́ прийшло́, шо пропа́w без зве́с’ц’ійа. Про Васил’а́ ше с са́мого нача́ла войни прийшло́, шо поги́б. Йиде́н мі́с’ац’ і гро́ші получи́w за йо́го. А це wже йак зно́w на́ші прийшли́, прихо́дит пис’мо́, що живи́й і здоро́вий і нахо́диц’а у Біло^{у}ру́с’ійі. Ми й пис’мо́ до н’о́го написа́ли, а воно́ ви^{е}рну́лос’ з на́писом, що адриса́т ви́буw. То йак ви́буw, то н’ічо́го за йо́го й ни чу́ти. І куди́ він вибу́w? А на Сашка́, то й над’і́йі нима́ н’іййа́койі. Той пропа́w ма́бут’. Чи w Ги^{е}рма́н’ійу йіх погна́ли? чи де́ вони́ д’і́лис’? Каза́ла камн’ане́ц’ка жі́нка, шо й йійі́ син буw wме́с’ц’і с Сашко́м, шо вони́ де́с’атиро т’іка́ли і йіх спійн’а́ли і поби́ли під Кіровогра́дом. Хто́ його зна́йе? Ота́к л’у́ди ка́жут. А ми ше чика́йимо. Мо́же ше дес’ й ока́же^{и}ц’а. Оце́ т’і́ки Йива́н і Н’ікіхво́р пи́с’ма шл’ут. Та й то Йі́ван wже дру́гий раз т’ажило́ ра́н’аний. Він капіта́н ант’іл’е́рійі. Wже с’о́мий мі́с’ац’ лижи́т w го́спітал’і. Ос’ диви́с’ і атиста́та присла́w на пйатсо́т рубл’і́w... А Н’ікіхво́р, то бо його́ зна́йе, йак там він де́ржиц’а до це́го wре́мн’а. Приписа́w у пис’мі́, що wже w його і полови́ни здоро́wл’а нима́. Оце́ бач таке́ мойе́ с’іме́йство. Шчот виликий. А де вони́, ті мойі́ сини́? (Кіровоградська обл., Підвисіцький р-н, с. Станіславівка. Запис наш [С.П.Бевзенко] (уточнення наше – *Т.Г.*), 1945 р.) [4, с. 62-63].

І на́шо ті ше д’іти го^{у}дувати́, щоб йак ви́ростут та поросхо́д’ац’а, а ти сиди́ сама́ та вигл’а́дай. Вигл’а́дайу, вигл’а́дайу... wже й го́чі прогл’а́д’іла. Ни^{е}ма́ дес’ мо́йі Горпи́нки. Оце wже тре́т’ій год, йак забра́ли w Ги^{е}рма́н’ійу. То стари́й му́чиwс’а там шти́рі го́ди, а те^{и}пе́р ше й дити́на. І шо це за на́пас’ц’ така́?.. Коли́с’ писала, шо аш під гангл’і́йс’ко^{у}йу грани́ц’ойу. А те^{и}пе́р де вона’? Л’у́ц’кі д’і́ти ви^{е}рта́йуц’а, а на́шойі ни^{е}ма́йе. Оце т’і́ки й ра́дос’ц’і, шо Марі́йка прийі́хала. Уже год ві́с’ім ни^{е} бу’ла wдо’ма. Роска́зуйе, шо набідува́лас’ там..., а це зноw йі́де. Каза́ла, каза́ла – не^{и} йід’..., а вона́ н’е́ та й н’е́. Йа ка́жу, шо ни^{е} пу́с’ц’у, а вона́ ка́же, шо йак не^{и} пу́стите, то прийі́дут самі́ заби^{е}ру́т. От і роби́ шо хоч. Тай нака́зуйі^{е}м йійі́: йід’, де^{и}ти́но, та про́буй мо́же йак у свій край пи^{е}ри^{е}би^{е}ра́тис’а, і то^{у}бі́ ле́кше бу’де, і нам ле́кше. І год Ма́рц’а wже пйа́ту не^{и}д’і́лу пис’ма́ ни^{е}ма́. Тут же каза́лос' беи бли́з'ко, а ниема́. (Кіровоградська обл., Підвисіцький р-н, с. Станіславівка. Запис наш [С.П.Бевзенко] (уточнення наше – *Т.Г.*), 1945 р.) [4, с. 72].

У хрестоматійному збірнику текстів з української діалектології «Говори української мови» подано 4 тексти, які репрезентують говірку с. Звенигородка Олександрійського району, ареально вона визначається як середньонаддніпрянська; а також 2 тексти, записані А. М. Залеським в селі Рівне Новоукраїнського району Кіровоградської області, які входять до північно-західного ареалу степового говору. Вони є взірцевими в плані збереження тонкощів фонетичного оформлення, попри репринтний друк:

«Кіровоградська область

192. Рівне Новоукраїнського району

<u>Про досвітки</u>

це ш ходили ми ж на ц'і ˈдос'в'ітки / і ше йак на ˈдос'в'ітки ĭдеш / та ще ĭ ч'іпˈл'айут' куˈдел'у // хˈлопц'і сиˈд'ат'ждут' / ждут' / поˈки // а йак вишиˈват' рушˈник // пун'іˈмайте // (а як вишивали?) ну / рушниˈки / ну / ˈголкуйу ж вишиˈвали рушниˈки / пун'іˈмайіте / оˈц'і ж ˈвишиті / ўс'і вишиˈвали / ну / ми ўже ни вишиˈвали і куˈдел'і ми ўже ни пˈр'али / бо ўже ў ˈмени сˈтарш'і браˈти буˈли / то ми ўже тˈрошки// (а як ви збиралися?) ну ĭ зб'іˈралиса ш туˈди/ оˈто ш ˈкажни принеˈсе ˈцого ш караˈс'іну/ та хто ў ˈчому ˈмайе/ чи оˈл'ійки/ чи/ бо ниˈма ш чим зас'в'іˈтити// оˈто ж ми там і гуˈл'али// (а олія теж горіла?) гуˈр'іла ˈтожи бˈл'удичко/ бˈл'удичка ˈранчи ни ˈбуло// ˈпокришка/ горˈшок накриˈвайіте гˈлин'аниĭ таˈкиĭ/ і то ў ту ˈпокришку// ˈали ў т'і ˈпокришк'і оˈте/ шо бˈрати / та воˈно ˈсил'но пирикиˈдайіц'а ˈдумайіте/ йес' тиˈпер ˈкажут діўˈчата/ ˈд'іти сˈк'іки с конˈцерви коˈробочок ваˈл'айіц'а/ тоˈд'і ж ни ˈбуло ш чого із'ˈд'елат/ це назиˈвалос' кагаˈнец' // так ото ˈбуло йаˈкис' чириˈпочок / уˈже бˈл'удичко поˈжертвуйут / дˈране таˈке бˈл'удичко / оˈл'ійки наˈлит' / а тоˈд'і таˈкиĭ ф'іт'іˈл'ок / і то ж воˈно там гоˈрит'/ і то ж ми при ˈтому буˈли / і сˈходилис' гуˈл'ат хˈлопц'і / д'іўˈчата //

Записав 1971 р. А.М.Залеський від М.В.Гаршанової, 58 р., малописьменної» [9, с. 495].

Сучасна, видана в 2008 році колективна монографія «Говірки історичної Уманщини та суміжних земель» [6] має тектографічні зразки діалектного мовлення говірок 7 населених пунктів Кіровоградщини (сс. Красногірка, Свірнево Голованівського району; сс. Тишківка, Федорівка Добровеличківського району; сс.Кам'янече, Торговиця Новоархангельського району; с. Розношенці Ульянівського району) [6, с. 109-128]. З них північно-західний ареал степового говору, за нашим визначенням, представлений говірками сіл Тишківка і Федорівка Добровеличківського району. Приклад, наведений нами нижче, зберігає особливості фонетичної транскрипції, зафіксованої у виданні:

«*Як проходило весілля?*

У'вечир'і у су'боту йак с'вад'ба / зби'райуц''а друш'ки / і'дем про'сити на с'вад'бу / с'п˙'і'вайим / ўздоўш си'лом 'чути йак с'п˙і'вайут / і п'росим на с'вад''бу / жи'н'іх із д'ругого 'боку / ми 'т'іки 'чуйим / де во'ни ĭдут сп˙і'вайут / а во'ни 'чуйут / де ми / ну ўст'р'ітис' нам ни 'можна бу'ло / аж у'же у'вечир'і ў 'хат'і / йак йа ĭду ўпи'редт до 'н'ого про'сити / так йак йа⁀ж шчи'тайус'а 'мен'ча п'рот'іў 'н'ого / в˙ін с'тарший / глаў'н'ішчий / то ĭдем до 'н'ого ту'ди з друш'ками / а дру'жок ба'гато / 'Божи м˙ії / штук дв˙і'націт / пйат'націт' дру'жок / йак г'ремним си'лом / аж си'ло дви'жит / це ти'пер йак і'дут і ни по'чуйиш / йак во'ни до 'хати ўв˙ії'дут / а 'ран'че⁀ж бу'ло / поса'дили нас там у 'н'ого ви'черати / пови'черали ми / і ĭде в˙ін у'же с'у'да до нас / про'сити / з'начит' / нас у'же на с'вад'бу / при'ход'ат с'у'ди / тут кла'дут бат''ки ви'черати / пови'черали тут / і ўс'о / в˙ін і'де до 'себе до'дому / бу'йари п˙іш'ли ў о'дин краĭ / друш'ки порос'ходилис'а у д'ругиĭ краĭ / і ўс'о //

с. Тишківка Добровеличківського району. Задорожня Ганна Миколаївна, 1930 р. н.» Зібрала Г.Г.Березовська (уточнення наше – *Т.Г.*) [6, с. 116].

У рамках проекту збирача фольклору Миколи Зінчука «Українські народні казки» не так давно побачила світ книга «Казки степової Кіровоградщини» (Чернівці, 2011) [18]. Укладач не ставив собі за мету зберігати усі особливості діалектного мовлення – такими є відображення фольклорних записів. Однак у додатку звертає на себе увагу запис з урахуванням фонетичних і лексичних особливостей мовлення носія народного оповідання «28.Трагедія в степу»:

Те, про що я хочу розказати, трапилось во времня войни. Німці, коли вступили в село, то большинство успенців були в евакувації. Вони жили в степу в посадках, у балках, по ярах. Копали землянки, окопи, траншеї і там знаходилися цілими сімнями, здебільшого жінки, а то і мужики, яких не взяли на хронт, молоді й старі з дітьми і з усяким домашнім майном, з кіньми, коровами і з усим, що треба, щоб якось жити. Збирали і рубали дрова у посадках, у чагарниках, розпалювали вогонь і варили їжу в казанках під одкритим небом. Коли кончалися запаси хліба, зерна, борошна, води, то треба було комусь іти в село, щоб роздобуть і принести харчі, воду. Усі, хто йшов у евакуацію, брали з собою те, шо необхідне, що могли понести в руках і на плечах. Везли мішки і всякі речі на возиках та підводах, а решту імущества, в тому числі й продукти, борошно, пшоно, олію, сушку, що не могли взять із собою, то те заховали дома. Закопували все у дворах, у садках, на городах. Іти в село і появляться там було дуже опасно, бо могли схватить німці, могли і застрелить, якщо пощитають за партизанів або й з другої якоїсь причини.

Наша сім'я разом з другими людьми, з родичами, сусідами жила у землянках у яру аж коло Омельника. Там і корів було де пасти, і напувать, і для себе воду брали з річки. А снаряди як начнуть падать і розриваться недалеко од нас, то ми не знали, куди й діваться. Тікали в окопи, траншеї, в землянки, спасалися, хто як міг. А найважче було тим, у кого малі діти. Хто дітей не мав, той сам бистро ускоче в окоп або ляже у рівчак, у борозну і вже сховався. А ті, у кого були малі діти, то намучилися найдужче з ними, бо нести важко, а іти і бігти разом з дорослими діти не вспівали. То треба було їх малих тягти за собою за руки і за одежу. А осколки так і пухкають на пісок, на ріллю то ближче, то далі. Були вбиті й поранені [18, с. 449-450].

За даними упорядників, оповідання записане від від Орла Григорія Арсентійовича (1941 р.н.) в с.Успенка Онуфріївського району.

Вибір говірок – це насамперед це особлива цінність діалектних даних. Малодосліджені, вони все ж несуть лінгвістичну інформацію. Першочерговість фіксації говірок північно-західного ареалу степового говору пояснюється також еколінгвістичним підходом – адже ці говірки на наших очах нівелюються, зникають як діалектний континуум.

Обраний нами матеріал для збирання говіркових текстів – це мовлення жителів села Піщаний Брід Добровеличківського району. Важливою обставиною стало й знання місцевого мовлення «з середини»: для нас особисто говірка цього села є рідною, і нині завдяки родинним зв’язкам ми регулярно спілкуємося з багатьма носіями цієї говірки.

Прикладом тексту, укладеного свого часу за мовленням місцевих жителів, є текст, який опублікований у статті автора «Методика вивчення діалектної лексики в школі» [14] як взірець для збирання текстографії Кіровоградщини учителями, учнями, краєзнавцями регіону.

«Визначення зрілості меду

[ну͡от͡јак узˈнат’/ зˈр’іліс’т’ ˈмеду?// ˈразниц’у м’іж͡зˈр’ілим і͡не^{и}дозˈр’ілим ˈмедом стаˈје ˈвидно ˈп’існ’а ˈтого/ јак͡в’ін с’іў/ кристал’ізуˈваўс’а// ну͡от͡зˈр’илиӣ мед/ шо͡с’іў/ ˈдаже при͡збе^{и}реˈган’:і при͡ˈкомнатн’ії темпираˈтур’і буˈваје насˈт’іки гусˈтим/ шо͡јоˈго ˈможна набиˈрат’ ˈт’іки деревˈјаноју або͡стал’ˈноју лоˈпаткої/ а͡не͡ˈложкої чи͡ноˈжом// част’ зˈр’ілого ˈмеду/ ˈтого/ шо͡с’іў/ јаˈку покˈлали на͡бˈл’удце/ ˈчерез ˈпару чаˈсоў сохраˈн’а своˈју ˈформу/ не͡розт’іˈкајіц’а// а͡от͡незˈр’илиӣ мед/ і͡ˈпосл’і того/ јак͡ˈс’аде/ остаˈјец’:а р’ідкуˈватим/ т’істопоˈдобним/ ˈлегко наби^{е}ˈрајіц’а ˈложкоју ӣ͡зˈразу розт’іˈкајіц’а// кˈроме ˈтого/ во͡ўˈремја зберееˈган’:а незˈр’ілого ˈмеда на͡поˈверхнос’ц’і поˈсуди/ ў͡јаˈку в’ін зˈлитиӣ/ пошˈти ўс’ігˈда појаўˈл’ајіц’а р’ідˈкиӣ/ сиропопоˈдобниӣ оцсˈтої// зˈр’илиӣ мед виˈдержује ˈдоўге зберееˈган’:а ӣ͡ˈможе зберееˈгац’:а вобшˈче гоˈдами// не^{и}зˈр’илиӣ мед нач’іˈна ˈпортиц’а/ скиˈсат’ ше͡ˈперид͡тим/ јак͡оˈс’аде/ а͡јак уˈже оˈс’аде/ ˈбуде броˈдит’ з͡потепˈл’ін’:ам/ весˈноју на͡сˈл’едујушч’ії год// аˈбо͡наприˈм’ер/ зˈр’илиӣ мед ˈбуде ˈт’іки обт’іˈкат’ ˈложку/ јаˈку ˈбистро оберˈтајут’/ но͡не͡стеˈче з͡ˈнеји// ше шо?// зˈр’илиӣ мед ˈможна зачерпˈнут’ ў͡ˈложку з͡верˈхом/ і͡јакˈшо мед п’ід’ігˈр’іт’/ то͡јоˈго хˈватит’ дл’а͡двох тр’ох ˈложок/ у͡то͡вˈремја/ јак воˈди ˈможна зачерпˈнут’ ˈт’іки

ў ˈровен’ з͡ кра ˈјами// ја з ˈнају/ шо͡ з ˈр’ілий мед ˈчерез п’іўто ˈра два ˈм’іс’ац’а ˈп’ісл’а ви ˈкачуван’:а/ в’ін кристал’і ˈзујіц’а/ с’і ˈдаје ˈполнос’ц’у/ без͡ сиропопо ˈдобного оцс ˈтоју на͡ по ˈверхнос’т’і//]

Записала в 1996 році Громко Тетяна Василівна від Петрова Павла Івановича, 1912 р. н., с. Піщаний Брід Добровеличківського району» [14, с.279].

Окремі говірки Кіровоградщини, зокрема північно-західного ареалу степового говору, представлені в науково-інформаційному виданні «Український діалектний фонофонд» [13]. Так, з 65 зразків [13, с. 140-147] представлено 18 фонозаписів говірок північно-західного ареалу степового говору, які можна трансформувати в ДТ.

Нами окреслена тематика бесід з респондентами. Так, темарій для опитування носіїв говірки може мати такі позиції:

Дитинство.
Шкільні роки.
Дівування. Парубкування.
Господарство.
Тваринництво.
Заготовка корму худобі.
Рослинництво.
Садівництво.
Обробіток землі.
Садіння городу.
Збирання врожаю.
Польові роботи. Городні роботи.
Вирощування хліба.
Сільський театр.
Сільський клуб.
Будівництво.
Будування хати.
Перехід в нову хату
Ремонт хати.
Меблі та інші хатні речі.
Їжа, напої.
Одяг.
Рукоділля.
Свята. Релігійні свята. Родинні свята.

Нині на кафедрі української мови ДТ збираються студентами в рамках проекту «Жива народна мова Кіровоградщини». Студенти для вивчення своєї говірки залучаються до виконання таких завдань: 1) за допомогою диктофона записати зразки діалектних текстів однієї (як правило, своєї) з говірок Кіровоградської області; 2) розшифрувати аудіозапис засобами фонетичної транскрипції; 3) виявити фонетичні, морфологічні, синтаксичні та лексичні риси досліджуваної говірки, репрезентовані в аналізованих текстах. У такий спосіб, на жаль, поодиноко, але вже репрезентовані ДТ з понад 50 говірок області.

Попередній огляд укладених ДТ в Україні характеризується різноаспектністю дослідження. Найактуальнішими, як правило, вбачаємо такі напрямки досліджень:

1) тексти як описові взірці для дослідження тематичних груп діалектної лексики: лексика ткацтва (І. Ніколаєнко); кулінарна лексика (Є. Турчин); номінації традиційного одягу та взуття (Г. Гримашевич, М. Никончук, Л. Пономар); ботанічна лексика (М. Поістогова)

2) тексти для репрезентації явищ і звичаїв традиційної культури: весільні звичаї (П. Романюк, М. Бігусяк, В. Дроботенко, І. Магрицька); поховально-поминальні обряди (В. Конобродська); календарні обряди (Г. Аркушин, К. Глуховцева, М. Шарапа); міфологічно-демонологічна сфера (П. Гриценко, Н. Хобзей).

Одним із найважливіших перспективних завдань діалектологів, усіх небайдужих до мови людей є укладання якнайширшої джерельної бази у вигляді зв'язних текстів для подальшого дослідження української діалектної системи, адже мовлення, що зберігається у свідомості діалектоносія, успадковане ним від попередніх поколінь, у багатьох випадках своєю цінністю не поступається давнім писемним пам'яткам, фольклорно-етнографічним, етнографічно-лінгвістичним джерелам, художнім текстам з використанням діалектизмів тощо. Кожен тип текстів вимагає від дослідників розуміння специфіки запису текстів і наукового підходу записувача, уваги до критичної літератури того періоду, коли вийшла та чи інша праця, а також до загальної наукової діяльності укладача текстів.

Незважаючи на різний характер аналізованих праць, вони обов'язково повинні увійти до корпусу текстів української діалектної мови, який міг би служити надійним джерелом досліджень в цій галузі. Перегляд сучасних збірників текстів сигналізує про необхідність упорядкування та уніфікації вимог до форми представлення та змісту наступних видань.

Зібрання та упорядкування ДТ північно-західного ареалу степового говору – це етап у створенні належної емпіричної бази для наступних досліджень центральноукраїнського регіону, оскільки первісно анкетним способом зібрана лексика часто не сповна забезпечує користувача необхідним матеріалом, становлячи основу для докладнішого його збирання в перспективі. Проведений аналіз аргументовано засвідчує, що ДТ «репрезентують реальне буття мови, склад, функції мовних одиниць, динаміку їх форми і змісту» [11, с. 15]. Тож значення докладно зафіксованих діалектних текстів, зокрема і з території поширення говірок північно-західного ареалу степового говору, важко переоцінити. Система мовлення, що зберігається у свідомості діалектоносія, успадкована ним від діда-прадіда, своєю цінністю не поступається давнім писемним пам'яткам, тому одним з найважливіших перспективних завдань діалектологів, усіх небайдужих до мови людей є укладання якнайширшої джерельної бази у вигляді зв'язних текстів для подальшого дослідження української діалектної системи.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Громко – кандидат філологічних наук, доцент кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: діалектологія, дослідження говірок Кіровоградщини.

УДК 811.161.2’373.611

СКЛАДНІ ВИПАДКИ МОРФОНОЛОГІЧНОГО АНАЛІЗУ ДЕВЕРБАТИВІВ

Інна ДЕМЕШКО (Кропивницький, Україна)

У статті розглянуто проблемні питання дериваційних відношень, напрямків морфонологічних трансформацій, визначено нові класифікаційні принципи морфонологічного аналізу девербативів, окреслено проблеми моделювання віддієслівних іменників у сучасній українській мові. Установлено, що реконструкція вершинних дієслів словотвірних гнізд дає можливість правильно визначити напрямок словотвірної мотивації, морфонологічний тип і встановити морфонологічну модель. Зазначено, що фінальні елементи дієслівної основи, які зазнають змін під впливом ініціалі форманта, сигналізують про можливі морфонологічні операції (усічення, консонантні, вокалічні альтернації, нарощення суфіксальної чи кореневої морфем, модифікації наголосу) у віддієслівному похідному.

Ключові слова: *словотвірна морфонологія, девербатив, словотвірне гніздо, морфонологічна будова.*

В статье рассмотрены проблемне вопросы деривационных отношений, направлений морфонологических трансформаций, определены новые классификационные принципы морфонологического анализа девербативов, обозначены проблемы моделирования отглагольных существительных в современном украинском языке. Установлено, что реконструкция вершинных глаголов словообразовательных гнезд дает возможность правильно определить направление словообразовательной мотивации, морфонологический тип и установить морфонологическую модель. Отмечено, что финальные элементы глагольной основы, которые изменяются под влиянием инициали форманта, сигнализируют о возможных морфонологических операциях (усечение, консонантные, вокаличные альтернации, наращивание суффиксальной или корневой морфем, модификации ударения) в отглагольном производном.

Ключевые слова: *словообразовательная морфонология, девербатив, словообразовательное гнездо, морфонологическая структура.*

The article reveals the problem issues of derivational relations, directions of morphonological transformations; it defines new classificatory principles of morphonological analysis of verbal derivatives, it also covers the problems of modeling verbal nouns in the modern Ukrainian language. It has been established that the reconstruction of vertex verbs of word-forming families gives a chance to determine the accurate direction of word-building motivation, morphonological type and morphonological model. It has been pointed out that final elements of a verbal stem which are changing under the influence of formant initials, signals of possible morphonological operations (reduction, consonant and vocal alternations, lengthening of suffix or root morphemes, accent modification) in verbal derivatives. The complex research of the subsystem of verbal word-building in the Ukrainian language enables to define morphonological models of verbal derivatives of substantive, adjectival, verbal, adverbial zones, their universality and expressive specialization in formation of verbal derivatives, as well as it contributes to finding out the peculiarities of transformational processes.

Key words: *derivational morphonology, verbal derivatives, word-forming family, morphonological structure.*

Постановка проблеми. Словотвірна морфонологія належить до маргінальних галузей на межі словотвору й фонології, що вивчає зміни фонем у процесі словотворення, фонологічну структуру морфем і їхніх аломорфів. Опис словотвірної морфонології девербативів сучасної української літературної мови з огляду на її функційний характер, також динамічні процеси в мові, зрушення, що відбулися в її корпусі протягом останнього часу, дає вагомі підстави визначення нових класифікаційних принципів морфонологічного аналізу девербативів. В україністиці початку ХХІ століття помітна тенденція до ускладнення досліджень зі словотвірної морфонології, що зумовлено намаганням глибше проникнути в механізм функціонування морфонологічного проміжного рівня мови в цілому й кожної морфонологічної трансформації зокрема. Воно виявилося передусім у зверненні дослідників до вивчення морфонології словотвірної парадигми і словотвірного гнізда. Зазначимо, що в українській мові, незважаючи на численні праці з морфонології, й досі потребує подальшого опрацювання й уніфікації термінологія і проблеми морфонологічного аналізу похідних.

Мета статті – розгляд проблемних питань дериваційних відношень, вияв критеріїв напрямку мотивації девербативів та встановлення морфонологічних процесів у віддієслівних похідних. Досягнення поставленої мети передбачає розв'язання таких завдань: 1) розглянути проблемні питання морфонологічного аналізу девербативів у сучасній українській мові; 2) установити критерії напрямку мотивації віддієслівних іменників; 3) виявити морфонологічні процеси у віддієслівній деривації іменників, які вказують на первинні форми дієслова; 4) розглянути складні випадки морфонологічного аналізу девербативів у структурі словотвірних гнізд. Ці завдання можна розв'язати, установивши напрямки словотвірної мотивації в словотвірному гнізді, у даному випадку з вершинним дієсловом, і проаналізувавши мотиваційні відношення. Аналіз співвідношень компонентів немотивованої частини значення мотивованих слів і значень словотвірного форманта дозволяє виявити семантичні властивості форманта. Для вивчення цих проблем залучені не тільки загальновживані слова, але й оказіональні утворення. Залучення оказіональних утворень дає змогу визначити ступінь продуктивності форманта, словотвірного типу, а також визначити семантичні обмеження, зокрема можливість утворення слів з відповідним формантом (того чи того словотвірного типу), омонімію вершинних дієслів і словотворчих засобів [2].

Матеріалом для дослідження послугували 2 014 самостійно укладених словотвірних гнізд з вершинним дієсловом із використанням тлумачних, діалектних, словотвірних, морфемних, етимологічних словників.

Аналіз останніх досліджень і публікацій. У сучасному українському мовознавстві в межах словотвірної морфонології досліджено основи теорії морфонологічного опису (В. О. Горпинич), проблеми аглютинативності в словотворенні, сполучуваності на морфемних швах (Н. Ф. Клименко, Є. А. Карпіловська), закономірності реалізації морфонологічних явищ у системі словотвору (К. Г. Городенська, М. В. Кравченко), морфонологічні процеси в системі іменників (Л. І. Комарова, Л. О. Кондакова) і словозміни дієслів української мови (І. В. Козленко), морфонологічні модифікації в процесі словозміни та словотворення прикметника (Л. В. Асіїв).

На початку XXI ст. з'являються праці, присвячені дослідженню морфонологічних процесів у словозміні та словотворі староукраїнської мови другої половини XVI–XVIII ст. (Н. П. Русаченко), дериваційної морфонології російських говорів (О. Г. Антипов), типологічному аналізу морфонології неспоріднених мов (старогрецької, латинської, германських мов) (Н. І. Даниліна). Фактична база морфонології поповнюється описом мовних систем і їхніх фрагментів (О. М. Вольф, Д. Б. Очирова, В. Піреллі, М. А. Рибаков, І. М. Рябов, В. Ф. Сухопар, М. М. Шабанов, та ін.). Водночас, питання словотвірної морфонології віддієслівних дериватів в українській мові залишається відкритим. Це зумовлює актуальність дослідження словотвірної морфонології девербативів у синхронному аспекті з елементами етимологічного аналізу з метою вивчення особливостей морфонологічних трансформацій СГ з вершинними дієсловами (нечленованими і членованими, питомими і запозиченими).

Словотвірне гніздо стало предметом дериватологічних студій В. О. Горпинича, В. В. Ґрещука, О. А. Земської, Є. А. Карпіловської, Л. І. Коржик, В. В. Лопатіна, О. Д. Микитин, Г. М. Потапової, Г. В. Пристай, О. М. Тихонова, І. С. Улуханова, М. Ю. Федурко та ін.

СГ унаочнює словопороджувальну активність твірного слова, дає можливість сумістити перспективний підхід із ретроспективним, забезпечуючи цим повний опис словотвірних процесів. Тільки сформувавши віддієслівні СГ, можна переходити до їхньої морфонологічної кваліфікації: установлення морфонологічних типів, класів, морфонологічних моделей, які словотворчі компоненти і засоби визначають морфонологічну специфіку СГ. На сучасному етапі розвитку українського словотвору досить гостро постає проблема морфонологічного аналізу девербативів з вершинними дієсловами (нечленованими і членованими, питомими і запозиченими), оскільки ці похідні мають системну ієрархію і притаманні засоби вираження, які слугують пізнанню внутрішньо семантичної організації віддієслівних похідних.

Виклад основного матеріалу. Новітні наукові спроби спрямовані на визначення сутності і функціональної значущості словотвірної морфонології, кваліфікації морфонологічних засобів, аналізі функцій різних типів альтернацій, установленні детермінантів морфонологічних перетворень у структурі похідних і встановленні морфонологічних класів відіменникових і віддієслівних СГ, визначенні функцій морфонологічних моделей, залучених до процесів словотворення, установленні структурних типів СП ЛСГ іменників, дієслів, виокремленні зон СП за частиномовною належністю дериватів та ін. Морфонологічний аналіз дає змогу вичленувати одиниці і вказати модифікації (чергування), вплив на вибір і морфонологічну позицію, структуру морфем, що перебувають у постпозиції, врахувати вплив твірного суфікса на твірну основу.

У процесі еволюції мови СГ поповнюються девербативами-неолексеми на позначення: 1) назв осіб: *відроджувальник*, *впроваджувач*, *грантодавець*, *державолюбець*, *апелювач*, *зцілювач, пожертвувач*, *пильнувач*, *паркувальник*, *перегінник*, *рекламолюб*, *виструнченець*; 2) опредметнених дій (станів): *лобіювання*, *всезрівнялівка*, *трубоподіл*, *почутини*, *кортячка*, *словотеча*; 3) конкретних понять: *рубанець*. Межі словотвірних гнізд рухомі, адже під впливом лінгвальних і екстралінгвальних чинників СГ можуть поповнюватися новими словами (пор. *автоперевізник*, *апелювач*, *виступовець*, *пікетувальник*, *пролазництво*, *форматорка*, *доїльник*; *ленінопад*, *світлописець*, *мандотоносець*, *брудопомазання*, *юрмоутворення*, *шанолюбний*, *духозрушення*, *берегоукріплення*, *металокрадій*, *заставоутримувач*, *кулевловлювач*, *яйцерізка*). Заповнення СГ з вершинним дієсловом передбачуване, системне, але обмежене у вираженні семантичних функцій, що властиве для стилістично маркованих девербативів: *А що ж ми? Де ж наші державотворчі,* ***державочинці***, ***державолюбці****?* (Є. Дудар). <…> *десь там задіяне пустослів'я, і* ***словотеча*** *розважлива, і настирність нещирих дорадників, і відданих, непрошених ворогів* <…> (Ю. Боярунець). *Утіш, озовися* ***немовчною*** *лірою І … хочеш – згуби, а хочеш – спаси* (О. Куликов) [2].

Враховуючи гетерогенний принцип класифікації частин мови (семантичний, морфологічний, синтаксичний, словотвірний), необхідно зазначити, що похідні набувають вторинного значення, а стилістична маркованість, оказіональність теж зберігають напрямок мотивації, якщо похідні мають афіксальні показники. Системне вивчення словотвірної спроможності того чи того лексико-граматичного класу дає змогу простежити взаємозв'язок між смисловими структурами твірної і похідної одиниць, передбачити утворення дериватів, установити інвентар словотворчих засобів для експлікації його, виявити системні відношення (синонімійні, омонімійні) між похідними, напрямок словотвірної мотивації, проаналізувати морфонологічні зміни при поєднанні різного типу фіналей твірних дієслівних основ зі словотворчими засобами, відобразити динаміку словотвірного процесу та окреслити певні закономірності дериваційних процесів зумовлює необхідність створення типології словотвірної морфонології з опертям на твірну основу як типологізувальний чинник. Опис словотвірної морфонології віддієслівних дериватів здійснюється на основі гніздування, враховуючи семантичні і сполучувальні словотворчих формантів. Визначення словотвірних значень допомагає встановити взаємовідношення різних засобів вираження одних і тих же значень. Враховуючи значення, семантичні межі, доцільно розглянути словотвірно-морфонологічну специфіку похідних кожної частини мови. При морфонологічному аналізі необхідно також враховувати семантику слова. Пор., девербативи ***борíння*** має значення „дія за знач. ***борóти*** і ***борóтися***" (СУМ 1, с. 218); ***брикáння*** – „дія за знач. ***брикáти*** і ***брикáтися***" (СУМ 1, с. 235).

Досить актуальним залишається питання мотивації для словотворення, оскільки співвідношення мотиватора і мотивата становить сутність дериваційного процесу і дериваційного механізму. Урахування структурних і семантичних особливостей похідного дозволяє виявити твірне слово. Відсубстантивне походження ряду дієслів підтверджують морфонологічні процеси (морфонологічні альтернації на морфемному шві, зміна наголосу) спільнослов'янської та спільносхіднослов'янської доби. Напрямок словотвірної мотивації дозволяє встановити походження лексичної одиниці. Наприклад, лексема *ліквідація* у «Словообразовательном словаре русского языка» О. М. Тихонова (1990), «Українсько-російському словотворчому словнику» З. С. Сікорської (1995) подається як віддієслівне утворення, а в «Кореневому гніздовому словнику української мови» Є. А. Карпіловської (2002) – це вершинне слово, від якого утворено похідне дієслово *ліквідувати*. Підтримуємо думку Є. А. Карпіловської, що лексема *ліквідувати* відсубстантивного походження, на це вказує і походження слова *ліквідація* (< середньолат. liquidatio – закінчення справи < liquidus – вільний від боргів) (СІС, с. 593, ЕСУМ, 3, с. 260). До десубстантивів належать і похідні *грішити* (від *гріх*) (ЕСУМ, 1, с. 598), *жалкувати*, *жаліти* (від *жаль*) (ЕСУМ, 2, с. 186), *лікувати* (від *лік-0* ^{2}, *лік(а)* ^{2} (засоби лікування)) (ЕСУМ, 3, с. 260), *мастити* (від *масть-0* ^{2} (мазь)) (ЕСУМ, 3, с. 410), *лишити* (похідне від lixъ) (ЕСУМ, 3, с. 253), *ловити* (похідне від lovъ) (ЕСУМ, 3, с. 277), на це вказує етимологія цих слів. Етимологічний аналіз, крім структурного, сприяє з'ясуванню напрямку мотивації і визначенню походження слова: перед нами дієслово чи відіменникове дієслово. Одним із важливих критеріїв синхронної словотвірної похідності є перфективація спільнокореневого з іменником дієслова, якщо іменник має у своїй основі дієслівний префікс (Ж. Ж. Варбот, А. Мейє, К. Г. Городенська, М. В. Кравченко, О. Ф. Пінчук та ін). Пор., *наказати – наказ*, *виступити – виступ*, *уявляти – уява* і под. Для відіменникових дієслів характерним є збереження в структурі дієслівних основ іменникових формантів, а для віддієслівних іменників − наявність в основі дієслова префікса. Таким чином, напрямок мотивації встановлюється на основі семантичних і формальних засобів, що пов'язані відношеннями мотивації.

При виконанні морфонологічного аналізу необхідно враховувати питання множинності мотивації. Так, наприклад, девербативи на ***-ець*** (*переселенець*, *поповненець*, *обранець*, *посланець*, *закоханець*) (49), пов'язані з основами пасивних дієприкметників. При творенні похідних відбувається усічення дієслівних суфіксів і розширення форманта. Дієслівні суфікси не так потужно використовують потенції фонологічної системи мови, але в системі віддієслівного словотворення основотвірний суфікс ***-ува-*** зазнає часткового усічення і в похідних та кшталт *кер-ів-ник*, *буд-ів-ник*, *прац-ів-ник*, *мандр-ів-ник* словотворчий формант становить суфікс ***-ник***, оскільки компонент ***-ів-*** – аломорф основотвірного суфікса ***-ува-***. Дія форманта на твірну основу залежить від його фонологічної структури. Так, якщо ініціаль суфікса складається з голосної переднього ряду /***і***/, то відбуваються консонантні альтернації С//С′ (палаталізація приголосного мотиватора), а якщо /***е***/ – консонантні альтернації Р//Рl, Т//Č (пор. *ходити* – ***ходіння***, *возити* – ***возіння***, *платити* – ***платіж***, *свердлити* – ***свердлій***; *поглибити* – ***поглиблення***, *розграфити* – ***розграфлення***; *коптити* – ***копчення***). Отже, загальною умовою реалізації морфонологічних змін є якість кінцевої фонеми дієслівної основи.

Доречно зауважити, що при морфонологічному членуванні, крім морфем, звертаємо увагу на морфеми, що приєднуються до кореневої (*жáт-**в(а)**, відбúт-**ок**,*) чи суфіксальної морфеми (*бú-**тв**(а)*, *блиск-**авúц'**(а)*, *кос-**овúц'**(а)*, *біж-**енець***) (йдеться про нарощення кореневої чи суфіксальної морфем) – при словотвірній морфонології віддієслівних дериватів, уніфікси – переважно при відіменниковому словотворі, субморфи – при відіменниковому та відприкметниковому словотворі. Фінальні елементи дієслівної основи, які зазнають змін під впливом ініціалі форманта, сигналізують про можливі морфонологічні операції (усічення, консонантні, вокалічні альтернації, нарощення суфіксальної чи кореневої морфем, модифікації наголосу) у віддієслівному похідному.

На сучасному етапі здійснення морфонологічного аналізу доречно проводити з опертям на словотвірні гнізда, з метою виявлення словотворчого потенціалу, дериваційної спроможності твірних різної частиномовної належності. Комплексне дослідження підсистеми віддієслівного словотворення української мови дозволяє виявити морфонологічні моделі девербативів субстантивної, ад'єктивної, вербальної, адвербіальної зон, їхню універсальність та виразну спеціалізацію у творенні віддієслівних дериватів, а також сприятиме з'ясуванню закономірностей трансформаційних процесів.

Вивчення словотвірної морфонології сучасної української мови неможливе без вивчення етимології вершинних слів СГ, зокрема вершинних дієслів, адже глибоке структурне дослідження необхідно проводити й на рівні діахронії, щоб на рівні синхронії описати й пояснити морфонологічні трансформації похідних. Реконструкція вершинних дієслів СГ дає можливість правильно визначити напрямок словотвірної мотивації, морфонологічний тип і встановити морфонологічну модель. Розглядаючи етимологію дієслів ***багти́*** і ***бажа́ти***, стає зрозумілим наявність похідних від ***бажа́ти*** – *баг-**чи́***, *ба́г-**ну**-ти*, *баг-**а́**-ти*, які мають спільний праслов'янський корінь *bag-. Саме етимологічний аналіз, крім структурного, дає змогу з'ясувати напрямок мотивації і визначити походження слова: перед нами дієслово чи відіменникове дієслово: пор. слова ***бенте́г*** („послушник", очевидно, запозичене з турецької мови; тур. bende „раб, слуга", походить від перс. bende „тс.") (ЕСУМ I, с. 168) – ***бенте́ж/и/ти*** „хвилюватися" (можливо, пов'язане походження слова з [бенте́г], первісно могло означати „поневолювати" (під час ворожих набігів) (Там само, с. 168)), *бенте́жити-**ся***, *бенте́ж-**н**(ий)*, *бенте́жн'-**ість***, *бенте́жн-**о***; ***бе́шт/а/ти*** (*діал.* „ганити, лаяти") (запоз. з польської мови; походить від ст. beszte „бестія") (ЕСУМ I, с. 180) – *бешта-ни́н(а)* (*діал.* „лайка, дорікання").

При морфонологічному моделюванні виникають проблеми і при визначенні морфонологічного типу. Наприклад, слова ***везти́*** і ***вози́ти***, ***нести́*** і ***носи́ти*** знаходяться на одному ступені деривації, але мають різні морфонологічні типи, морфонологічні класи і морфонологічні моделі. Чергування голосних /***е***/ – /***о***/ (*нести́ – носи́ти*, *везти́ – вози́ти*, *брести́ – броди́ти*) успадковане ще від спільноіндоєвропейської доби. Хоч виникнення цього чергування викликане, ймовірно, акцентними причинами, воно ще на спільнослов'янському ґрунті стало засобом диференціації словотвірних категорій та граматичних значень. Первинна дієслівна основа творилася з /***е***/, а похідна – дієслівна чи іменна з /***о***/: **nesti* – **nositi*; **vezti* – **voziti*; **bresti* – **broditi*. Словотвірне гніздо, вершиною якого є дієслово ***вози́ти***, складається із 183 похідних, які нерівномірно розташовані на ступенях деривації, а дієслово ***везти́*** складається із 134 похідних, ці вершинні дієслова належать до різних морфонологічних класів (МК) і морфонологічних типів (МТ), морфонологічних моделей (ММ), які супроводжують реалізацію морфонологічної структури. Так, у СГ, вершиною якого є дієслова ***вози́ти*** і ***везти́*** (належить до СГ із нечленованими вершинними дієсловами на одиничну морфонему {з}, {с}, {б}), виявлено неелементарні ММ, які супроводжують постання морфонологічної структури субстантивної, вербальної, ад'єктивної зон. Основу цього морфонологічного типу становлять три- і чотиризонні нечленовані вершинні дієслова на одиничну морфонему {з}, {с}, {б}, для яких характерна альтернація консонантів за твердістю – м'якістю. У творенні девербативів субстантивної зони на ***-ін'н'-***, ***-ій***, ***-іль***, ***-іж***, крім палаталізації, може відбуватися і зворотне чергування {с~д′}, {с~т′}: {с~т′} (9): *плести́* – ***плетіння***, *цвісти́* – ***цвітіння***, *мости́ти* – ***мостіння***; {с~д′} (8): *вести́* – ***ведіння***, *пря'сти* – ***прядіння***; *замести́* – ***заметіль***; *кра́сти* – ***крадіж***. Ці альтернації є диференційними ознаками у творенні девербативів МТ-2 таких регулярний неелементарних морфонологічних моделей: ММ-1: Ун + С//С′ + Ас (4 а. п.): *нести́ – нес'-**ін'н'**(а)*, *везти́ – вез'-**ін'н'**(а)*. ММ-2: У + С//Т + Ао (1 а. п.): *звести́ – зве́дення*, *кра́сти – кла́д-**ен**(ий)*. ММ-3: Ун + С//Т′ + Ас (4 а. п.): *цвісти́ – цвіті́ння*, *вести́ – веді́ння*, *густи́ – гуді́ння*, *кра́стися – крад'-**і́й***, *крад'-**і́ж*** (с//д′). Таким чином, морфонологічну структуру СГ МТ-2 визначають альтернації С//С′, С//Т, С//Т′, які уможливлюють взаємодію обстежуваних дієслівних основ із відповідними формантами і зреалізовані в морфонологічних моделях. А СГ з вершинними слова ***вози́ти*** і ***носи́ти*** належать до членованих похідних морфонологічного типу, основу яких становлять словотвірні гнізда з вершинами-дієсловами, для яких характерна альтернація консонантів за твердістю – м'якістю, переміщення наголосу на формант. Це переважно СГ, у яких вершина – питомі членовані дієслова на одиничну морфонему {д}, {т}, {з}, {с}, {л}, {н}, {р} з основами на ***-а-***, ***-и-***. Консонантні альтернації в кореневих морфемах, які належать до одного СГ, *вез/ти́ – воз/и́/ти*, *нес/ти́ – нос/и́/ти*, *гуд/і/ти – гус/ти́*, *див/и́/тися – дивл'/а́/тися* зумовлені історично і не належать до морфонологічних. До морфонологічних належать чергування, які здатні виконувати морфотактичну функцію. У процесі словотворення морфонологічне чергування в основі спричиняється твірним морфом.

Розгляд фактичного матеріалу, який представляє понад 2 тисячі самостійно укладених словотвірних гнізд з вершинними дієсловами, дозволяє дійти висновку, що структуру словотвірних гнізд з вершинними дієсловами доцільно розглядати, враховуючи морфемну структуру (нечленовані / членовані), етимологію (питомі / запозичені), що дає змогу визначити морфонологічні класи, типи, морфонологічні моделі, словотворчі компоненти і засоби , що визначають морфонологічну специфіку кожного словотвірного гнізда, у яких похідні мають певну систему, ієрархію і притаманні засоби вираження, які слугують пізнанню внутрішньо семантичної організації девербативів.

Створення типології структурної організації СГ з вершинним дієсловом переконує в тому, що ММ СГ є визначальними в структурних трансформаціях конкретних і типових СП, звідси – у морфонологічних трансформаціях девербативів. Морфонологічні характеристики похідного зберігають інформацію про структурно-семантичні перебудови питомих та іншомовних твірних основ і вплив на них інвентаря дериваційних засобів, властивих для відповідного СГ. Морфонологічне моделювання девербативів певного синхронного зрізу досягатиме мети за умови врахування можливих морфонологічних трансформацій похідних, установлення аломорфів у певній мікросистемі; за таких умов синхронія відбиває динаміку системи – діахронію. Необхідно зазначити, що необхідно розрізняти фонетичні чергування від морфонологічних. Ступінь дериваційної й семантичної розбудови дієслівної основи є свідченням хронології вершинного слова у СГ.

Таким чином, близькість морфонологічної будови фіналі твірних основ семантично й етимологічно неоднорідних дієслів не може забезпечити однотипність та однорідність морфонологічної поведінки в структурі девербативів. Унаочнення морфонологічного чинника в процесі словопородження дає можливість вивчити валентні особливості формантів сучасної української мови [1, с. 34]. Особливості організації словотвірної системи доречно здійснювати в процесі вивчення парадигматичних і синтагматичних зв’язків між елементами цієї системи. Значення словотворчих засобів не ізольовані один від одного. Мета вивчення синтагматичних зв’язків у словотворенні – виявити види обмежень сполучуваності морфем і встановити в межах мотивованого слова елементи, що мають певні семантичні (а також формальні, стилістичні та ін.) властивості [3, с. 245].

Таким чином, СГ виконує домінуючу роль у систематизації українського словотвору, оскільки саме в ньому чітко простежуються закономірності дії внутрішнього механізму, який характеризується ієрархічними зв’язками між іншими комплексними одиницями словотвірної системи. СГ з вершинними дієсловами експліковані суфіксами ***-а-***, ***-ува-***, ***-и-***, ***-і-***, сформовані СП, що представлені субстантивною, вербальною, ад’єктивною і адвербіальною зонами. Реконструкція вершинних дієслів СГ дає можливість правильно визначити напрямок словотвірної мотивації, морфонологічний тип і встановити морфонологічну модель.

Структура та наповнення СГ з вершинними дієсловами залежить від словотвірних значень, що сформовані певною ЛСГ твірних дієслів та словотворчим засобом, походженням та частотою вживання дієслова. На словотвірну спроможність віддієслівних утворень впливає їхня функціонально-стильова характеристика: у загальномовних дієслів по-різному наповнені словотвірні зони словотвірної парадигми: це переважно всі чотири або три зони, у вузькоспеціальних дієслів – одна або дві словотвірні зони СП. Врахування семантичних, словотвірних відношень між твірним (дієсловом) і похідним у словотвірному гнізді допомагає виявити зв’язки, що існують між словами, що утворені різними способами словотворення.

Перспективу подальшого дослідження словотвірної морфонології девербативів убачаємо у визначенні неелементарних морфонологічних класів віддієслівних словотвірних гнізд у межах кожного морфонологічного типу.

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ВІДОМОСТІ ПРО АВТОРА

Інна Демешко – кандидат філологічних наук, доцент кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: словотвірна морфонологія, термінологія, ономастика.

УДК 82.845=93=161.2

ЕМОЦІЙНО-ОЦІННИЙ ПОТЕНЦІАЛ СЛОВОТВОРЧИХ СУФІКСІВ ІЗ ФУНКЦІЄЮ АУГМЕНТАТИВНОСТІ ТА ПЕЙОРАТИВНОСТІ В СУЧАСНІЙ УКРАЇНСЬКІЙ ДИТЯЧІЙ ПРОЗІ

Ірина ДЕНИСОВЕЦЬ (Полтава, Україна)

У статті обґрунтовано пріоритетне місце словотворчих суфіксів із функцією аугментативності та пейоративності серед інших засобів експлікації емоційно-оцінного змісту в сучасних українських дитячих творах. Установлено роль аугментативних дериватів у творенні та характеризації образів персонажів, проаналізовано їхній стилістичний потенціал, передусім як засобів вираження емоційності, оцінності та комічності, а також як засобів оновлення дитячого художнього дискурсу.

***Ключові слова**: емоційність, оцінність, словотворчий засіб, аугментативність, пейоративність.*

В статье обосновано приоритетное место словообразовательных суффиксов с функцией аугментативности и пейоративности среди других средств формирования эмоционально-оценочного содержания в современных украинских детских произведениях. Установлена роль аугментативних дериватов в создании и характеризации образов персонажей, проанализирован их стилистический потенциал, прежде всего как средств выражения эмоциональности, оценочности и комичности, а также как средств обновления детского художественного дискурса.

***Ключевые слова:** эмоциональность, оценочность, словообразовательное средство, аугментативность, пейоративность.*

The work grounds the priority of the word formative suffixes with function of augmentativity and pejorativity among others means of forming the emotional and evaluative content in modern Ukrainian books for children. It has been emphasized that the modern Ukrainian children's authors actively use the vocabulary with a strongly marked expressive coloring, words with the suffixes of subjective evaluation, the latter being either positive and negative. Based on concrete examples, it has been shown that category negative evaluation is based on the following basic evaluation scale negative emotions as condemnation, contempt, disgust, humiliation, abuse, irony, sarcasm, easy smile and suffixes derivatives that are names of persons and objects with negative evaluative component, are two groups: suffixes, which also indicate magnification and negative evaluation; extensions of negative evaluation, performing only function pejorativity. There is also described the augmentativity derivatives' role in the creation and characterization of characters' patterns. The article analyzes their stylistic potential, primarily as means of emotionality, evaluation and crankiness, as well as the role of such suffixes in updating children's literal discourse.

***Key words:** emotionality, evaluation, word-building means, augmentativity, pejorativity.*

Сучасна українська дитяча література заявила про себе досить активно і різнопланово. Проза представлена оповіданнями, повістями, романами, казками і науково-фантастичними творами.

Висока моральна чистота, гуманність, експресивність, емоційність та оцінність, породжені традиційним та індивідуально-авторським словотворенням, – характерні риси сучасної прози для дітей. Однак мовотворчість українських дитячих письменників кінця ХХ – першого десятиріччя ХХІ ст., попри їхню жанрову специфіку, обмеженіше привертали увагу лінгвістів. До того ж основну увагу в цих студіях зосереджено на з'ясуванні насамперед лексико-семантичних особливостей української дитячої літератури (праці Я.В. Закревської, Н.Я. Дзюбишиної, Е.І. Огар, Г.І. Атрошенко, О.М. Данилевської). Лише в деяких із них зреалізовано спробу дослідити не тільки лексичні, а й фонетичні та синтаксичні засоби вираження різних видів оцінних значень на матеріалі текстів російської дитячої літератури (праця М.Ю. Кайки). Проте відзначені засоби не вичерпують усього потенціалу використовуваних у дитячих творах способів вираження емоційності, експресивності та оцінності.

Мета дослідження – окреслити емоційно-оцінний потенціал дериватів, утворених за допомогою суфіксів із функцією аугментативності та пейоративності, з’ясувати їхнє стилістичне навантаження в сучасному українському дитячому дискурсі.

У системі мовних засобів, за допомогою яких посилюють образність, виражальну цінність мовлення персонажів дитячих творів, важливу роль відіграють словотворчі афікси. Вони виконують активну функцію у реалізації найрізноманітніших стилістичних значень, адже надають кореневій частині лексеми певного увиразнення, якоїсь додаткової семантики, а водночас – і експресивності, емоційності та оцінності.

Крім позитивних емоцій, деривати мають властивість передавати широку палітру негативних (аугментативних) відтінків у певних контекстуально-ситуативних умовах та за допомогою спеціальних словотворчих суфіксів. У сучасній лінгвістиці аугментативи кваліфікують як «слова, що виражають значення збільшення й нерідко мають відтінки негативної оцінки, зневаги, згрубілості, розмовної стилістичної забарвленості» [19, с. 47]. Аугментативи протиставлені демінутивам – «словам, що виражають значення зменшення та переважно мають відтінки позитивної оцінки, пестливості (рідше негативної оцінки й зневаги)» [19, с. 111]. Категорія негативної оцінки ґрунтується на таких основних негативних емоціях оцінної шкали, як осуд, зневага, огида, приниження, презирство, лайка, іронія, сарказм, легка посмішка тощо. Негативно-оцінні суфікси дослідники поділяють на дві групи: 1) суфікси збільшеності-негативної оцінки, що одночасно вказують на збільшеність та негативну оцінку; 2) суфікси негативної оцінки, що виконують лише пейоративну (засудження) функцію [25, с. 10–11]. Негативна оцінка вказує на те, що об’єкт має небажані властивості, ознаки або персонаж у творі висловлює негативне ставлення до предмета мовлення. Аугментативні утворення породжують експресію іронії, зневаги, приниження, здивування, осуду, фамільярності, нехтування, відрази, слугують для вираження антипатії, відверто несхвального авторського ставлення. Проте й назви осіб, понять, лексичне значення яких мають відтінки урочистості, важливості, величності, поєднуючись із здрібніло-пестливими суфіксами, набувають негативної семантики, пор.: *панок, князьок, інтелігентик, людинка*. Такі відтінки негативної характеристики персонажа, як зневага, приниження, нехтування, відраза, посилюються, оскільки ці почуття породжують невеликі, мізерні розміри предметів, явищ, що є досить істотними та значущими для читача. Аугментативи сприймають як яскраві виражальні засоби, що допомагають авторові уникати завеликих висловлювань, але досить чітко, тонко і глибоко відтворити негативні відтінки ставлення до предмета чи особи.

Суфікси на позначення негативної суб’єктивної оцінки є продуктивним засобом створення емоційного колориту, яскравості, образності мови художніх творів для дітей. Проте в сучасних художніх дитячих творах за допомогою цих суфіксів утворено значно менше лексем, ніж за допомогою суфіксів позитивної оцінки. Але діапазон емоційних відтінків, яких здатні надавати іменникам та прикметникам негативно-оцінні суфікси, досить широкий: від слабко виражених відтінків згрубілості, зневаги, несхвальної оцінки до яскраво вираженої зневаги, іронії, презирства, а в деяких контекстах – ненависті, пор.: *вітрище, бабище, писака*.

Суфікси дериватів, що є найменуваннями осіб і предметів з негативним оцінним компонентом, становлять дві групи: 1) суфікси, що одночасно вказують на збільшеність та негативну оцінку; 2) суфікси негативної оцінки, що виконують лише пейоративну функцію.

Першу групу представляють лексеми, утворені за допомогою суфіксів *-иськ-, -ищ-, -ак- (-як-), -ар- (-яр-), -ур- (-юр-)*.

Найуживанішим аугментативним суфіксом на позначення об’єктивної збільшеності та негативної оцінки є словотворчий суфікс *-иськ-*. Автори використовують його як засіб вираження збільшеності кого-, чого-небудь та надання дериватові негативного забарвлення. Напр.: *Я тобі і ковбаску, і рибку з дому ношу, пряниками тебе пригощаю, від Мухтара захищаю, а ти мене – гострими* ***пазуриськами*** [8, с. 6]; *Його велетенські капці* ***підбориськами*** *своїми, здавалося, витопчуть увесь цей квітучий надвечірній світ* [10, с. 14]; *Погода сьогодні від самого ранку геть зіпсувалася – взявся мрячити неприємний дощ і дошкульний* ***вітрисько*** *раз-по-раз виривався з-за будівної та щосили смикав усіх* [18, с. 15];

Ну чого ти, Іване? – й ***пальчиськами*** *своїми дівчачими до мого плеча тягнеться* [3, с. 47]; *Їй треба принести їжу сюди, – глибокодумно висловився Врррум, – вони звикли їсти у своєму* ***лігвиську*** [17, с. 64]; *Б'ються люто об рів, об вал – ціла злива важких макітер та скляних сулій з* ***ревиськом*** [10, с. 68]; *З цих розмов я зрозумів, що мені дістався дуже хороший кіт – із зубками, кігтиками,* ***очиськами****, і я повинен сам як скоріше на нього подивитися* [23, с. 69]; *А вони скоро будуть такі, як наш рудий* ***півнисько*** [24, с. 193]; *Дикий первісний степ із височенною первісною травою, здоровенними первісними будяками та іншим первісним* ***бур'янiськом*** [11, с. 201]; *Через плече в нього висів великий барабан, у який він гатив своїм* ***лаписьком*** [13, с. 109].

Менша продуктивність характерна для суфікса *-ищ-*, який надає іменникам значення збільшеності та зневаги, напр.: ***Піратище*** *хвацько вимахував темною від сажі кочергою* [6, с. 9]; *Високо вгорі, над сходами, був так званий ліхтар – величезне, покреслене на десятки квадратних шибок* ***вікнище*** [11, с. 10]; ***Драконище*** *цей, кудломордий і кудлоногий, із динозаврів в один момент курку-гриль зробив* [9, с. 14]; *Жерикізякові* ***лапища*** *вже простягнулися до лисини Великого Бабая* [1, с. 20]; *Ху-у! Ну й* ***пригодище****! – перевів подих Ромка* [12, с. 55]; *Пан Зарудний вибіг надвір і побачив, що вулицею в бік лісу мчать здоровенний* ***вовчище*** *й лис* [4, с. 55]; *А мені Жовта лисичка своїм* ***хвостищем*** *зошити накрила* [24, с. 93]; *Скажуть: лихий* ***ведмедище*** *не пустив колядувати* [20, с. 729].

Досить продуктивними у творенні іменників зі значенням збільшеності та виразної пейоративності є суфікси *-ак- (-як-)*, напр.: *У-у,* ***скотиняка****! Щоб ти* [15, с. 7]; *Якась* ***дровиняка,*** *а не корова* [15, с. 13]; *Велика* ***ротяка*** *з довжелезним язиком, тоненькі кінцівки, що закінчувалися пазурястими лапами з перетинками між довгими пальцями* [5, с. 134]; *Дошкреблись до* ***гілляки****, поряд із якою у товстелезному стовбурі дерева було величезне дупло* [11, с. 184]. Деякі іменники із цим суфіксом передають лише відтінок фамільярності. Напр.: *Ану стій! – скомандував другий* ***друзяка-задирака*** [18, с. 16]; Діапазон негативної оцінності, що характеризує назви осіб із цим словотворчим суфіксом, широкий: від легкої іронії до різкого несхвалення.

Обмеженою кількістю іменників із семантикою об'єктивної збільшеності та негативної оцінності представлений малопродуктивний тип із суфіксом *-ар- (-яр-),* напр.: *Пирхає, як кіт, –* ***носяра*** *заважає* [15, с. 39]; *Ані стати, ані йти – лиш* ***хвостярою*** *мети* [1, с. 67]; *А по той бік сволока під стелею, куди вже не дістане жоден* ***котяра****, було чепко зліплене нове гніздо* [24, с. 128]; *Це був здоровенний смугастий* ***котяра****, мерзотник, яких світ не бачив* [14, с. 298]. Лише деякі з них виражають пейоративну оцінку, напр.: *Я тут у багні, як хробак, длубаюсь, а той* ***шпигуняра****, може, вже хто його зна* [15, с. 74].

Найменше лексем утворено за допомогою суфікса *-ур- (-юр-)*, який, поєднуючи семантику об'єктивної збільшеності з негативною оцінкою, приєднується переважно до твірних основ зоонімів, пор.: *Воістину дурні* ***псюри*** [26, с. 20]; *Баксику, до мене! – пошепки покликав я грізного* ***собацюру****, і той весело заметляв хвостом* [5, с. 38].

До другої групи належать словотворчі суфікси пейоративності *-ищ-, -иськ-, -юг-, -яг-, -юк-*.

Найпродуктивнішим у цій групі є суфікс *-ищ-*, що виконує тільки пейоративну функцію, тобто різкого засудження істоти, предмета чи події. Напр.: *І ніхто з них сьогодні й не гляне на те* ***базарище*** [24, с. 99]; *Хто то вночі у плавня? Водяник?* ***Відьмище****? Нечиста сила* [15, с. 128].

Суфікси *-иськ-* та *-юг-* менш продуктивні в групі негативно-оцінних суфіксів, що виконують функцію різкого осуду. Вони виражають негативну оцінку істот та предметів. Напр.: *Опудало колюче!* ***Їжачисько*** *нещасний* [13, с. 150]; *Ще чого, гратися з* ***дівчиськом****! – подумав він і рішуче заявив* [21, с. 165]; *Згодом улесливі придворні хроністи перейменували це кепське* ***назвисько*** *на більш велелепне – Завойовник* [26, с. 38]; *Навіть пересічні* ***слимачиська*** *ніколи не гублять дорогу* [17, с. 49]; *Волає до гончарів, намагаючись перекричати гуркіт* ***бойовиська*** [10, с. 68]; *А* ***левиська*** *це ще більше розлютило* [7, с. 109]; *По верхівках дерев з розбійницьким свистом промчав рвучкий* ***вітрюга*** *– перший провісник громовиці* [16, с. 115]; *Я взяв дубця, прогнав ненатлого* ***катюгу*** *та й пішов до свого діла* [24, с. 128]; *Не будь*

***жаднюгою**, – і Сашко Циган силоміць сунув жаб'ячу лапку Марусику в кишеню* [11, с. 123]. Ці суфікси приєднуються переважно до негативно забарвлених твірних іменникових основ. Вони допомагають виразніше передати семантику різко негативної оцінки, з ними пов'язані відтінки зневажливого, згрубілого значення слів, аж до яскравого вираження несхвалення, осуду, презирства.

Суфікс *-юк-* має досить широку гаму негативних відтінків: зневаги, презирства, інколи лайливого відтінку. Напр.: *От людей обдурює, **зміюка*** [15, с. 142]; *Не знаю. **Звірюка** якась, здається* [15, с. 184].

Суфікс *-яг-* найменш продуктивний. Він надає іменникам лише відтінку осуду, зневаги, презирства залежно від їхньої семантики. Поєднуючись з іменниковою основою, у значенні якої є негативна оцінка, суфікс *-яг-* посилює емоційний ефект слова аж до створення лайливого відтінку. Напр.: *Моргнув я своїм молодцям, і вони тихо заповзли в штани нахабного **паруб'яги*** [2, с. 56]; *На другий, піднятий кінець дошки з високої стійки стрибнув здоровезний **паруб'яга*** [22, с. 112]. У цьому реченні автор вдало поєднав іменник зі значенням згрубілості з прикметником із тим самим значенням та відтінком найвищого ступеня вияву ознаки.

Зрідка в сучасних прозових дитячих творах трапляються власні імена персонажів із негативним забарвленням. Напр.: *Це вже просто свинство! – вигукнув **Гришка** Гонобобель* [14, с. 86].

Іноді в одному реченні автор використовує зменшено-пестливе і згрубіле значення тієї самої лексеми, що створює колорит яскравості і контрасту для активного розвитку дитячої уяви. Напр.: *Варто засвітитися зеленому ліхтарикові на світлофорі, як знову все починається спочатку: великі, малі **автомобільчики** та **автомобілища** мчать туди-сюди* [18, с. 64].

Отже, суфікси дериватів, що є найменуваннями осіб і предметів з негативним оцінним компонентом, становлять дві групи: суфікси, що одночасно вказують на об'єктивну збільшеність та негативну оцінку та суфікси, що виконують лише пейоративну функцію, виражаючи зневагу, презирство, огиду тощо. Проте іменникових лексем, утворених за допомогою суфіксів на позначення об'єктивної збільшеності та негативної суб'єктивної оцінки в дитячих творах значно менше, ніж позитивно забарвлених дериватів. Це зумовлено дидактичним спрямуванням цих творів, адже вони повинні навчити дитячу читацьку аудиторію цінувати любов, дружбу, красу, відданість, прищеплюючи дітям почуття ніжності, лагідності, поваги, піклування.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Денисовець – кандидат філологічних наук, старший викладач кафедри українознавства, культури та документознавства Полтавського національного технічного університету імені Юрія Кондратюка.

Наукові інтереси: актуальні проблеми граматики сучасної української літературної мови, дериватологія, мовні явища в сучасній українській дитячій прозі.

УДК 811.111'373.48

ЛІНГВОКОГНІТИВНІ ЗАСАДИ ФОРМУВАННЯ ХОРОНІМІКОНУ США

Олеся ЄГОРОВА, Анна ЄМЕЛЬЯНОВА (Суми, Україна)

У статті розглядаються проблеми структурного та семантичного аналізу номінацій штатів США як результату історичної полікультурної взаємодії етносів на території країни. Дослідження фокусується на вивченні типових словотвірних моделей та когнітивних прототипів, що формують мотиваційну базу хоронімічних іменувань тубільного та «європейського» походження.

Ключові слова: *номінація, штат, США, словотвір, етимологія, семантика мотиваційний принцип.*

В статье рассматриваются проблемы структурного и семантического анализа номинаций штатов США как результата исторического поликультурного взаимодействия этносов на территории страны. Исследование фокусируется на изучении типичных словообразовательных моделей и когнитивных прототипов, формирующих мотивационную базу хоронимических именований туземного и «европейского» происхождения.

Ключевые слова: *номинация, штат, США, словообразование, этимология, семантика, мотивационный принцип.*

The study considers names of US states as products of a multicultural historical interaction of ethnic groups on the territory of the country. In particular, it focuses on structural and semantic analysis of this stratum of toponyms, namely, typical word-formation models and cognitive prototypes that form the motivational basis for choronymic names of both indigenous and introduced origin.

Key words: *name, state, USA, word-formation, etymology, semantics, motivational principle.*

В одному зі своїх подорожніх нарисів Р. Л. Стівенсон ще наприкінці XIX ст. висловив своє захоплення топонімією США так: «… у світі немає іншого куточка з такою багатою, поетичною, забавною та колоритною номенклатурою, як у Сполучених Штатах. Усі епохи, народи та мови зробили до неї свій внесок. Пекін розташувався у тому ж штаті, що й Евклід разом з Бельфонтеном та Сандускі. Челсі із типовими для Лондону уявленнями про споруди з червоної цегли, Слоун-Сквер та Кінґс-Роуд, тут належить до околиць величного та первісного міста Мемфіс; уздовж Міссісіпі, що протікає через Теннессі та Арканзас, зведені міста з перекладними назвами ... Самі назви штатів та територій звучать хором мелодійних та романтичних вокабул: Делавер, Огайо, Індіана, Флорида, Дакота, Айова, Вайомінг, Міннесота, Північна та Південна Кароліна; …» [9 с. 29] (переклад наш – О. Є., А. Є.).

Постановка проблеми. Географічні назви (топоніми) є невичерпним джерелом відомостей про світобачення і культуру народів. Вони є частиною живої духовної спадщини людини, продуктом її психології, образного мислення та культурно-історичної еволюції.

Американські топоніми є продуктом лінгвокультурних нашарувань, адже у процесі номінації географічних об’єктів, зокрема штатів, брали участь представники двох різних цивілізацій (європейської та індіанської) і у такий спосіб «закарбували» відмінність своїх світоглядів на лінгвокультурному полотні США.

Актуальність роботи визначає її безпосередній зв’язок з тенденціями традиційної та антропоцентричної (когнітивної) лінгвістики, що дозволяють не лише детермінувати структурну організацію з позицій синхронії та діахронії, а й встановити мотивацію іменувань штатів як когнітивного джерела відомостей про світогляд американського народу та аспектів його культурно-історичного буття.

Об'єктом дослідження виступають номінації штатів США, **предметом** – лінгвокультурний аналіз їх структурно-семантичних особливостей та базових когнітивних мотивів, покладених в основу цих іменувань.

З метою проведення релевантного дослідження використовуються порівняльний та описовий методи, методи систематизації та кількісного аналізу (для збору та обробки фактичного матеріалу), методи етимологічного та компонентного аналізу, а також методи екстралінгвістичного коментування та когнітивної інтерпретації.

Аналіз існуючих досліджень з теми. Поліаспектному вивченню топоніміки США з позицій історичного та антропоцентричного підходів присвячені класичні та нові праці з загальної топоніміки (В. А. Ніконов, О. В. Суперанська, О. М. Скляренко та ін.) й з американістики зокрема (О. А. Леонович, В. В. Ощєпкова Г. Д. Томахін, H. Gannet, G. R. Stewart, M. J. Quimby). Останнім часом особливу цікавість дослідників привертають лінгвокогнітивні аспекти вторинних номінацій штатів (О. В. Зосімова, О. В. Уразметова), вияв дискусійних специфікацій топонімів США у тексті (О. В. Пономаренко) та лінгвокультурологічних особливостей у художньому дискурсі (Н. М. Логвиненко, V. J. Vogel). Крім того, топоніміка окремих штатів неодноразово отримувала детальне висвітлення з позицій історії, культури, антропології та лінгвістики (R. I. Alotta, E. Callary, E. G. Gudde, K. Hamill, L. L. Miller, W. Romig тощо). Проте подане дослідження являє собою систематизоване комплексне дослідження номінацій штатів США з позицій традиційної (структурної) та антропоцентричної (когнітивної) лінгвістики.

Одним з принципів пропонованої нами класифікації є поділ назв 50 американських штатів на групу тубільних (*indigenous*) та запропонованих (*introduced*), оскільки сама історія заселення Північної Америки демонструє інтеракцію культур попри численні спроби їх тотального накладання з боку переселенців. До заселення Північної Америки європейськими мігрантами, на її території проживали виключно індіанські народи, тому іменування 25 штатів досі зберігають чіткі лінгвальні сліди первинних номінацій. Нові переселенці принесли з собою на континент європейські мови і ввели в обіг нові «європеїзовані» географічні іменування. Так, на сучасній політичній мапі США фіксуються 12 англійських іменувань, 6 – іспанських, 3 – французьких і 4 – іншого походження.

Так, особливих змін в аспекті топоніміки зазнали території перших хвиль колонізації нового континенту (на сході, північному та південному сході), адже переселенцям не були зрозумілі існуючи місцеві іменування, вони не викликали будь-яких асоціацій і не виявляли цінності у когнітивно-культурному плані. З цього приводу британський географ, картограф і історик Дж. Б. Харлі зазначає: «Надавання територіям нових імен – це доволі поширена в історії колонізації практика документування акту політичного володіння. Відповідно, вилучення імені – це акт відчуження» [11, с. 178] (переклад наш – О. Є.). Проте з плином часу та активізацією інтересу до тубільних культур та їх мов у XIX ст. викорінення тубільних назв припиняється (хоча вони піддаються значним симпліфікаціям), і навіть виникають імітації-новотвори, як-от у випадку з номінацією штату *Idaho*.

Крім того, цінність американської топоніміки полягає в синтезі давніх форм іменувань із сучасними словотвірними засобами [3, с. 36]. До топонімічної системи США залучався матеріал з різних структурно неоднорідних мовних сфер, який пізніше піддавався численним модифікаціям під впливом домінуючих на відповідних територіях європейських мов. Тож другим принципом класифікації іменувань американських штатів вважаємо принцип їх формальної побудови. Зазначимо, що з цих позицій важливою передумовою аналізу мотиваційної бази номенів постає комплексний аналіз хоронімічних номінацій у синхронічному (сучасному) та діахронічному (історичному) зрізах.

Параметр формальної організації хоронімії США у синхронії експлікує дві групи (прості та складені), у той час як з позицій діахронії ці мовні одиниці являють собою розмаїтий комплекс продуктів деривації, осново- та словоскладання.

З позицій синхронії до простих хоронімів належить переважна кількість сучасних номінацій штатів як запозичених з мов індіанців, так і запропонованих європейськими переселенцями.

За даними етимологічних джерел [10; 16] до групи простих номінативних одиниць, у яких виокремлюється лише одна основа, належать *Alaska, Arkansas, Hawaii, Illinois, Iowa, Kansas, Kentucky, Missouri, Oregon, Tennessee, Texas* і *Utah*.

Складні запозичені номінації були утворенні шляхом злиттям двох основ: *Alabama (alba + amo), Arizona (ari + son), Connecticut (kwen + ehtekw + enk), Massachusetts (mass + adchu + s + et), Michigan (meshi + gami), Minnesota (mni + sota), Mississippi (mshi + ziibi), Nebraska (ni + braska), Ohio (ohi(a) + io), Oklahoma (okla + homa), Wisconsin (misco+ahsin), Wyoming (xw + e:wam + enk)*. А от категорія складених хоронімів-запозичень охоплює лише номінації штатів *North* та *South Dakota*.

З позицій діахронії категорія номінацій «європейського» походження сформована за словотвірними моделями сучасних мов і поділяється на прості, похідні, складні та складені хороніми.

До групи простих топонімічних одиниць відноситься номінація *Washington*. Звернення до етимологічного профілю лексеми доводить, що вона по суті є продуктом основоскладання (“estate (town) of a man named Wassa” [16]), проте у випадку з хоронімом США маємо справу з семантичним дериватом та продуктом трансонімічного переходу імені [2, с. 153], адже використання імені людини на позначення місцевості (*place for people*) є типовою для явища топонімічної метонімії [12, с. 73]. Подібними семантичними дериватами є також іменникові частини складних номінацій *New Hampshire, New Jersey, New York* та *New Mexico*. Утворення даних топонімічних одиниць відбулося методом ретопонімізації та додаванням елемента *“new”* для запобігання референційної двозначності *(referential ambiguity)* [12, с. 72]. Стрижневі елементи цих номінацій існували і до утворення адміністративних хоронімів США.

До групи похідних одиниць належать номінації *Georgia, Indiana, Louisiana* та *Montana*. Їх загальною рисою є додавання латинських суфіксів *–(i)ana* та *–ia* [5, с. 262], що відносяться до категорії локативних або збірних і використовуються в топонімії на позначення сукупності та збірності земель. Словотвірний суфікс *–ina* іменникової складової штатів *North Carolina* і *South Carolina* також має латинське походження і використовувався для формування римських власних назв із семантикою посесивності.

Назва штату *Maryland* належить до категорії похідних топонімів США, оскільки афікс *–land* входить до групи топонімічних локативних суфіксів (поряд із іншими топонімічними формантами *–field, –wood, –ford* та ін.) [3, с. 39], а його значення наближається до неконкретизованої референції локального розміщення.

Складені хороніми США «європейського» походження репрезентовані словотворчою моделлю «прикметник + іменник»: *New Hampshire, New Jersey, New Mexico, New York, North Carolina, South Carolina, West Virginia* та *Rhode Island*. За виключенням останнього, ці хоронімічні іменування не відзначаються особливою оригінальністю. Зокрема, Г. Л. Менкен так описує практику іменування нових територій англійцями: «Є всі підстави вважати, що перші англійські переселенці виявляли небагату фантазію щодо іменування нових поселень та природних особливостей ландшафту, який вони опановували. З перших днів у практиці іменування стійкою тенденцією було використання вже звичних для них імен або ж створення банальних дериватів» [14, с. 344].

Складні хороніми репрезентують номінації, утворені з двох основ. До цієї нечисленної групи топонімів США належить номен *Pennsylvania* як продукт комбінації основоскладання та суфіксації (*Penn + sylva +–n +–ia*) [16]. Так, метод складання основ є нетиповим для номінацій штатів європейського походження.

Третім принципом класифікації американської адміністративної хоронімії виступає мотиваційний принцип формування номінацій, що становить когнітивну базу закріпленого в топонімічних номінаціях досвіду місцевих та прийдешніх жителів північноамериканського континенту.

Сукупність хоронімів, що етимологічно походять з мов корінного населення, утворилася на базі чуттєвого досвіду тубільців про навколишній світ і виявляє особливості світогляду індіанських цивілізацій, ставлення до природи, умов проживання та об'єктивує міжособистісні стосунки. Іменування штатів поділяються на категорії за когнітивними мотивами антропонімічних, гідронімічних, ландшафтних та просторових образів.

Антропонімічні мотиви тубільних та запропонованих номінацій різняться по суті: «європейські» іменування реферують до конкретних постатей, у той час як тубільні імена мають етнографічний характер і переважно реферують до роду занять племен або ж об'єктивують оціночне ставлення індіанців до представників сусідніх племен та народів. Наприклад, номінації типу *Alabama* (*alba* – «рослина», *amo* – «різати, збирати»), *Iowa* (*ayuxba* – «заспані») та *Missouri* (*wimihsoorita* – «люди, які мають каное») [16] свідчать про спроби індивідуалізації представників одного етносу на фоні інших сусідів. Натомість номінації штатів *North* і *South Dakota* (*dakhota* – «друг, дружній»), *Texas* (*taysha* – «друзі, союзники»), *Arkansas, Kansas* (*a* – «народ, люди», *kkaze* – «південний вітер) [16], *Illinois* (*illine* – «люди», *we* – формант множинності) [8, с. 7] та *Oklahoma* (*okla* – «люди» і *homma* – «червоний») [16] містять мотив самоідентифікації членів тубільних племен.

Підґрунтям для територіальних іменувань виявляється евалюативний образ розташування індіанських племен відносно інших тубільних етносів. До категорії просторових хоронімів належать номінації *Alaska* (*alaxsxaq* – «об'єкт, на який дивиться море», «материк»), *Hawaii* (*hawaiki* – «місце, де живуть боги») та *Utah* (форма *yudah* адаптована до *yuta* – «високо») [10].

Прообразами номінацій, утворених за принципом асоціацій з водними об'єктами, біля яких проживало корінне населення, переважно виступають якісні показники води, розмір і форма водних об'єктів, або ж характер водного потоку [1, с. 42]. Хороніми, утворені на базі перенесення ознак водних джерел на прилеглі території мають переважно описовий характер, як-от: *Michigan* (*meshi-gami* – «велике озеро») [10], *Arizona* (*ari son* – «малий струмок») [4, с. 26] та *Nebraska* (*ni braska* – «рівнинна річка») [10]. До їх мотиваційної основи було покладено якісні характеристики води.

Метод трансонімізації був використаний при перенесенні гідронімів *Connecticut, Minnesota*, *Mississippi*, *Ohio* та *Tennessee* на однойменні номінації штатів. Словосполучення *mni sota* («каламутна річка») [10] реферує до ступеня прозорості води, а поєднання однакових за значенням лексем з мов племен оджибве *mshi* + *ziibi* та сенека *ohi* + *io* («велика річка») [10; 15] – до протяжності у просторі.

Деякі номінації акумулюють різні мотиви у своєму змісті і утворюють проміжні ланки категорій номінацій, що виокремлюють інші природні об'єкти та інші ознаки навколишнього світу. До групи таких номінацій відносяться «відгідронімічні» хороніми *Connecticut, Kentucky, Tennessee* і *Wyoming*.

Так, номінації штатів та однойменних гідронімів *Tennessee* та *Kentucky*, утворилися від назв тубільних поселень: *Tanasqui* («місце для зустрічей») та *Eskippakithiki* («на галявині») [20]. У цих номінаціях простежуються метонімічні зв'язки між ойконімами та гідронімами.

Вихідні форми номінацій *Connecticut* та *Wyoming* поєднують мотиви води й елементів ландшафту. Іменування *Connecticut* є продуктом поєднання лексем *kwen* («довгий») + *ehtekw* («приливна річка») та локативного суфіксу *–enk* («місце») [10] на позначення ареалу розселення племені алгонкінів біля водного об'єкту. А сукупність компонентів *xw* («великий») + *ewam* («річкова рівнина») + *–enk* («місце») [10] у компонентному складі номінації *Wyoming* реферує до образу «великої річкової рівнини».

До ландшафтних хоронімів, що містять референцію до природних об'єктів, належать номінації *Massachusetts* (*mass* – «великий», *adchu* – «пагорб», *–s* – димінутивний суфікс, *–et* – локативний суфікс із значенням «поблизу») [21, с. 172] і *Wisconsin* (*mesconsing*: *misco* – «червоний», *ahsin* – «червоний», локативний суфікс *–sin*). Етимологія останнього експлікує ландшатфні та колоронімічні компоненти мотивації задля позначення розселення племен на території з виходами породи червоного каменю на поверхню землі.

Прообрази «європейських» іменувань штатів США об'єктивує передусім прагнення європейців відтворити реалії історично-культурного життя своїх рідних країн, створити своєрідні «оазиси» Батьківщини та «закарбувати» свою історичну пам'ять.

Серед власних назв як продуктів перенесення сукупності образів географічних територій на нові референти виокремлюються номінації з ад'єктивним компонентом *New*: *New Hampshire*, *New Jersey, New York* і *New Mexico*. Асоціативний зв'язок значень стрижневих лексичних одиниць та американських номінацій наразі утрачений, а мотивація перенесення онімів *Hampshire, Jersey, York* та *Mexico* з європейської лінгвокультури до лінгвокультурного простору США пересічними американцями не відчувається.

Серед топонімів США виокремлюється група антропонімічних та епонімічних одиниць на вшанування представників королівських династій та політичних діячів: *Virginia* та *West Virginia* (англ. *Virgin Queen* – Єлизавета I), а також стрижневий елемент номінацій *North* і *South Carolina* (лат. *Carolus* – Карл I) [10]. Серед епонімів з референцією до представників королівських родин, виокремлюються також *Georgia* (на честь англійського короля Георга II), *Maryland* (на честь королеви Марії Генрієтти) та *Louisiana* (на честь французького короля Луїса XIV) [16]. Крім того, основний мотив ушанування відомих осіб простежується й в іменуваннях штатів *Washington* (на честь президента Дж. Вашингтона), *Delaware* (на честь губернатора Віргінії поч. XVII ст., що мав титул «барон Де ла Варр») [16] та *Pennsylvania* (на честь Уільяма Пенна букв. «ліси Пенна»: лат. *sylvan* – «ліс» + прізвище адмірала).

Мотив просторової організації простежується у номінаціях штатів *Maine* (англ. *mainland* – «континент») [17] та *Indiana* – позначення ареалу розселення тубільних племен, помилково прийнятих колонізаторами за жителів Індії [16].

Номінації іспаномовного і частково французького походження виступають виключенням на тлі інших хоронімів США «європейського» походження, оскільки в основу їх імен покладено чуттєвий образ.

Сукупність уявлень про особливості ландшафту стали мотивом утворення номінації *Montana* (ісп. *montaña* – «гора»), а от номінація *Oregon* (фр. *ouragon* – «ураган») [7, с. 2] реферує до характеру потоку р. Колумбія, яка у минулому мала назву Орегон і мала славу штормової річки.

Категорія дескриптивних номінацій охоплює колоронімічні одиниці за джерелом їх когнітивного формування. До них відносяться номінації штатів *Colorado* (ісп. *colorado* – «червоний», «червонуватий»), *Rhode Island* (гол. *Roodt Eylandt* – «червоний острів»), *Vermont* (фр. *vert mont* – «зелена гора») [16], а також номінації *Nevada* (ісп. *nevar* – «сніжити»), *Florida* (ісп. *florido* – «уквітчаний») [19], що містять опосередковані колоронімічні компоненти.

Окремою категорією топонімів є група авторських новотворів.

Існують припущення, що назва *California* уперше згадується в романі іспанського письменника Г. О. де Монтальво «Подвиги Еспландіана» на позначення незвіданої міфічної країни. Вважають, що джерелом власної назви стала лексема *khalif(a)* у якості титулу мусульманського верховного голови ісламської общини [6, с. 10]. Лексема була відома Г. О. де Монтальво, оскільки серед правителів тогочасної Іспанії були маври-мусульмани. Утім народна етимологія пояснює назву як лінгвальне закарбування досвіду іспанських місіонерів про кліматичний режим, з яким їм довелося миритися після прибуття на ці землі (ісп. *calor de forne* – «жар з печі») [18, с. 335].

Назва штату *Idaho* була уведена конгресменом Дж. М. Віллінгом і, за його твердженням, походила від словосполучення з мови індіанців племені шошон *E Dah Hoe (How)* («перлина гори») [22]. Номінація *Idaho* нагадувала жителям штату автентичну лексичну одиницю, тому сумніви у правдоподібності її витоків та значення у населення майже не виникали.

Проаналізувавши 50 номінацій, доходимо висновків про те, що назви штатів за походженням із мов корінного населення переважно реферують до особливостей стосунків між етносами, загальних характеристик членів різних племен та ареалу їх розташування. Іншим мотивом номінування територій стали чуттєві образи, що виникли на базі досвіду про природні об'єкти, а саме: особливості ландшафту та водних басейнів.

Номінації європейського походження більшою мотивовані історично. Британські та французькі поселенці переважно називали відкриті землі на честь видатних осіб. Іншою групою є номінації, утворені методом ретопонімізації з метою збереження пам'яті про рідний край (зокрема з мотивів зручності та звичності), а також хороніми, в основу яких покладено дескриптивні мотиви на позначення особливостей локалізації природних об'єктів.

Перспективою подальших досліджень вважаємо більш детальний етимологічний аналіз номінацій з метою виявлення альтернативних когнітивних маркерів з їх подальшим зведенням до єдиної системи, основні принципи якої можуть бути застосовані для регіональних та загальних топонімічних досліджень.

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ВІДОМОСТІ ПРО АВТОРІВ

Олеся Єгорова – кандидат філологічних наук, доцент кафедри германської філології Сумського державного університету.

Наукові інтереси: порівняльне мовознавство, когнітивна семантика, лінгвокультурна концептологія, комунікативна лінгвістика (невербаліка), теорія перекладу та системи автоматизованого перекладу.

Анна Ємельянова – студентка 4 курсу факультету іноземної філології та соціальних комунікацій Сумського державного університету.

Наукові інтереси: когнітивна лінгвістика, лінгвокультурологія, етнолінгвістика.

УДК 811.161.2’

ВІДІМЕННИКОВИЙ СУФІКСАЛЬНИЙ ДІЄСЛІВНИЙ СЛОВОТВІР У ПИСЕМНИХ ПАМ’ЯТКАХ БІЛОРУСЬКОЇ МОВИ XIV – XVII СТ.: КОГНІТИВНО-ОНОМАСІОЛОГІЧНИЙ АСПЕКТ

Галина КОЧЕРГА (Черкаси, Україна)

У статті здійснено спробу аналізу похідності в контексті граматикалізації відіменникових суфіксальних дієслів білоруської мови в писемних пам’ятках XIV – XVII ст. Дієслівна категоризація визначається за принципом «поля». Польовий підхід до мовних одиниць передбачає виділення сталого ядра, або домінанти, з регулярними визначальними характеристиками та периферії з більш слабкими, часом маргінальними ознаками. Найбільше дієслівних дериватів у білоруських писемних пам’ятках XIV – XVII ст. мотивується іменниковими твірними основами і це простежується протягом історичного розвитку білоруської мови.

***Ключові слова:** когнітивна дериватологія, словотвірний тип, словотвірна підсистема мови, ономасіологічний підхід, відіменникові дієслова, семантика, польовий підхід.*

В статье предпринята попытка анализа производности в контексте грамматикализации отименных суффиксальних глаголов белорусского языка в письменных памятниках XIV – XVII вв. Глагольная категоризация определяется по принципу «поля». Полевой подход к языковым единицам предусматривает выделение устойчивого ядра, или доминанты, с регулярными определяющими характеристиками и периферии с более слабыми, иногда маргинальными признаками. Больше глагольных дериватов в белорусских письменных памятниках XIV – XVII вв. мотивируются именными образующими основами и это прослеживается на протяжении исторического развития белорусского языка.

***Ключевые слова**: когнитивная дериватология, словообразовательный тип, словообразовательная подсистема языка, ономасиологический подход, отсубстантивные глаголы, семантика, полевой подход.*

The article is an attempt to analyze the derivation in the context of Grammaticales of the denominative suffixal verbs in the Belarusian language written monuments of XIV – XVII century. Verbal categorization is determined by a "field". Field approach to language units involves the allocation of a sustainable core, or a dominant, with regular defining features and the periphery of the weak, sometimes marginal characteristics. Most verbal derivatives in the Belarusian written monuments of XIV – XVII century are motivated by noun generatrices basics and it can be traced throughout the historical development of the Belarusian language.

***Key words:** a cognitive derivatology, a word building type, the derivational subsystem of the language, an onomasiological approach, the denominative verbs, semantics, the field approach.*

Постановка проблеми. Особливу вагомість у встановленні національно-мовної картини світу має дослідження номінативної діяльності, тому що процеси найменування реалій, явищ та понять найбільшою мірою визначають механізм взаємодії дійсності, мислення та мови, притаманний кожній нації. Особливо цікавим є вивчення номінативно-дериваційних процесів у споріднених мовах народів, що знаходилися у тривалих мовних контактах, територіально, економічно, культурно близьких [4, с. 9].

Аналіз останніх досліджень і публікацій. Сучасний стан розвитку лінгвістики позначений поверненням до антропоцентричного підходу до мови, підвалини якого заклали Й.Г. Гердер, В. фон Гумбольдт, О.О. Потебня. Одним із найважливіших напрямків розвитку зазначеної традиції виступає теорія мовних картин світу, репрезентована в українському мовознавстві публікаціями І.О. Голубовської, С.Є. Єрмоленка, В.В. Жайворонка, Т.В. Радзієвської, О.О. Селіванової, Н.В. Слухай, О.С. Снитко, Ж.П. Соколовської, Н.І. Сукаленко, О.В. Тищенка, Г.М. Яворської, а в зарубіжній лінгвістиці дослідженнями Н.Д. Арутюнової, А. Вежбицької, О.С. Кубрякової, Дж. Лакоффа, О.О. Леонтьєва, В.І. Постовалової, Б.О. Серебренникова, Ю.С. Степанова, В.М. Телії, А.А. Уфимцевої, А.Д. Шмельова та ін.

Переважна більшість публікацій з проблематики мовних картин світу присвячена лексиці і фразеології, однак світогляд носіїв мови віддзеркалюється й на всіх інших мовних рівнях – фонетичному, морфологічному, синтаксичному. Утілення мовної картини світу на рівні граматики досліджують Т.В. Булигіна, А.Д. Шмельов [Булыгина, Шмелев 1997], А.І. Даниленко [Даниленко 2003], О.Т. Кривоносов [Кривоносов 2001], О.С. Кубрякова [Кубрякова 2004], Дж. Лакофф [Лакофф 1988], В.М. Топоров [Топоров 1986], П.В. Чесноков [Чесноков 1984] та ін.

Когнітивна ономасіологія є новою лінгвістичною і разом з тим міжнауковою галуззю знань, завдання якої є вияв когнітивно-семіотичного механізму породження найменувань, пояснення зв'язку ономасіологічної структури слова зі структурами знань про об'єкт номінації, аналіз мотиваційних закономірностей номінативних одиниць, що відображають особливості національної концептуальної системи, етнічної інтеріоризації дійсності у зв'язку з культурою, звичаями, традиціями, міфами, характером народу. На думку дослідниці О. Селіванової виникнення когнітивної науки дало змогу по-новому аналізувати мову й мовну здатність як засіб доступу до мисленнєвих і психічних процесів у свідомості людини [4]. О. Кубрякова у своїх дослідженнях зазначає: «Для лінгвіста постало дуже істотне питання про те, що є кінцевою метою мовного аналізу і в якій саме формі він повинен здійснюватися, щоби результати цього аналізу могли інтерпретуватися як такі, що висвітлюють дещо за межами мови [3].

Історія слов'янського, зокрема східнослов'янського, суфіксального словотвору, незважаючи на його актуальність, досі залишається недостатньо вивченою. На відміну від сучасного, історичний суфіксальний словотвір репрезентовано порівняно невеликою кількістю публікацій. Нагромадження значної кількості нового фактичного матеріалу, з'ява нових наукових підходів, зокрема когнітивно-ономасіологічного аналізу у дослідженні історичного східнослов'янського суфіксального словотвору відіменникових дієслів дало змогу створити загальні огляди відіменникового суфіксального дієслівного словотвору білоруської мови у писемних пам'ятках XIV – XVII ст., які, щоправда, хибують іще на фрагментарність і неповноту викладу, але є актуальним наукового сьогодення, що і послугувало **метою** нашого дослідження.

Виклад основного матеріалу. Одним з найефективніших способів поповнення лексичного мовного фонду досліджуваного періоду XIV – XVII ст. є суфіксальне словотворення. Словотворення визначається як система чи підсистема загальної мовної системи і складається із сукупності словотвірних класів, словотвірних типів, словотвірних моделей [6, с. 29 – 38; 8, с. 20; 12, с. 85 – 91].

Твірні основи у взаємодії з дієслівною афіксацією продукують нові деривати з різною семантикою, які виявляються у багатьох лексико-словотвірних типах і мають різну продуктивність та застосування. Однією з найбільш продуктивних груп відіменникових словотвірних типів є дієслівні лексеми з афіксом **-ова-** (про інші продуктивні афіксальні дієслівні деривати йтиметься у наступних наукових розвідках). У межах морфологічного способу словотвору найбільш продуктивним є його суфіксальний різновид. За допомогою дієслівних суфіксів утворюються похідні дієслова від різних частин мови. Є.І. Янович слугує думці: «Враховуючи походження суфіксів -ова-, -ева- як суфіксів відіменного дієслівного утворення, у таких випадках потрібно признати первинне сполучення їх з непохідними дієслівними основами. Приєднання їх до основ похідного характеру обумовлено впливом аналогії з суфіксами -ива-, -ыва-, що в сучасній білоруській мові значущо виросло. Так, у сучасних білоруських говорах, що зберігають уживання форм на -ова-, -ева- (-у-, -ю-) як дієслів недоконаного виду, констатовано сполучення їх тільки з похідними основами» [9].

Дієслівна категоризація відіменникового афіксального творення у білоруських писемних пам'ятках XIV – XVII ст., порівнюючи з українськими і російськими писемними пам'ятками, має спільний напрям словотворення у контексті східнослов'янської дериватології і визначається за принципом «поля», термін був уведений Й. Трієром. Одним із різновидів поля є словотворче, що включає деривати, які мають спільну закономірність творення. Польовий підхід до мовних одиниць передбачає виділення сталого ядра, або домінанти, з регулярними визначальними характеристиками та периферії з більш слабкими, часом маргінальними ознаками. Установлення напрямку похідності для лексем, що належать до ядерної зони, не викликає труднощів і обирається за традиційним, сформульованими Г.Й. Винокуром, та його послідовниками О.А. Земською, В.О. Горпиничем, І.С. Улухановим та ін. принципами: «похідними словами вважаються ті члени споріднених пар, які є більш складними порівняно з іншими членами пари в формальному та семантичному відношеннях або хоча б в одному відношенні – формальному чи семантичному»[2]. Дослідження периферійної зони відіменникових афіксальних дієслів буде представлено у наступній науковій розвідці.

Найбільше дієслівних дериватів у білоруських писемних пам'ятках XIV – XVII ст.

мотивується іменниковими твірними основами і це простежується протягом історичного розвитку білоруської мови. **Апробовати, аппробовати** дзеясл. Адобрыць, зацвердзіць. **Нехай же ми то правом пан Иван Кроха покаже, любъ теж то констытуцыею соймовою нехай ми *апробует*** (АВК, XXX, 219, 1603), [ГСБМ, I,]; **Арендовати** дзеясл. Арандаваць. **Именецо ꙋ скедротехъ аренъдовалъıа емуꙋ (КВС, 520б, 1552) зъ млыновъ, которые ныеарендарое арендують по грошей дванадцати** (АВК, III, 273,1577), [ГСБМ, I, с. 138]; **Арештовати** дзеясл. Арыштаваць, затрымаць. **Мащанин государьски Могилевски Иванъ Филипович винного собе на листъ вызнаны осмъ копъ гроши и дванадцат грошей арешътовалъ** (ИЮМ, XXXII, 126, 1576), [ГСБМ, I, с. 139]; **Аркгументовати, аргументувати** дзеясл. Аргументаваць. **Стефанъ Зизанія училъ людей по вся часы, ижъ де Господь нашъ Иисусъ Христосъ ходатаемъ нашимъ до отца Бога не есть, аргументуючи дплѣй не писмомъ слова щирого Божого а только силогизмою** (АЗР, IV, 125, 1596), [ГСБМ, I]; **Банитовати** дзеясл. Караць пазбаўленнем грамадзянскіх правоў і правоў у выгнаннем з краіны. **Поповъ и проповѣдниковъ братскихъ и тыхъ, хто бы ихъ слухалъ и до церкви брат ской ходилъ, митрополитъ апостата выклинаетъ, а король банитует** (АЗР, IV, 193, 1599); **Барышовати, боришовати** дзеясл. Быць пасрэднікам, сведкам пры гандлёвай здзелцы. **До осторого торгу ли мы дей боришовали ему** (ИЮМ, XXXII, 135, 1578), [ГСБМ, I, с . 199]; **Баснословити** дзеясл. Расказваць байкі, небыліцы. **Видимым рѣчам творца бѣса быти баснословилъ, а невидимым б҃га** (Будны,112б), [ГСБМ, I, с . 200]; **Бедовати** дзеясл. Гараваць, бедаваць. **Кгдысмо бѣдовали, они ся з того смꙋтили: тепер кгды ся оутѣшаемо, они ся з того веселятъ** (Каліст, I, 153), [ГСБМ, I, с . 220]; **Беззаконовати, безаконновати, безаконовати** дзеясл. Парушиваць закон, грашыць. **Они же съгрѣшиша преді тобою, и надо всим безакониемъ ихъ им же безаконоваша** тові (Скар. ТЦ, 145), [ГСБМ, I, с . 233]; **Безчествовати, безчестовати** дзеясл. 1) тое, што і безчестити ў 1 знач. **вы безчествовасте пророкы вашими почитаю ще** (Чэцця, 200б-201), [ГСБМ, I, с . 259]; 2) тое, што і безчестити ў 2 знач. **послові твоихъ брата нашого въ панствахъ наших безчествовати есмо николи не звикли** (АСД, IV, 5, 1562), [ГСБМ, I, с . 259]; **Безчествоватися** дзеясл. Не шанавацца. **Лѣпше тот хто безчествꙋетсѧ а холопъ собі нижли тот хто чествꙋетьсѧ а безхлѣбен** (Зб. 262, 99), [ГСБМ, I, с . 259]; **Жировати** дзеясл. 1. Пасвіцца, харчавацца. **къ кон поки в лѣсѣ з^s дикими бестіами жирꙋэтъ, в^s люд ской владзы не бываетъ** (Мак., 215) [ГСБМ, 10, с. 33]; 2. // перан. Жыць, знаходзіцца (у достатку). **Сама теж ласка в^s дш҃и жирꙋенъ** (Мак., 333), [ГСБМ, 10, с. 33]; **Зашпунтовати** дзеясл. Шчыльна, герметычна закрыць, закупорыць. **Ѡсобно попел кости кнжии собравши, и в трꙋнѣ зашпунтовавши в землю на том же мѣстцꙋ поховали** (Стрыйк., 539б), [ГСБМ, XII, с.5]; **Жителствовати** дзеясл. Пражываць. **Который везваньѧ, стого выгнанѧ, до пана своего, завше сѧ сподѣваетъ, и добре на привитаню его описатисѧ хотѧчи, со страхомъ, и трепетомъ житіѧ свого времѧ жител^{s}ствꙋетъ** (Карп., 10), [ГСБМ, 10, с. 33]. Дієслова відзначаються великим багатством семантичної структури, складністю системи граматичних форм, багатством лексико-граматичних і граматичних категорій. Одні з лексико-граматичних і граматичних категорій – категорія особи, числа, способу, часу, роду, стану – властиві тільки деяким дієслівним формам, інші – категорія перехідності і неперехідності та категорія виду – характерні для усіх дієслівних форм. Слід відзначити, що категорія перехідності й неперехідності та категорія виду мають безпосередній зв’язок із семантикою та словотвором дієслова. Дієслово у контексті своєї семантики є складним частиномовним явищем, що спричиняє до труднощів у категоризації його як самостійної частини мови. В.М. Русанівський апелює до думки, що дієслово виражає ознаку динамічну, активну, виконувану предметом або властиву предметові в процесі їхнього становлення і розгортання [5]. Заслуговує на увагу думка В.М. Жирмунського про те, що в індоєвропейських мовах дієслово як лексико-граматична категорія завжди означало дію [1].

Низка дослідників як вітчизняних так і зарубіжних, зокрема В. Дорошевський при словотвірній класифікації слів акцентує увагу на структурі слова: « словотвір є наука про структуру слова, тому основою при словотвірній класифікації слів повинна бути їх структура»[10]. Дослідник є прихильником логіко-синтаксичного підходу у семантичних взаємозв'язках між компонентами лексем, утворених афіксальним способом словотвору: «У певному розумінні нас цікавить не те, що слово означає, а те, як позначає»[11].

При визначенні словотвірного напряму ми керуємося положеннями І.С. Улуханова про те, що «це питання потрібно розглядати диференційовано, з урахуванням лексико-стилістичних і формально-семантичних особливостей обох слів, їх місце в словотворчій системі» [7].

Висновки й перспективи подальших розвідок. При дослідженні напряму похідності відіменникових афіксальних дієслів білоруської мови у пам'ятках XIV – XVII ст. значущість мають словотвірні типи. Дослідник М. Докуліл при класифікації словотвірних типів дотримується критеріїв ономасіологічного підходу, що лежить у відображенні способу сприйняття явищ дійсності у процесі найменування і поділяє ономасіологічні категорії на три типи: мутаційні, транспозиційні і модифікаційні [12], що слугуватимуть перспективою подальших наукових студій.

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ВІДОМОСТІ ПРО АВТОРА

Галина Кочерга – кандидат філологічних наук, доцент, доцент кафедри українського мовознавства і прикладної лінгвістики Навчально-наукового інституту української філології та соціальних комунікацій Черкаського національного університету імені Богдана Хмельницького.
Наукові інтереси: когнітивна лінгвістика, історія мови, словотвір, історія мовознавства.

УДК 81' 373.611

РОЗВИТОК СУФІКСАЛЬНОЇ СЛОВОТВІРНОЇ ПІДСИСТЕМИ ІМЕННИКІВ ІЗ ТРАНСПОЗИЦІЙНИМ ЗНАЧЕННЯМ ОПРЕДМЕТНЕНОЇ ДІЇ (СТРУКТУРИ З СУФІКСОМ -СТВ(О) / -ТЕЛЬСТВ(О))

Оксана МАКСИМЕЦЬ (Мелітополь, Україна)

*Деривати із загальним словотвірним значенням опредметненої дії становлять значну групу лексики в українській мові. Систему формантів, що беруть участь у творенні таких іменників, складають праслов'янські, власне українські та запозичені суфіксальні морфеми. У статті ми визначаємо лексико-словотвірні групи віддієслівних іменників, які творяться за допомогою суфікса **-ств(о) / -тельств(о)** та показуємо їх динаміку.*

***Ключові слова**: словотвір, опредметнена дія, іменник, суфікс, історія, розвиток.*

*Существительные с общим словообразовательным значением отвлеченного процессуального признака представляют значительную группу лексики в украинском языке. Систему формантов, принимающих участие в образовании отглагольных существительных, составляют праславянские, украинские и заимствованные суффиксальные морфемы. В статье мы определяем словообразовательные типы отглагольных существительных, в образовании которых принимает участие суффикс **-ств (о) / -тельств (о)** и показываем их динамику.*

***Ключевые слова:** словообразование, отвлеченный процессуальный признак, имя существительное, суффикс, история, развитие.*

*Derivatives with a total value of derivative actions as a subject constitute a significant group of vocabulary in the Ukrainian language. Formants system, involved in the creation of such nouns, is primitive Slavonic, properly Ukrainian and borrowed suffix morphemes. In this paper we define the lexical-derivative (word building) groups of verbal nouns that occur with the suffix **-ств(о) / -тельств(о)** and show their dynamics.*

***Key words**: word formation, actions as a subject, noun suffix, history and development.*

Як номінативний клас віддієслівні іменники української мови були предметом дослідження в ракурсі трансформування ними граматичних категорій дієслова [10]; засобів словотворення та словотворчих типів [4, 11, 12].

Проблемі історії формування віддієслівних іменників присвячені праці А.В.Лагутіної, Н.П.Романової та ін.[5,13].

Дериваційний аспект вивчення віддієслівних похідних дав підстави для вибудови концепції словотвірної категорії опредметненої дії [2, с. 143-144; 3, с. 22-28] або категорії опредметнених значень дієслівних предикатів [9, с. 207]. В.Олексенко підкреслює, що "за своєю природою і механізмом утворення словотвірна категорія опредметнених значень дієслівних предикатів належить до словотвірних категорій особливого типу" [там само].

Незважаючи на наявність окремих наукових праць, пов'язаних із вивченням згаданої категорії, вона не стала ще предметом спеціального системного аналізу, хоча й потребує глибокого й об'єктивного розгляду як органічна складова підсистеми іменникової деривації та загальної системи українського словотвору, що в цілому й зумовлює актуальність такого дослідження.

Отже, у словниковому складі сучасної української мови досить поширені й активно вживаються віддієслівні іменники зі значенням опредметненої дії. За структурними ознаками такі іменники утворюють багату і складну систему лексико-словотвірних типів. Ця система формувалася протягом тривалого історичного періоду. Тому поряд зі спільнослов'янськими суфіксами (**-нн(я)**, **-тт(я)**, **-б(а)**, **-ок**, **-иц(я)**, **-от**) в українській мові наявні суфікси іншомовного походження **(-ацij(а)**, **-аж**, **-ур(а)**). Кожний словотвірний тип на позначення опредметненої дії характеризується певними семантичними особливостями. Саме цим і зумовлюється активність вжитку іменників кожного словотвірного типу та сфера їх стилістичного використання.

Мета нашої розвідки полягає в тому, щоб визначити лексико-словотвірні групи віддієслівних іменників, які творяться за допомогою суфікса ***-ств(о) / -тельств(о)*** та простежити їх динаміку.

Існує кілька поглядів щодо походження цього форманта. В.Вондрак припускав, що суфікс **-ств-о** є, очевидно, сполученням продуктивного прикметникового суфікса **-ьsk** та іменникового **-tvo** [15, с. 592-593]. Суфікс **-tvo** походить з індоєвропейського форманта **-tио**, який зберігся дотепер лише у східнослов'янських мовах. В.В.Мартинов висловлював думку, що морф **-ство** є праслов'янською інновацією [6, с.48]. Окремі дослідники відносили цей словотворчий засіб до старослов'янських запозичень, інші вважали його спільнослов'янським формантом. Передумови для формування утворень зі згаданим суфіксом були в кожній слов'янській мові, однак реалізація цих можливостей відбувалася найбільш продуктивно в певних стилістичних сферах [7, с.115; 14, с. 47], хоч майже в кожній мові суфікс **-ство** має специфіку вживання, набуває варіантів, характерних лише для певної мови [8, с.279].

У праслов'янській мові, як свідчать дослідження, за допомогою зазначеного форманта творилися головним чином абстрактні іменники. Статистичні дані підтвердили високу продуктивність суфікса **-ств(о)** в давньоруській мові.

Віддієслівні абстракти мали значення опредметненої дії, інколи з відтінком результативності. Від дієслівної основи походили назви дій, які потенційно могли розвинутися в назви наслідку дії, а відтак у назви предметів, пов'язаних із вираженою дієсловом дією. За допомогою суфікса **-ств-о** утворився порівняно невеликий масив девербативів із розгалуженою системою лексико-словотвірних значень.

У кінці XVII – XVIII ст.ст. суфікс **-ств(о)** досить активно творить *іменники на позначення вчинків людини*, наприклад: *Насилство и гвалтъ въ вѣрѣ и набоженств чинити* (МатТим І 1621 469), *Былъ [Александеръ цесаръ грецкій] былъ плюгавыхъ и спросныхъ обычаевъ, обжирства, пянства* (1656-1771 8), *Михаилъ гойностю своею видирства и лакомства переходылъ Никифора* (1656-1771 357) "грабіжництво", *Тое забойство сталося зъ воли царя Давида* (1656-1771 257), *Учинилемъ тое забиство з причины тогож небожчика* (1612-1699 256), *Кгды (б) то нє ошука(н)ство мощ(ъ)но (б) и нагу ходит(ъ)* (Зін 64), *Еднак и нєчє(ст)ноє на свѣтѣ є(ст) рємєсло: мєновитє мистро(в)ство або тє(ж) катовство* (67), *а єго врагъ к всякому навчаєт шалє(н)ству* (75), *і ѡ(т) твоє(л) мл(с)ти прощєнства жєлаю* (76), *Прєто от запо(и)ства хоч мало повстягнисА: а робити що робиш о(т)то(л) нє лѣнисА* (87). Обстежені пам'ятки XIX – початку XX ст. реєструють досить обмежену кількість новотворів окресленого типу, наприклад: *відступство* (ЛексФр 37), *блудство* (Гр І 76). У першій половині XX ст. творення таких похідних дещо активізується. Так, "Українсько-російський словник" за ред. І.Кириченка містить 6 новотворів, що належать до цього ЛСТ: *грубіянство* (К І 366), *злодійство* (II 234), *палійство* (207), *повстанство* (507), *убивство* (VI 140), *шахрайство* (477). У другій половині XX ст. деривати зазначеного типу продовжують функціонувати, проте обстежені джерела не фіксують стрімкого зростання їх чисельності. Так, "Словник української мови" в 11-ти томах містить 14 таких утворень, 2 з яких реєструються вперше, наприклад: *хуліганство* (СУМ XI 172), *шулерство* (560).

У другій половині XIX ст. писемними пам'ятками нової української мови фіксуються віддієслівні *іменники, що вказують на стосунки між людьми*: *видерство* "вимога" (Яв 79), *неслухнянство* (УміСп 523), *презирство* (Гр III 404). Протягом першої половини XX ст. з'явилося кілька новотворів цієї групи, наприклад: *баламутство* (К І 31), *вимагательство* (163), *вихователъство* (205), *гнобительство* (338), *знайомство* (II 248). У другій половині XX ст. також з'явилися лише кілька віддієслівних іменників аналізованого типу. Майже всі ці деривати мають виразну стилістичну маркованість, наприклад: *невірство* (СУМ V 266), *оборонство* /іст./ (551), *поручительство* /кн./ (VII 297).

В обстежених джерелах нової української мови зафіксовано поодинокі *іменники на позначення руху*: *бігство* (ЛексФр 18).

Досить представницьким є лексико-словотвірний тип девербативів *на позначення дій, пов'язаних із певним видом трудової та професійної діяльності особи, ремеслом*. Особливість цих похідних полягає в тому, що вони базуються на предикатах – дієсловах, що є одиницями мови, а не мовлення через свій штучний характер, пор.: *вівчарствувати, директорствувати, оленярствувати* і тощо. Такого типу дієслова є результатом попередніх дериваційних процесів, пор.: *вівчар – вівчарствувати*, *директор – директорствувати, оленяр – оленярствувати* і т.п [1, с. 106].

Дані обстежених джерел кінця XIX – початку XX ст. свідчать про високу продуктивність відповідної ЛСГ: *бондарство* (Гр І 86), *гончарство* (309), *знахарство* (II 171), *ковальство* (260), *лимарство* (359), *лицарство* (365), *рибальство* (IV 14), *римарство* (16), *столярство* (209), *теслярство* (259), *шинкарство* (495). Кілька новотворів виявлено в обстежених пам'ятках української мови першої половини XX ст., як-от: *лекторство* (К II 438), *пекарство* (III 237), *учительство* (VI 262), *чинтарство* (VI 432), *чоботарство* (442), *шинкарство* (491). У другій половині XX ст. кількість аналізованих іменників стрімко зростає. Так, "Словник української мови" в 11-ти томах фіксує 52 девербативи, 32 з яких реєструються вперше, наприклад: *вівчарство* (СУМ І 551), *директорство* (II 282), *друкарство* (426), *жонглерство* (544), *інженерство* (IV 29), *інспекторство* (33), *килимарство* (149), *колекціонерство* (218), *куркульство* (411), *куховарство* (421), *лідерство* (509), *маклерство* (603), *місіонерство* (748), *оленярство* (V 688), *редакторство* (VIII 482), *репетиторство* (509), *секретарство* (IX 113), *смолярство* (416), *токарство* (X 178), *учнівство* (538)*, фермерство* (578), *шоферство* (XI 518), *штукарство* (547)*, юнкерство* (614) тощо.

В обстежених джерелах кінця XIX – XX ст. трапляються *поодинокі утворення, що називають риси характеру людини*: *хвастовство* (Гр IV 390), *фанфаронство* (К VI 275), *примиренство* (СУМ VII 670) “надмірна терпимість”.

Суфікс **-ств-** характеризується високим ступенем функціональної активності, широким вжитком, що дає підстави віднести його до ядра конституентів поля [1, с.106]. Зазначені утворення обслуговують майже всі функціональні стилі української мови, крім наукового, наприклад: *Я передбачливо заплатив штраф за дрібне хуліганство* (Загр 31); *Варварство і мудрість, говорить він, перебувають у вічному протистоянні, причому ліричний герой згоджується на християнське упокорення перед насильством, однак залишаючись відданим красі* (Дивослово 1995 №4 13) тощо. Для підсилення експресії вислову деякі деривати цієї групи вживаються в художній літературі в переносному значенні, наприклад: *Теща зненавиділа його, почала звати на “ви”, і хата, немов зрозумівши свою господиню, спохмурніла й заклякла в німому презирстві* (Тют I 52).

Таким чином, за допомогою суфікса **-ств(о)** в новій українській мові утворилився порівняно невелекий масив девербативів із розгалуженою системою лексико-словотвірних значень. У кінці XVII – XVIII ст.ст. згаданий формант активно творить віддієслівні іменники на позначення вчинків людини: *видирства* (МатТим I 1656-1771 357) “грабіжництво”, *ошука(н)ство* (Зін 64*), катовство* (67) та ін. Подальша динаміка процесу неоднорідна – спадна до початку XX ст., із незначним зростанням у першій половині століття і наступним зниженням активності в другій половині XX ст. З другої половини XX ст. фіксуються девербативи на позначення стосунків між людьми, проте обмежена мотивувальна база не дає можливості розвинутися цій ЛСГ. Значно активніше поповнюється з кінця XIX ст. група похідних, що є назвами процесів, пов'язаних із трудовою та професійною діяльністю людини: *бондарство* (Гр I 86), *лекторство* (К II 438), *пекарство* (III 237) тощо. Саме у творенні згаданих віддієслівних іменників-абстрактів модель ДО+-ств(о) набуває найвищої продуктивності.

Порівняно із семантично та функціонально співвідносними девербативами на **-нн(я)** похідні розглядaного типу є не лише виразниками опредметненої дії – формант **-ств(о)** виконує й роль кваліфікатора, актуалізуючи значення сукупності дій.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Максимець – кандидат філологічних наук, доцент кафедри суспільно-гуманітарних наук Таврійського державного агротехнологічного університету.

Наукові інтереси: напрями та аспекти дослідження історичного словотвору української мови.

УДК 81´373

СПЕЦИФІКА РЕДУПЛІКАЦІЇ У СУЧАСНІЙ ІНДОНЕЗІЙСЬКІЙ МОВІ

Олександра БУРОВСЬКА (Київ, Україна)

Стаття присвячена дослідженню редуплікації в індонезійській мові. У статті докладно описано використання в мові різних типів повторів на прикладах з розмовного стилю індонезійсвької мови, а також їх вживання і функції в граматичному аспекті.

Ключові слова: *редуплікація, афіксальна редуплікація, дивергентна редуплікація, семантика, редуплікант.*

Статья посвящена исследованию редупликации в индонезийском языке. В статье подробно описано использование в речи разных типов повторов на примерах из разговорного стиля индонезийского языка, а также их применение и функции в грамматическом аспекте.

Ключевые слова: *редупликация, афиксальная редупликация, дивергентная редупликация, семантика, редупликант.*

The article deals with the reduplication in Indonesian language. We could not find any special work of general linguistic character dedicated to reduplication (understood as a method of internal doubling of the word) actively discussed on the material of languages in South-East Asia. The purpose of research is to study and classify reduplication in the Indonesian language, semantic analysis of the content of reduplication. The use of language in various types of reduplication on examples of conversational Indonesian's language style as well as their use and function in the grammatical sense are analyzed. The basic principles of grammar creation of reduplication are highlighted in the article. The following items make up classification of reduplication in the Indonesian language: simple reduplication, reduplication and affixed reduplication of the root word. The basic semantic features of different types of reduplication are determined and the translations of the most common reduplications are made into Ukrainian language. This studio has the following scientific conclusions. With the doubling of adjectives, adverbs, nouns, pronouns formed complex forms of speech that serve to strengthen the quantitative and qualitative characteristics of reduplicated words. However, doubling of the adjective can refer to serve as a means of the weakened determinant. Using doubling as a specific reception or function to add the word emotional character, widespread in the Indonesian language.

Key words: *reduplication, affixed reduplication, divergent reduplication, semantics, reduplicative compound.*

Останні роботи, присвячені редуплікації спростовують точку зору про периферійність даного феномена. Так як зростає кількість досліджень в області властивостей редуплікації і розширюються сфери її вивчення, дане твердження підтверджує актуальність вивчення цієї теми. Більшість наукових робіт сфокусовано на морфонологічному аспекті, а вивчення семантичних і стилістичних аспектів проводиться не так часто.

Засоби та форми вираження різних значень в мовах неоднакові, але практично у всіх мовах (навіть мертвих) поряд з іншими аналітичними методами формоутворення застосовується спосіб подвоєння – редуплікація. Аналітичний спосіб утворення форми слова за допомогою повтору знайшов широке поширення в хамітських, тюркських, полінезійських, індонезійській, угро-фінських, монгольських, кавказьких мовах, у багатьох мовах Африки, в маньчжурській, корейській та ряді інших мов [7, 9, 11].

Поняття «редуплікація» (від лат. *reduplicatio* – подвоєння) не має точного визначення. У різних трактуваннях під це поняття підводиться неоднакове коло явищ – від подвоєння частини слова до редуплікації власне слова [3, с. 34] .

Характер одиниць, що беруть участь в моделях редуплікації є нечітким; не цілком зрозуміло, чи обмежується редуплікація випадками подвоєння одиниць, однакових в плані вираження (порівняємо: «редуплікація – фоно-морфологічне явище, що проявляється у подвоєнні початкового складу або цілого кореня»), або прояв цього ж мовного прийому слід бачити у подвоєнні, що оперується планом змісту мовних знаків при необов'язковій тотожності плану вираження. У збірнику «Мови Південно-Східної Азії» розглядаються як подвоєння, пов'язані з повним або частковим повторенням звукової оболонки редупліканта, так і подвоєння, не пов'язані з повторенням звукової оболонки редупліканта, – «подвоєння синонімічних лексичних одиниць, тобто створення смислових повторів» [4, с.79].

Дискусійними залишаються також питання про функціональну сторону редуплікації, її граматичний або інший статус, про місце редуплікації в системі способів словотвору, про співвідношення цього прийому з афіксацією і словотвором [5, с.170]. У вступній статті до збірника Н.Ф. Алієва автор вказує і на низку інших невирішених теоретичних проблем, пов'язаних із застосуванням способу подвоєння в різних мовах світу: «Природність, очевидність, удавана примітивність цього способу слово- і формоутворення, ймовірно, чимало сприяли тому, що в мовознавстві про подвоєння зазвичай говорилося лише мимохідь. Його структурні, функціональні та семантичні можливості характеризувалися тільки в загальних рисах. Як правило, лінгвісти не вбачали тут ніяких проблем для теоретичного дослідження. Мабуть, не випадково нам не вдалося виявити жодної спеціальної роботи загальнолінгвістичного характеру, присвяченій подвоєнням: цьому питанню відводиться тільки по дві-три сторінки в загальних працях» [5, с.176]. До теперішнього часу проблеми редуплікації (що розуміється як прийом внутрішнього подвоєння слова) обговорювалися активно на матеріалі мов азіатського південно-східного регіону.

Універсальність способу подвоєння і разом з тим структурна і семантико-функціональна своєрідність його реалізації в мовах різної типології переконує в справедливості думки про те, що характер редуплікації може розглядатися як один з типологічних ознак у класифікації мов. У своєрідності структурних моделей редуплікації, що функціонують у мовах різних морфологічних типів, знаходить яскраве відображення типологічної специфіки пристрою слова. Погоджуємось з думкою В.І. Бєлікова про те, що жоден з традиційних типологічних параметрів (зокрема, ступінь фузіонних морфемних швів, частка нестандартних основ і афіксів, здатність до поєднання в одній морфемі декількох службових елементів значення) не сполучений зі ступенем розвитку морфологічного прийому редуплікації як специфічного виду мовної техніки. Однак, залежність структурно-семантичних моделей редуплікації від названих та інших типологічних характеристик мовного ладу, на наш погляд, безсумнівна.

Окрім того, редуплікації різної типології різняться не тільки за своєрідним застосуванням загальних для всіх (або більшості) мов прийому внутрішнього подвоєння, але все-таки і ступенем розвитку цього прийому, пов'язаного вже з іншими типологічними параметрами.

Розглянемо основні типи редуплікації. У більшості мов редуплікація може бути повною (повне подвоєння редупліканта: складу, морфеми, основи або слова), неповною (часткове повторення редупліканта у редуплікаторі) і дивергентною (зі зміною звукового складу редупліканта). Прикладом дивергентної редуплікації може бути: *colak-culing*, що у перекладі означає «безладний». Редуплікація тих чи інших компонентів слова може супроводжуватися додатковим використанням афіксів (ускладнена редуплікація). Редуплікація може бути пов’язана не тільки з повторенням звукової оболонки редупліканта, а й з повторенням його семантики. В останньому випадку мова йде про смислові повтори, або синонімічні редуплікації [1, с. 46]. Семантичні функції редуплікації різноманітні: від вираження граматичних значень до варіювання або зміни лексичної семантики. Однак, в основних значеннях, переданих подвоєними словами, більшість виявляє значну схожість [2, с. 67]

В індонезійській мові редуплікація (*kata ulang*) типологізується на п'ять видів:

1. Проста редуплікація (подвоєння), при якій відбувається повний повтор слова. Така редуплікація утворює множину, наприклад: *buku-buku* книги (від *buku* – книга), *teman-teman* друзі (від *teman* – друг). Винятком є слово *mata-mata* шпигун (від *mata* – око).
2. Афіксальна редуплікація, при якій афікс приєднується до повторюваного слова. Вона утворює іменники зі схожим лексичним змістом, найчастіше вони є штучним аналогом: *mobil-mobilan* іграшкова машинка (від *mobil* – машина), *rumah-rumahan* макет будинку, іграшковий будиночок (від *rumah* – будинок).
3. Одним із завдань редуплікації є акцентування на дії: *Saya meminta uang* – Я прошу грошей / *Saya meminta-minta uang* – Я благаю дати мені гроші; *Wanita itu mencari anaknya* – Ця жінка шукає свою дитину / *Wanita itu mencari-cari anaknya* – Ця жінка розшукує свою дитину.
4. Редуплікація кореневого слова зі зміною одного зі звуків слугує для утворення іменників зі збірним значенням. Наприклад: *gerak-gerik* – поведінка (від gerak – рух), *sayur-mayur* – різного роду овочі (від sajur – овочі), *lauk-pauk* – різна їжа (від lauk – їжа).
5. Редуплікація перед словом першого приголосного звуку, до якого при цьому додається *-e*, служить для утворення іменників. Наприклад: *lelaki* – чоловік (від laki – чоловік (у подружжі)), *tetangga* – сусід (від tangga – сходи) [6, с.53]
6. Іноді в індонезійській мові зустрічаються схожі з редуплікацією слова, але вони не мають до подвоєння ніякого відношення, вони є звичайною основою (kata dasar): *kupu-kupu* – метелик (окремого слова *kupu* не існує), *biri-biri* – вівця (самостійно слово *biri* не вживається).

Дієслова, які позначають дію, що носить взаємний характер, зазнають незначних змін семантичного характеру. Наприклад: *tikam-menikam* значить «колоти один одного» (холодною зброєю), *tembak-menembak* – «вести перестрілку», а *pukul-memukul* – «лупцювати один одного».

Ще один вид редуплікації – подвоєння за принципом подібності, що пояснюється наступними прикладами: слово *mata* означає очі, а *mata-mata* – «шпигун». Це відбувається тому, що шпигун пильно за усім слідкує і невпинно щось видивляється. Інший приклад – *orang* – це «людина», а *orang-orangan* – «городнє опудало», адже воно схоже на людину.

Проте буває й так, що причина подвоєння тих чи інших індонезійських слів залишається невідомою. До їх числа належать, наприклад, такі слова, як: *kura-kura* (черепаха), *kupu-kupu* (метелик), *lambah-lambah* (павук), *berang-berang* (видра) і ряд інших.

Отже, за допомогою редуплікації можуть виражатися різні граматичні значення. Ці значення, як пише вчений-лінгвіст І.А. Мельчук: «Можуть бути підведені під загальну рубрику зростання кількості. Це множинність у іменників і дієслів, інтенсивність дії або ознаки, тривалість дії, повтор, загальне на противагу конкретного. Але в різних мовах зустрічається використання редуплікації також для значень, що не потрапляють у групу «зростання кількості» [2, с.273].

Отже, можна запропонувати таке визначення редуплікації, що враховує, з одного боку, універсальність цього прийому побудови слів, а з іншого боку, різноманіття його структурно-семантичних і функціональних проявів. Редуплікація – це спосіб слово- або формоутворення, що складається у подвоєнні кореня або його елементів (звуків, складів), афіксів або цілих слів, які переходять на становище морфем. Редуплікація може бути повною, неповною, дивергентною, ускладненою, синонімічною. У випадках застосування редуплікації завжди виникає асиметрія плану вираження та плану змісту: одній одиниці плану змісту відповідають дві одиниці плану вираження. Продуктивність того чи іншого типу редуплікації залежить від особливостей морфологічного складу мови.

Проблема дослідження методів перекладу редуплікації дотепер залишається відкритою. Це пов'язано не тільки з різними поглядами перекладознавців на дане питання, але і з наявністю численних факторів і нюансів, що відіграють тут значну роль. Дане питання складається з декількох суперечливих моментів. Суперечливим також є питання про переклад редуплікації на будь-яку мову світу.

Отже, можна зробити висновок, що редуплікативні форми є своєрідним переходом від синтаксису до морфології, іншими словами від ранніх дивергентних синтаксичних форм до більш пізніх конвергентних морфологічних рудиментарних форм. За допомогою подвоєння прикметників, прислівників, іменників, займенників утворюються складні форми слова, які служать для посилення кількісно-якісної ознаки редуплікованих слів. Разом з тим, подвоєння прикметника може служити засобом позначення ослабленої ознаки. Використання подвоєння в якості певного прийому, функції для додавання слову емоційного забарвлення, набуло широкого поширення в індонезійській мові. Редуплікація в індонезійській мові – це не тільки спосіб формоутворення, а й засіб вираження найрізноманітніших граматичних значень.

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ВІДОМОСТІ ПРО АВТОРА

Олександра Буровська – асистент кафедри мов і літератур Далекого Сходу та Південно-Східної Азії Інституту філології Київського національного університету імені Тараса Шевченка.
Наукові інтереси: лінгвістика індонезійської мови, стилістика, переклад.

УДК 81′ 373. 43

СПОСОБИ ТВОРЕННЯ МОЛОДІЖНОЇ ЛЕКСИКИ

Юлія НАДТОЧІЙ (Київ, Україна)

Соціальна стратифікація словника є надзвичайно важливим мовним та соціальним явищем, оскільки жодне суспільство не є гомогенним. У даній статті ставиться за мету розгляд одного з аспектів соціальної стратифікації словника – молодіжний сленг, основою якої є вікові відмінності між носіями мови.

***Ключові слова:** молодіжний сленг, молодь, вікові групи, неологізми.*

Социальная стратификация словаря есть чрезвычайно важным языковым и социальным явлением, поскольку ни одно общество не является гомогенным. Главная цель данной статьи является рассмотрение одного из аспектов социальной стратификации словаря – молодежного сленга, основой которого есть возрастные отличия между носителями языка.

***Ключевые слова:** молодежный сленг, молодежь, возрастные группы, неологизмы.*

The social stratification of dictionary is the most importal language and social phenomenon, no one society is homogeneous. This article considers one of main aspects of social stratification of dictionary it is a youth slang, basis of that are age-old differences between native speakers. This article focuses on definition Youth Slang, Lexical and grammatical percularities of it. Terminus is the lexical unit, it plays special functions. For analysis of termini are used semiotical/ terminological methods. All components of structure must be studied.The study of terms, the formation of which is attributed as extralinguistics factors and structural-linguistic norms assumes the duties of the structural-semantic analysis of these unit.To research the content structure of the term important all the elements of this scheme. You should start with a consideration of the meaning of the term, that is, the value of the lexical units serving in the term, if it has such a function. It *can be argued that in this case the lexical unit has the nominativne value, it directly calls a special concept, which corresponds to the term.*

***Key words:** youth slang, young people, age-related groups, neologisms.*

Метою роботи є дослідження мовних та позамовних чинників виникнення та функціонування німецького молодіжного сленгу (молодіжного ідеолексикону), який представляє собою паралельну експресивно-оцінювальну, найчастіше стилістично занижену синонімію позначень загальновживаних понять і належить певній соціальній субкультурі – субкультурі молоді. Для досягнення основної мети виконуються такі ***завдання:***

дослідити природу та лінгвістичну сутність молодіжного сленгу, взаємозв'язок літературної мови та молодіжного сленгу, історія молодіжного сленгу та його дослідження, структурно-семантичні та лексико-граматичні та культурологічні особливості німецького та українського молодіжного сленгів. А також проблем та можливостей його відтворення засобами української мови.

Актуальність обраної теми очевидна, оскільки молодіжний сленг як найбільш динамічна мовна субсистему дзеркально відображає нову соціальну парадигму функціонування мови.

Обєктом дослідження у даній статті є молодіжний сленг як відгалуження від загальнонаціонального стандарту, різновид соціолекту (соціально маркованої лексики певної соціальної групи молоді у межах національної мови). ***Предметом*** дослідження обрано словотвірні та семантичні засоби утворення молодіжних сленгізмів, їх функціонування та проблеми відтворення українською мовою.

Сфера лексики є забавою для молодих мовців. Молодіжна манера розмовляти ґрунтується на системі молодіжної мови. Мовні засоби змінюються таким чином, що виникає специфічний інвертар, який служить засобом молодіжного самовираження. Для формування цього інвентарю застосовуються такі мовні засоби:

1 Нові слова,або неологізми, наприклад: Mucken – особи, що заважають іншим. Але молодь дуже рідко утворює нові слова.

2 Нове значення слова. Це головний принцип збагачення молодіжної лексики: Zahn – дівчина, Hirsch – мотоцикл. Оскільки молодь, як і інші соціальні групи, не створює нового лексичного складу мови, то відомим, загальновживаним словам вона приписує нові значення. У процесі переосмислення важлива роль відводиться полісемії: слово, замість одного значення, розвиває багато інших. М. Гейнеманн наводить вдалий приклад, розглядаючи зміну структури лексичного значення слова „Asche“. Воно вживається в таких значеннях: гроші – „Haste *Asche?* ; безлад/проблема – „ *Haste ' ne Asche*?; нісенітниця – „*Das ist doch Asche*! ; нічого не вартий – „*So 'ne Asche*! [4, с.36]

3. Слова зі зміненим значенням утворюють переважно стійкі вислови та речення: *Riss in der Tasche haben* (бути дурнем); *etwas hohl finden* (вважати щось безглуздим).

4. Саме ці стійки вислови та речення продукують аналогічні утворення – штампи. Якщо основна структура сконструйована й застосована вдало, то нові слова та формули утворюються за такою ж моделлю: *Ich glaube, mein Hamster bohnert! Ich glaube, meine Oma säuft! Ich glaube, mein Schwein pfeift!* Довгий час наведений приклад був улюбленою формою для вираження здивування, подиву чи награного обурення. Або ще один приклад творення за аналогією: etwas geht j-m auf die Ketten, den Keks den Sack, aufs Schwein (щось дуже заважає) [4, с.38].

5. Молодіжна лексика утворюється не тільки за допомогою мовних засобів сучасної німецької літературної мови, вона використовує також матеріал інших форм стандартної мови, наприклад, предметну або професійну мову:

Etwas drauf haben (etwas vollkommen beherrschen / gut können, was nicht den Tatsachen entsprechen muss) – приклад із загальної музики;

- j-m einen Scheitel ziehen – вислів походить *із професійної мови цирульників.*

Варто наголосити, що перейняті слова та конструкції лише трохи змінюють своє значення [4, с.43].

6. Архаїзми також інтерпретуються в молодіжному мовленні, наприклад, *Klampfe (застаріле «Gitarre»)* – „Gitarre“ або „Elektrogitarre“; *Grimm haben* – (starker Ärger oder Hass) – sich ärgern; Rast machen – (eine Pause bei Wanderungen) – in eine Kneipe gehen.

7. Молодіжну мову робить різноманітнішою вживання метафор: (*die Hufe, hier spielt die Musik, die Schnauze voll haben, in den Griff kriegen)*

8. Молодь надзвичайно винахідлива у сфері творення нових слів за продуктивними моделями на базі традиційних засобів.а) передусім активізується принцип скорочення, усічення слова: – початок слова (слово утворюється з першої частини складного слова) – *Pazi – „Pazifist";*

– початковий звук та друга частина слова: *O-Saft (Orangensaft), A-Saft (Apfelsaft), O-Suppe (Ochsenschwanzsuppe)*

- кінець слова (нове слово виникає з останньої частини складного слова): Wisch – Papierwisch, „ Zeugnis";

– абревіатура: іронічно H 20 – K.O.P.F. für „Wasserkopf";

- скорочення слова як форма оберненого розвитку: у цьому випадку дієслова *ächz, kotz, würg;*

– скорочення слів: *mal, hab, häng, mach*.

б) поширення значення слова відбувається за допомогою різних видів морфологічного словотворення:

- префіксального різновиду: *ab – – abducken* (зникати);

rum- – rumhängen (нудьгувати);

- *weg – sich wegschmeißen* (від душі сміятися);

- суфіксального різновиду: численні і- Suffixe: *Schleimi, Speisiti*

- словоскладання: *Erholungsstunde*

- с) складання двох основ (новий зміст): *Flachliegen, kalt machen, durchhängen, durchblicken*

9 Активно використовуються форми наказового способу: Komm her, Kleiner!, Mach auf der Stelle Schluß!)[4, c.43].

10 У мовленні молоді дуже поширені короткі, неповні речення, як-от: Rübe hoch! Doch Boss! Jetzt reicht"s.

11 Перехід слів з однієї частини мови в іншу (морфолого-синтаксичний спосіб словотворення) представлений переважно субстантивацією та вербалізацією:

- субстантивація прикметників поєднана з суфіксацією: ***Alti;***

- прикметники можуть ставати дієсловами: *faul- faul sein – faulen: ich faule heute (ich mache heute nichts*) [4,c 43].

9 Як у сучасній німецькій мові, так і в молодіжному соціолекті використовуються велика кількість запозичених слів з іноземних мов, переважно з англійської: *sorry, thanks*. Але такі вирази передбачають певне знання іноземної мови, тому поширюється повільніше, особливо тоді, коли їх важко вимовити: ***No Future, Power [***1, с.14]

10 Новою молодіжною мовою Німеччини стала канакська мова. Німецько-турецькі вислови поширюються дуже швидко: „ Was guckstu. Bin isch Kino, oder was?! „ [1, c. 54].

Виходячи з цього, робиться висновок: молодіжна мова виступає як творча гра з розмовними елементами. ЇЇ творчість демонструється у висловлюванні, як-от: *Wir fahren gleich nach Indien, dort kann man leicht verschwindien; Mein Guru ist ein Känguruh; у бажанні експериментувати під час вибору значення(rabenstark, tierisch etc) та неологізмів (paletti, palle malle etc)*; незвично діють і екзотизми: *Tussi, Freak* , гіперболи: *Ich denk, mich rammt ein Rotkehlchen чи Super – Mutter*; а такі слова, як

ätzend, geil, Rohr , уживаються виключно з урахуванням ситуації.

Зміни значення слова, експерименти зі змістом, жартівливо-іронічні **ефекти, скажімо, каламбури всіх видів, (***Lieber "ne Flasche in der Hand als im Bett;* ***Lieber*** *arm dran als Arm ab*)є для молоді улюбленими мовними засобами.

Основними особливостями лексичного складу молодіжного сленгу є використання:

1. Перенесення значення (семантичні варіації): *Bonsai* (юнак маленького зросту), *Melone (* голова), *Eisbeutel* (неемоційна людина).

2 Розширення значення (семантичне додавання): *fett* (супер, добре), *hämmern* (тяжко працювати), *Message (* вираз або вислів).

3.Звуження значення: *Looser* (той, що все програв), Lotter (жартівник), *tricky* (хитрун).

4. Зміна значення (семантичний парадокс): ***Korkenknalle*** (старий, відомий жарт), ***Trällerfisch*** (балакуча особа).

5. Зміна форми слова (лексична мутація): *bläken* (кричати), *Gripsräver*(той, хто швидко думає), ***muddeln*** (повільно).

6. Створення нових слів (неологізмів): *alken, picheln, Kolben zwitschern* (пиячити)

7. Спрощення: aso(ach so), *schlafn* (спати), *Poli* (поліцейський).

8. Перебільшення: *Superbirne* (розумник), *Das war ein mega spitzen klasse Konzert* (Це був мега супер класний концерт).

Звукова асиміляція форми слова німецькою мовою: ***abcoole***n (принести задоволення), ***Workmän*** (людина, що тяжко працює).

Вербалізація іменників:***müllen, zoffen***

Творча гра слів: ***labundig*** – (***lebendig*** – жвавий*), hoppeldihopp* (швидкий), ***doppeldidoch*** (звичайно, так)

Запозичення: z. B. *Supporter* (батьки), *Mattsche* (коротка пререрва) [1, с.15].

Наприклад, такі метафоричні позначення красивої жінки у молодіжному слензі як "***Kirsche***" , „ *Blume*", „ *fette Schnitten*", „***Schleckrosine***",***"Torte***", „ ***Disko – Torte***" – мають основою пропозиційну схему «*красива жінка – об'єкт сексуального бажання*». Культурологічний аспект зниженої субстандартної метафори полягає у відображені у ній субкультурних цінностей, які є характерними для молоді як для соціально – вікової групи в цілому, і виражається також у модусі метафоричних найменувань, за яким будь- який об'єкт підлягає позитивній, умовно нейтральній чи негативній оцінці [3, с.46].

Досліджуючи німецький молодіжний соціолект звернулася увага на спільні та відмінні риси його від сленгу української мови.

Спільні риси: 1. І український, і німецький молодіжний сленг використовується для ідентифікації конкретної вікової групи;

2. Для молодіжного сленгу характерна також внутрішньо групова диференціація.

3. німецький, і український молодіжний сленг є компонентами систем відповідних національних мов, а не їх альтернативами.

4. Схильність до вульгаризації.

5.Лексичні одиниці молодіжного сленгу активно поповнюють словниковий склад розмовної мови.

6. Експресія та емфатичність

7. Лексика молодіжного сленгу відображає сфери занять та інтересів його носіїв.

8. Наявність сильного іншомовного впливу.

9. Територіальна диференціація. У молодіжному сленгу багато лексичних одиниць, характерних для комунікантів певних регіонів. Напр.: Tölpel, Trottel – Fuzzi, Laschi (*norddt.*); Dodel, Sandler (*süddt)*; голова – диня (сх.- укр.); клуня (зах. – укр).[5, с.124]

Відмінні риси:

1. На формування лексики німецького молодіжного сленгу мають сильніший вплив діалекти, аніж при утворенні українського молодіжного сленгу.2.Український молодіжний сленг відзначається більшою соціальною маркованістю.

3. Мовна політика держав відображається і на формах спілкування молоді.

4. Порівняно з німецьким, український молодіжний сленг є більш вульгаризованим, юні мовці часто не гребують нецензурщиною (це явище, історично чуже українській мові, у наш час стає нормою).

5. Українському молодіжному сленгу характерна більша законспірованість висловлювань, при чому тут можна привести паралелі з арго, тяжіння молодих українців до якого обґрунтоване вище. Напр.: *викликати іхтіандра – блювати; писало – ніж.*

Висновки: отож, слід ввважати, що для перекладу сленгізмів **слід розуміти** різницю між даним явищем у німецькій та українській мовах та правильно їх використовувати.

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ВІДОМОСТІ ПРО АВТОРА

Юлія Надточій – старший викладач кафедри теорії, практики та перекладу німецької мови факультету лінгвістики Національного технічного університету України "Київський політехнічний інститут" імені Ігоря Сікорського.

Наукові інтереси: лінгвокультурологія, дискурсологія, прикладна лінгвістика.

УДК 81-373

ОСОБЛИВОСТІ УНІВЕРБАЦІЇ В АНГЛІЙСЬКІЙ МОВІ

Тетяна ПАКУЛОВА (Дніпро, Україна)

У статті визначені три основні причини появи універбів: 1) функціонування закону економії мовленнєвих засобів; 2) поява нових реалій, що потребують нових найменувань; 3)комунікативна необхідність для зміни імені вже існуючого явища.

***Ключові слова**: номінатема, універб, компресивне словотворення, універбалізований дублет словосполучення, закон економії мовленнєвих засобів, реалії.*

В статье определены три основные причины, влияющие на возникновение универбов: 1) функционирование закона экономии речевых средств; 2) возникновение новых реалий, требующих новых наименований; 3) коммуникативная необходимость изменения наименования уже существующего явления.

***Ключевые слова**: номинатема, универб, компрессивное словообразование, универбализованый дублет словосочетания, закон экономии речевых средств, реалии.*

The topicality of the supplied theme is determined by the fact that nominatheme is recognized to be the basic unit of the language. The occurrence of univerbs requires their all-round learning: identification on the relevant levels, their reproduction in language and speech, specification of the constituent parts and typological traits.

There exist three main reasons for univerbs occurrence. Firstly, compression in world building is determined by the law of speech means saving, which is widely spread in colloquial speech. Secondly, univerbs tend to occur to define the new concepts, which require new nominations. Thirdly, the communicative (stylistic) necessity stands in need of replacing the already existing name of the phenomenon.

The article highlights that univerbs are likely to represent neutral or low styles, but they are sure to be a variant of the usage. The English language is not an exception from the universal process of language means and speech efforts condensation.

***Key words**: nominatheme, univerb, compressive word formation, univerbalised doublet of the word combination, the law of speech means saving, realia.*

Актуальність даної теми визначається визнанням номінатеми як базової одиниці мови. В той час як поява в мовленні великої кількості універбів вимагає їхнього різноаспектного вивчення: ототожнення цих одиниць на відповідному рівні, побудови моделей їх відтворення й закріплення в мовленні й мові, визначення їхньої організації та типологічних ознак.

Останнім часом з’являється велика кількість універбів, вмотивованих словосполученням або ж, згідно з прийнятою нами термінологією, слів, тотожних вихідному словосполученню (вербальних еквівалентів словосполучень, вербальних реалізацій номінатем на кшталт «словосполучення + універб»). Існують три основні причини появи універбів. По-перше, компресія у словотворенні пояснюється дією закону економії мовленнєвих засобів, що особливо виразно виявляється в розмовному мовленні. По-друге, універби з’являються задля позначення нових реалій, що потребують нових найменувань. По-третє, виникає комунікативна (стильова) необхідність для зміни імені вже існуючого явища. Ідеться, наприклад, про номінації в сфері жаргонної стилістики: *зачетная книжка – зачетка*, *студенческий билет – студак*, *курсовая работа – курсач* (студ.). Окрім комунікативних факторів, на такі зміни можуть впливати фактори політики, економіки, престижу тощо. Також явище універбації свідчить не лише про економію мовленнєвих зусиль, а й про прагнення мови до «слівності», про тенденцію до синтетизму чи, принаймні, до урівноваження аналітизму й синтетизму. У контексті такого розуміння явища універбації цікавим видається аналіз лексикологічних особливостей досліджуваних одиниць.

Отже, традиційно вчені відносять утворення на зразок *генералка (генеральная репетиция)*, *прогрессивка (прогрессивная зарплата)*, *зачетка (зачетная книжка)* до компресивного словотворення (О. А. Земська, О. С. Кубрякова, В. В. Лопатін, Н. О. Янко-Триницька), розглядають їх як вияв загального закону втрати формальної й семантичної розчленованості, називають суфіксальними універбами (Л. І. Осипова), визначають їх як один із випадків лексичної конденсації (І. О. Устименко) тощо. Але всі дослідники сходяться на думці щодо дериваційного характеру досліджуваного явища, хоча тотожність семантики словосполучення й слова, яке йому відповідає, дозволяє зробити припущення про те, що між словосполученням і словом реалізуються відношення далеко не словотвірні, і саме тому ці відношення не призводять до виникнення нових номінативних одиниць.

Доволі часто висловлюється думка про те, що між вихідним словосполученням і його конденсатом існують відношення похідності, тобто зовнішньої вмотивованості. Але якщо виходити з того, що під зовнішньою вмотивованістю розуміють відношення між двома номінатемами, значення однієї з яких (похідної) формується значенням іншої (твірної), але не збігається з ним, можемо констатувати: у наведених вище прикладах між твірною й похідною одиницями не існує відношень зовнішньої словотвірної мотивації. Це можна підтвердити такими спостереженнями:

1) значення слова в цьому випадку не визначається через значення словосполучення, а абсолютно збігається з ним (*мазаная хата* і *мазанка*, *железная дорога* і *железка*, *карта пополнения счета* і *пополняшка*, *жена прокурора* і *прокурорша*);

2) за модифікації подібного типу не відбувається й граматичних змін (спостерігаємо граматичну – родову – тотожність головного слова вихідного словосполучення й відповідного універба: *мобильный телефон – мобильник*, *кожаная куртка – кожанка*; випадки типу *мобильный телефон – мобилка*, *мобила*, *кожаный плащ – кожанка*, *пальто из дубленой кожи – дубленка*, *капитальный ремонт – капиталка* розглядаємо як специфічні вияви універбальної аналогії).

Таким чином, можна стверджувати, що між словосполученням і його словесним еквівалентом реалізуються словотвірні, але не зовнішні, дериваційні, а внутрішні, міжглосові мотиваційні відношення.

У зв’язку з цим виникає природне бажання знайти єдиний термінологічний еквівалент наведеному процесу й тим одиницям, що постають внаслідок цього процесу. Услід за В. І. Теркуловим Н. В. Дьячок розглядає кожний «дериват» як універбалізований дублет словосполучення, тобто слово, що виникло в результаті вербальної інтерпретації словосполучення, має абсолютно тотожне словосполученню лексичне й граматичне значення та синтаксичну функцію. Таку універбалізаційну пару вона визначає як номінатему на зразок «словосполучення + еліптичний універб». Ця одиниця входить до розряду структурних різновидів номінатеми з домінантою-словосполученням, тобто є одиницею, семантично тотожною словосполученню.

Слово, що виникло внаслідок універбації, нарівні зі словосполученням є дублетом номінатеми, до складу якої входять обидві ці одиниці. Саме ж перетворення словосполучення на слово має визначатися не як деривація і не як лексикалізація, що передбачає семантичний розвиток мовленнєвої реалізації вихідної номінатеми і руйнування її актуальної тотожності, а як універбалізація, яка характеризується не зміною, а збереженням семантики словосполучення в новоутвореному слові.

Н. В. Дьячок розглядає універб як семантично й граматично тотожне певному словосполученню слово, що може стилістично відрізнятися від цього словосполучення ознаками розмовності, сленговості або стилістично збігатися з ним. Таке слово, як і словосполучення, є дублетом однієї номінатеми.

Л. В. Копоть, розглядаючи універбацію як одне з соціальних явищ, зазначає, що частковим врівноваженням антиномії коду й тексту може слугувати один із видів компресивного словотвору (у розумінні Н. В. Дьячок – формотворення – Т. П.) – універбація. Універби, як і будь-які інші скорочення, вважає дослідник, можуть бути явищами нейтрального або зниженого стилю, проте узуальними, оскільки початковий поштовх розвитку цього явища виходить з ситуації неформального спілкування, в якому втілюється скорочена форма синонімічних (еквівалентних – Т. П.) їм словосполучень [4].

Явище компресії, що є суттєвим при універбації, виявляється універсальним. Воно розповсюджене не лише у слов’янських, але й в германських мовах.

Одна з найбільш потужних тенденцій, що виявляються в різних мовах світу, є тенденція до економії мовних засобів. Британський дослідник, професор Б.Бернстайн, в 1979 році висунув тезу про те, що існують розгорнутий і обмежений коди як узагальнені типи мовленнєвих стратегій. Він вважав, що ці типи мовленнєвих стратегій відбивають контекстно-незалежні й контекстно-пов'язані системи значень. Контекстно-незалежна система значень характеризується універсальністю, вона по великому рахунку є відкритою для всіх в певному ступені відбиття смислових залежностей і зв'язків. Контекстно-зв'язана система значень характеризується партикулярністю, вона відкрита для тих, хто має єдину контекстуальну пам'ять. Обмежений код базується на стислих, конденсованих символах, розгорнутий код – на артикульованих символах. Обмежений код використовується вдома, в побутовому спілкуванні, в навчальному закладі, в різних установах [3, 67-68].

Дослідники зазначають, що підвищений темп життя, нагальна потреба в масовій номінації провокує появу в мовленні й мові нових позначень тих чи інших реалій, які вже позначено комплексними найменуваннями інформативного характеру. Для того, щоби сповістити про щось за допомогою мови, ми маємо знайти назви тим явищам, що нас цікавлять, і певним чином сполучати ці назви. Окрім цього й зміни самої дійсності потребують фіксації в мовленні й мові шляхом нових номінацій. З іншого боку, зміни емоційного фону також вимагає нових, не затертих засобів відбиття, які були б яскравими та більш ефективними, ніж звичайні. Цю потребу в нових найменуваннях мова може задовольняти різними шляхами, спільною ознакою яких є закономірний зв'язок з тим, що вже створено мовою, що виявилося в ній як життєздатне й спроможне бути основою й вихідною точкою для нового. Основою нових змін є запас слів і найменувань взагалі, притаманний конкретній мові [1, 194].

Л. В. Копоть вважає, що описові конструкції мають певний недолік, тому здійснюються спроби адекватно й економно передати зміст багатослівних сполучень, що виконують номінативну функцію. Виконуючи акт номінації, ми перетворюємо найменування, що вже існує, шляхом компресії на однослівну дефініцію, прагнучи зекономити час і зусилля, які витрачаються на вимову багатокомпонентного сполучення [4].

Англійська мова, як і більшість інших сучасних індоєвропейських мов, не є виключенням з загального процесу конденсації мовленнєвих зусиль і мовних засобів. Наприклад, тут зустрічаємо

brandbil – brand + bil,
always – all [the] way (*s* з'явилося пізніше),
onto – on to,
albeit – all be it,
gonna – going to,
identical – identical twins.

Таким чином, ми дійшли висновку, що явище універбації як різновид конденсації є універсальним не лише у слов'янських мовах. Проте на англомовному матеріалі воно не було досліджене вповні.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Пакулова – старший викладач кафедри українознавства та іноземних мов Дніпропетровського державного університету внутрішніх справ.

Наукові інтереси: універсальність процесів мовленнєвої конденсації, проблеми перекладу юридичних текстів.

АКТУАЛЬНІ ПРОБЛЕМИ ГРАМАТИКИ

УДК 811. 161.2'366.5

ГРАМАТИЧНІ КАТЕГОРІЇ УКРАЇНСЬКОЇ МОВИ: ТИПОЛОГІЯ, СТРУКТУРА, СПЕЦИФІКА ВИЯВУ

Наталія КОСТУСЯК (Луцьк, Україна)

У статті обґрунтовано класифікаційні засади вивчення граматичних категорій, з'ясовано диференційні ознаки та особливості грамемного членування морфологічних і синтаксичних категорій, розмежовано формально-синтаксичні, семантико-синтаксичні і комунікативні категорійні одиниці, схарактеризовано міжрівневі категорії сучасної української мови, запропоновано системно-структурну кваліфікацію модальності як міжрівневої комунікативно спрямованої надкатегорії, визначено її внутрішню організацію.

***Ключові слова**: граматична категорія, міжрівнева категорія, надкатегорія, грамема.*

В статье обоснованы классификационные принципы изучения грамматических категорий, установлены дифференциальные признаки и особенности граммемного членения морфологических и синтаксических категорий, разграничены формально-синтаксические, семантико-синтаксические и коммуникативные категориальные единицы, охарактеризованы межуровневые категории современного украинского языка, представлена системно-структурная квалификация модальности как межуровневой коммуникативно-направленной надкатегории, определена ее внутренняя организация.

Ключевые слова: грамматическая категория, межуровневая категория, надкатегория, граммема.

The article classification principles study of grammatical categories of the Ukrainian language are substantiated, differential features and peculiarities of grameme splitting of morphological and syntactic categories have been determined, formal-syntactic, semantic-syntactic and communication categorical units are distinguished, interlevel categories of modern Ukrainian language are described, taking into consideration functional a system and structure classification of modality as an interlevel communicatively targeted supercategory have been suggested, it has been pointed out at its inner organization.

***Key words**: grammatical category, interlevel category, undercategory, grammeme.*

З-поміж низки критеріїв, які визначають специфіку сучасної граматичної теорії, лінгвісти обирають чи то традиційні, чи то новітні методи студіювання категорійного апарату. У такому разі важливою дослідницькою процедурою постає опис формально-структурної організації граматичних категорій, з одного боку, або виразно виявленої в процесі комунікації їхньої змістової (функційної) спеціалізації – з іншого. Цілком аргументованими вважаємо міркування А. П. Загнітка про те, що «у цьому протиставленні ні в якому разі не слід простежувати певної амбіційності» [2, с. 78], оскільки концептуальні засади обох напрямів мають низку спільних завдань, зокрема вирізнення сукупності найважливіших знакових величин – категорій і різнорангових мовних одиниць. Проте останнім часом науковці обирають асоційовану з новітнім мовознавством функційно-категорійну концепцію, перевагу якої вбачають у кількох аспектах: у виокремленні категорій, не засвідчених у працях традиційного зразка [13; 14], у вирізненні одиниць вищого рангу – надкатегорій [4], у глибинному й широкоспектральному аналізові здавна відомих категорійних величин, дослідженні спеціалізованих і неспеціалізованих форм їхнього вияву, що повною мірою віддзеркалює мовну системність, її життєстійкість, а також відкритість до змін [1; 3; 6; 9; 10; 15; 16]. На таких теоретичних засадах побудовані ідеї вчених української граматичної школи – І. Р. Вихованця, К. Г. Городенської, А. П. Загнітка, М. В. Мірченка, О. Г. Межова, Т. Є. Масицької та ін. Осмислено-виважений аналіз категорійного апарату на матеріалі інших мов запропонували С. Д. Кацнельсон, М. Д. Степанова, Г. Гельбіг, О. В. Бондарко, Г. О. Золотова, В. Б. Касевич, В. О. Плунгян та ін. Високо оцінюючи досягнення цих науковців й узявши за основу їхні ідеї, маємо на **меті** узагальнити здобутки сучасної лінгвістики й закцентувати на суттєвих граматичних видозмінах, які відбулися в корпусі сучасної категорійної системи.

Граматичні категорії, поза всяким сумнівом, є важливим лінгвістичним феноменом, без якого не може існувати, розвиватися й претендувати на вичерпність дослідження весь складний мовний механізм. Докладний аналіз найвідоміших теоретичних постулатів, пов'язаних із витлумаченням сутності розгляданого терміна, засвідчив, що в сучасній лінгвістиці його кваліфікують як абстрактне поняття. Суголосність із зазначеними тенденціями простежуємо в концепції І. К. Кучеренка: «Граматична абстракція – абстракція особлива. Ми називаємо її вищим ступенем порівняно з лексичною в тому розумінні, що вона знаменує собою такий рівень розвитку людського мислення, коли людина стала здатною виділяти те своєрідне в словах і сполученнях слів між собою, що зв'язане з відображенням особливостей предметів і явищ дійсності, їх взаємовідношень і взаємозв'язків» [12, с. 80]. Об'єктивність студіювання категорій української мови та визначення їхнього місця в загальнограматичній площині великою мірою залежить від узятих за основу кваліфікаційних ознак, передовсім структурних параметрів і різнорівневих засобів реалізації. Функційне навантаження граматичних категорій яскраво віддзеркалюють їхні складники – граммеми, яким притаманне специфічне категорійне значення. «У цьому разі **грамема** являє собою **видове поняття** щодо **категорії** як **родового поняття**» [1, с. 28]. Цікавий опис специфіки внутрішнього членування граматичних категорій запропонував В. О. Плунгян. На його думку, диференційною ознакою граматичної категорії є наявність певної кількості граматичних значень (грамем), що обов'язково відрізняються формою експлікації, тобто жодне з двох значень «не повинна виражати та сама словоформа одночасно» [16, с. 106]. Сукупність словоформ, які виявляють стосунок до однієї категорії, науковець об'єднує в парадигму, що за деяких умов може бути неповною, або, за термінологією автора, дефектною. Дефектами парадигми В. О. Плунгян уважає наявність «аномальних» пустих клітин, наприклад, іменники на зразок *двері, штани* позбавлені однини, дієслово *боліти* не має І-ої та ІІ-ої ос. однини та множини. «Відсутність форм у цьому випадку варто трактувати як аномальне явище, а не як критерій належності цих лексем до іншого граматичного розряду» [16, с. 119], – пише лінгвіст. Аби з'ясувати чітку відмінність граматичних категорій і грамем як їхніх складників, І. К. Кучеренко вдається до розмежування ознак обох зазначених понять. Науковець постулює: «Граматичні значення усвідомлюються в результаті зіставлення, вони взаємовідносні й протиставляться одне одному; граматична ж категорія являє собою єдність протиставлюваних граматичних значень і усвідомлюється без протиставлення іншим категоріям» [12, с. 79].

У вивченні граматичних категорій валідним є акцентування на дихотомії *план змісту – план вираження.* Сповідуючи принцип такої двобічної залежності, більшість лінгвістів схиляється до думки про продуктивність аналізу від значення (функції) до форми. Дещо інше розв'язання порушеної проблеми знаходимо в І. К. Кучеренка. На його переконання, тільки граматичним значенням притаманна максимальна матеріальна репрезентативність у структурі слова, натомість граматичні категорії наділені тільки значенням і позбавлені формального вияву. Із цього приводу науковець пише: «Граматична ж категорія показників не має: вона виявляється в простиставлюваних граматичних значеннях, тому й вираження своє знаходить у показниках граматичних значень – своїх складових» [12, с. 79].

Граматичні категорії як металінгвістичні номінації здатні репрезентувати окремі мовні рівнів, з огляду на що їх прийнято диференціювати на морфологічні, синтаксичні та словотвірні. Попри свою ієрархічну неоднорідність та наявність низки характерних ознак усі вони перебувають у тісному взаємозв'язку та взаємодії. Важливе місце в граматичному категорійному комплексі належить *морфологічним категоріям* – узагальненим поняттям, структурованим відповідною сукупністю грамем, що виконують роль носіїв видових граматичних значень, об'єднаних спільною категорійною семою та виражених системою спеціалізованих граматичних форм. Панорамній репрезентації розгляданих величин сприяє їхній аналіз також на тлі синтаксичного ярусу мови, оскільки зорієнтованість саме на синтаксичну перспективу дає змогу схарактеризувати морфологічні категорії в аспекті їхнього функційного вияву в межах контексту [8]. Цілісне уявлення про весь морфологічний категорійний простір забезпечує створення певної моделі його дослідження, виділення низки найвагоміших критеріїв, до яких належать:

1) ступінь абстрагування категорійної змістової основи. Зазначений кваліфікаційний принцип слугує основою розмежування морфологічних категорій, що мають високий рівень

абстрактності, засвідчуючи нівеляцію зв'язку між категорійним та лексичним значеннями конкретних слів (напр., рід іменників – назв неістот), і категорій, у яких узагальнений категорійний зміст перебуває в тіснішій взаємодії із семантикою мовних одиниць (напр., вид дієслова, рід іменників – назв осіб, що ґрунтується на значенні статі, та ін.);

2) частиномовна спеціалізація морфологічних категорій. Відповідаючи певним законам оформлення, будь-яка морфологічна категорія української мови реалізує найзагальніші властивості граматичних значень і є одним із визначальних чинників частиномовної належності слів. У такому разі доречною наголосити, що категорійна спеціалізація притаманна тільки змінним мовним одиницям, тоді як незмінні перебувають поза морфологічною категорійною системою. Другим аспектом, дотичним до порушеної проблеми, є вирізнення іменних та дієслівних категорій, великою мірою спрямованих на реалізацію двох фундаментальних узагальнених понять – субстанційності і процесуальності. Крім того, варто зважати також на чинники, які зумовлюють відмінність вияву морфологічного категорійного простору. Аналізуючи розглядані величини, І. К. Кучеренко зауважує, що вони неоднорідні «за своїм обсягом: одні з них охоплюють кілька частин мови, напр., категорія числа властива іменнику, прикметнику, дієслову; інші властиві тільки одній із частин мови, напр., категорія часу властива дієсловам» [12, с. 78-79];

3) план мовного втілення морфологічних категорій. Зазначений критерій лежить в основі розмежування словозмінних категорійних одиниць, зреалізованих словоформами однієї лексеми (напр., відмінок, число й рід прикметника), та класифікаційних, маркери грамем яких протиставлені не тільки категорійною семантикою, але й мають різне лексичне значення (напр., рід іменника). Категорії другого різновиду постійні для певної лексеми;

4) ознака корелятивності. Такий формат становить підґрунтя опису розгляданих величин з огляду на регулярність / нерегулярність реалізації в їхніх межах певних опозицій, що передбачає вирізнення послідовно корелятивних (ознаки корелятивності в них виявлені послідовно; напр., відмінок, число й рід прикметника), непослідовно корелятивних (їм притаманний своєрідний дуалізм вираження граматичного значення – континуум корелятивності та некорелятивності, напр., число іменників, пор.: *стіл – столи* і *радість, щастя, вуса, сани*), некорелятивних (формальне маркування категорійного змісту пов'язане зі словами, які мають різне лексичне значення; усередині таких категорій опозиції відсутні, напр., рід іменника) морфологічних категорій;

5) внутрішньоструктурні параметри, «що уможливлює виокремлення різнокомпонентних мовних явищ, на протилежних полюсах яких перебувають мінімально структуровані категорії – двограмемні, з одного боку, та ієрархічно найскладніша категорія, структурована сімома грамемами, з іншого. До перших належать число іменника, вид дієслова, а до других – морфологічна категорія відмінка. Проміжну зону формують трикомпонентні (категорії роду, часу) та чотирикомпонентні (спосіб дієслова (умовний, наказовий, спонукальний, бажальний)) категоріальні одиниці» [7, с. 124];

6) первинність (непохідність) / вторинність (похідність) морфологічних категорій. Яскравим зразком такої диференціації слугує здатна до модифікації категорія роду, транспозиційний потенціал якої віддзеркалює зміну її статусу: в іменниках рід має класифікаційний характер, а в прикметниках, що відповідно до своєї морфологічної природи виявляють ознаки граматичного підпорядкування опорному субстантивові, трансформується в суто словозмінну. «Перекатегоризація» описаного зразка відбувається й у межах дієслівної категорії роду. Явище зовнішньої міжчастиномовної деривації пов'язане також із категорією виду, що в дієслові виявляє базовість, непохідність, але набуває ознак похідності у віддієслівних іменниках, пор.: *читати* і *читання, прочитати* і *прочитання.*

У сучасній українській мові поліфункційність мовних знаків великою мірою відбивають синтаксичні категорії, в орбіту кваліфікаційних ознак яких потрапляють особливості функційного потенціалу мовних одиниць, їхня комунікативна значущість і синтаксична роль у структуруванні реченнєвої побудови. Різноаспектний вияв синтаксичних категорій спонукає до їхнього опису, по-перше, в проекції не тільки на формально-граматичні показники, а й на семантичні та комунікативно-прагматичні ознаки та, по-друге, з огляду на розмежування синтаксичних зв'язків і семантико-синтаксичних відношень. Такий формат репрезентації вказаних наукових сутностей сприяє виробленню новітнього алгоритму їхнього дослідження. Зорієнтованість на названі чинники сприяє осмисленню *синтаксичних категорій* як узагальнених, родових, об'єднаних сукупністю споріднених функцій понять, що репрезентують той самий синтаксичний зміст відповідної ознаки, мають однотипні семантико-синтаксичні відношення та формально-синтаксичні зв'язки й характеризуються внутрішнім грамемним членуванням [5, с. 136]. Своєрідні міркування про спеціалізацію синтаксичних грамем та їхній зв'язок із морфологічним рівнем мови висловлює В. О. Плунгян: «Основною особливістю синтаксичних грамем є те, що вони <···> не виражають ніяких значень у власному розумінні, тобто не співвідносні (на відміну від грамем числа, часу чи виду) ні з якими властивостями реального світу. Ці грамеми <···> служать не для опису дійсності, а для зв'язку елементів тексту один з одним» [16, с. 124].

Чітке розмежування формально-синтаксичного, семантико-синтаксичного та комунікативного підрівнів синтаксичного мовного рівня стало передумовою триаспектного аналізу синтаксичних категорій. На їхній тривимірній інтерпретації наполягають І. Р. Вихованець, О. Г. Межов, М. В. Мірченко та ін. До категорій формально-синтаксичного плану належать: 1) предикативність, диференційною ознакою якої є взаємопідпорядкованість підмета, зазвичай маркованого морфологічною грамемою називного, та присудка, що має зумовлене підметом особове, числове та родове оформлення. Синтаксичний зв'язок між обома головними компонентами зреалізований у формі координації й виявляє стосунок тільки до двоскладних речень; 2) підрядність, параметричні характеристики якої відбиває односпрямований зв'язок між головним і залежним компонентами; 3) сурядність, своєрідність якої увиразнює відсутність ознак підпорядкування й функціонування в межах рівноправних синтаксичних одиниць різного рангу; 4) присудок; 5) підмет; 6) другорядний член речення. Подібно до морфологічних категорій специфіку синтаксичних категорійних одиниць віддзеркалює їхнє грамемне структурування. В україністиці розв'язанню порушеної проблеми найбільше уваги приділив М. В. Мірченко. За його спостереженнями, «категорія формально-синтаксичної предикативності реалізується у трьох грамемах: грамемі власне координації, грамемі транспозиційної синтаксичної координації і грамемі транспозиційного співвияву» [15, с. 197]. Складниками категорії підрядності є грамеми прислівної валентної підрядності, прислівної невалентної підрядності, детермінантної підрядності, опосередкованої підрядності [15, с. 199]. Категорію сурядності, на переконання М. В. Мірченка, структурують вісім граматичних значень: безпосередньої сполучникової відкритої сурядності, безпосередньої безсполучникової відкритої сурядності, безпосередньої сполучниково-безсполучникової відкритої сурядності, безпосередньої сполучникової закритої сурядності, опосередкованої сполучникової відкритої сурядності, опосередкованої безсполучникової відкритої сурядності, опосередкованої сполучниково-безсполучникової відкритої сурядності, опосередкованої сполучникової закритої сурядності [15, с. 224–228]. У теоретичній концепції лінгвіста восьмикомпонентною постає й формально-синтаксична категорія присудка, зреалізована грамемами простого дієслівного присудка, нульового присудка, дієслівного складеного присудка, іменного складеного присудка, подвійного присудка, ускладненого складеного присудка, інфінітивного присудка, вторинного присудка [15, с. 237-239]. Розгалужена модель притаманна категорії підмета, складниками якої є грамеми простого іменникового підмета, складеного кількісно-іменникового підмета, складеного іменникового асоціативного підмета, транспонованого підмета, нульового підмета та вторинного підмета [15, с. 246-248]. Реалізація в межах елементарного чи неелементарного речень стала підґрунтям виділення категорії другорядного члена елементарного простого речення, структурованого грамемами валентного правобічного сильнокерованого другорядного члена речення, валентного правобічного напівсильнокерованого другорядного члена речення, валентного правобічного слабкокерованого другорядного члена речення, валентного лівобічного другорядного члена речення, та категорії другорядного члена неелементарного простого речення з грамемами прислівного невалентного узгодженого другорядного члена речення, прислівного невалентного прилягаючого другорядного члена речення, детермінантного другорядного члена речення, опосередкованого другорядного члена речення, вторинного валентного другорядного члена речення [15, с. 268-286].

Своєрідність понятійно-термінологічного апарату, глибоке теоретичне переосмислення пов'язані з виділюваними в новітньому мовознавстві семантико-синтаксичними категоріями, класифікаційну модель яких становлять предикатність та субстанційність, що виявляють стосунок до простих елементарних речень і членуються відповідно на предикат дії, предикат процесу, предикат стану, предикат якості, предикат кількості та суб'єктність, об'єктність, адресатність, інструментальність і локативність. Поширеною в лінгвістичній парадигмі стала кваліфікація семантико-синтаксичної предикативності як модально-часової категорії, що на відміну від її формально-синтаксичного вияву має стосунок не тільки до двоскладних, а й до односкладних конструкцій.

Різноаспектність студіювання української категорійної системи в проекції на синтаксичний рівень зумовлює виділення категорій комунікативного плану, у межах яких зазвичай розглядають категорію комунікативної настанови, структуровану розповідністю, питальністю, спонукальністю, та двограмемну категорію актуального (темо-ремного) членування речення.

Новітні наукові пошуки в галузі граматики уможливили виокремлення категорій, що виявляються на перетині кількох ярусів мови. З огляду на специфіку семантичної мотивації та способу мовленнєвої репрезентації їх уважають міжрівневими. Такий статус мають категорії відмінка іменника [1, с. 54-61; 6; 10], ступенів порівняння прикметників і прислівників [1, с. 139-142, 308-313; 3], перехідності / неперехідності [1, с. 223, 247-250] та стану дієслова [1, с. 223, 246-250], дієслівних родів [1, с. 235-242], валентності [1, с. 269-272; 6; 11], модальності [9]. Із-поміж них своєрідністю структури вирізняються відмінок, валентність і модальність. Категорія відмінка іменника представлена морфологічними (називний, родовий, давальний, знахідний, орудний, місцевий і кличний) та семантичними (суб'єкт дії, суб'єкт процесу, суб'єкт стану, суб'єкт якості, суб'єкт кількості, об'єкт дії, об'єкт процесу, об'єкт стану, об'єкт якості, об'єкт кількості, адресат дії, адресат якості, статичний локатив, динамічний локатив, інструменталь-знаряддя й інстументаль-засіб) грамемами [10]. Міжрівневій категорії валентності відповідно до ступеня функційної спеціалізації та первинності і вторинності засобів експлікації притаманні два вияви: непохідний і похідний. Її специфіку відбиває також грамемне членування, обіперте на диференціацію слів за їхніми валентними можливостями. Такий формат опису дає змогу розмежувати: 1) непохідну дієслівну валентність, структуровану грамемами одновалентності, двовалентності, тривалентності, чотиривалентності, п'ятивалентності, шестивалентності, семивалентності; 2) похідну валентність, характерну для транспонованих прикметників, прислівників, числівників, іменників та зреалізовану грамемами одновалентності, двовалентності та тривалентності [11].

Багатовекторність і найрозгалуженіша структура притаманна міжрівневій надкатегорії модальності, яка лежить в основі мовленнєвих актів і репрезентує різнопланове ставлення мовця до витлумаченого фрагмента дійсності. Її формують категорії: 1) морфологічної модальності, що охоплює грамеми умовної, наказової, спонукальної й бажальної модальностей; 2) синтаксичної модальності, яку реалізують вісім грамем: розповідна, питальна, спонукальна, бажальна, умовна, стверджувальна / заперечна, вірогідна та переповідна модальності; 3) лексико-граматичної модальності, що об'єднує дев'ять грамем: достовірну, вірогідну, логічну, переповідну, емоційно-оцінну, ілокутивну, бажальну, потенційну модальності та модальне значення необхідності [9].

Отже, граматичні категорії сучасної української мови попри свою різноплановість мають низку спільних ознак, серед яких домінують здатність до грамемного членування та наявність плану змісту і плану вираження. Такий формат студіювання категорійної системи забезпечує повноту вияву її кваліфікаційних параметрів, уможливлює коригування й переосмислення деяких утрадиційнених мовних постулатів. Перспективу порушеної проблеми вбачаємо в дослідженні конкретних категорій в аспекті мовної динаміки та міжрівневої взаємодії.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Костусяк – доктор філологічних наук, професор кафедри української мови Східноєвропейського національного університету імені Лесі Українки.

Наукові інтереси: функційно-категорійна граматика, комунікативна лінгвістика.

УДК 811.161.2' 366.54

СУБ'ЄКТНА ПАРАДИГМА РЕЧЕНЬ З МЕТАФОРИЧНИМИ ПРЕДИКАТАМИ В СУЧАСНІЙ УКРАЇНСЬКІЙ МОВІ

Олександр МЕЖОВ (Луцьк, Україна)

У статті здійснено комплексний аналіз суб'єктної семантико-синтаксичної парадигми простих речень з метафоричними предикатами на матеріалі художніх та публіцистичних текстів сучасної української літературної мови із застосуванням описового, структурного та трансформаційного методів дослідження. Виділено основні типи суб'єктів на комунікативному та семантичному рівнях речення. Встановлено відмінкові та прийменниково-відмінкові засоби їх вираження при метафоричних предикатах дії, процесу і стану. З'ясовано співвідношення семантико-синтаксичної, формально-синтаксичної та комунікативної структур простого речення з метафоричними предикатами. Виявлено комунікативно-прагматичні функції таких конструкцій у різностильових текстах.

Ключові слова: *парадигма, просте речення, суб'єкт, метафоричний предикат, відмінок, прийменник, валентність.*

В статье осуществлен комплексный анализ субъектной семантико-синтаксической парадигмы простых предложений с метафорическими предикатами на материале художественных и публицистических текстов современного украинского литературного языка с применением описательного, структурного и трансформационного методов исследования. Выделены основные *типы субъектов на коммуникативном и семантическом уровнях предложения. Установлены падежные и предложно-падежные средства их выражения при метафорических предикатах действия, процесса и состояния. Выяснены соотношения семантико-синтаксической, формально-синтаксической и коммуникативной структур простого предложения с метафорическими предикатами. Выявлены коммуникативно-прагматические функции таких конструкций в разностилевых текстах.*

Ключевые слова: *парадигма, простое предложение, субъект, метафорический предикат, падеж, предлог, валентность.*

In article complex analyzes the of semantic-syntactic paradigm sentence with metaphorical predicates on material of texts modern literary Ukrainian language carry out. The communicative and semantic classes of subject and predicates in the semantic-syntactic paradigm of an elementary simple sentence are selected. Central and peripheral morphological facilities of expression of substative syntaxemes in connection with semantic varieties are determined, their typical and untypical formal-syntactic and communicative variants are described. A set of case and prepositional-case means of expression of subject, its lexical-semantic content detected. Character of symmetry / asymmetry of semantic-syntactic, formal-syntactic and communicative-syntactic structures of a sentence with metaphorical predicates is elucidated.

Key words: *paradigm, simple sentence, subject, metaphorical predicate, case, preposition, valence.*

У зв’язку з активізацією семантичних досліджень особливої ваги набуло опрацювання семантико-синтаксичної парадигми, яка поширена на форми не того самого за лексичним наповненням речення, а на сукупність однорідних у семантико-функційному плані речень [2, с. 164]. Семантико-синтаксична парадигма речення охоплює усю сукупність предикатних і субстанційних синтаксем. Субстанційна парадигма членується на підпорядковані їй суб’єктну, об’єктну, адресатну, інструментальну та локативну підпарадигми. Їхній кількісний та якісний склад в семантично елементарному простому реченні визначає п’ятикомпонентна предикатна парадигма – предикати дії, процесу, стану, якості та кількості – з валентним діапазоном від одного до семи аргументів.

Ученню про семантику речення, яка стала об’єктом синтаксичної науки лише з другої половини XX ст., притаманне багатоманіття підходів, відображених у працях Ч. Філлмора, У. Л. Чейфа, Н. Д. Арутюнової, В. Г. Гака, Г. О. Золотової, А. М. Мухіна, Н. Ю. Шведової, Й. Ф. Андерша, В. В. Богданова, Ю. С. Степанова та ін. У сучасній українській лінгвістиці дослідники синтаксичної семантики (І. Р. Вихованець, К. Г. Городенська, Н. Л. Іваницька, М. Я. Плющ, А. П. Загнітко, М. І. Степаненко, М. В. Мірченко, Н. М. Костусяк, О. Г. Межов, І. А. Мельник, Т. Є. Масицька та ін.) вивчають речення з опертям на поняття семантико-синтаксичної структури речення, семантико-синтаксичних відношень, семантико-синтаксичної валентності як міжрівневої категорії, семантично елементарних та ускладнених речень, предикатних і субстанційних синтаксем, семантико-синтаксичної парадигми. Незважаючи на посилену увагу лінгвістів до питань семантико-синтаксичної парадигматики, недостатньо опрацьована суб’єктна парадигма речень з метафоричними предикатами в сучасній українській мові.

Метою пропонованої статті є комплексний аналіз суб’єктної семантико-синтаксичної парадигми простих речень з метафоричними предикатами на матеріалі художніх та публіцистичних текстів сучасної української літературної мови. Для реалізації цієї мети потрібно розв’язати такі **завдання**: виділити основні типи суб’єктів на комунікативному та семантичному рівнях речення; встановити відмінкові та прийменниково-відмінкові засоби їх вираження при метафоричних предикатах дії, процесу і стану; з’ясувати співвідношення семантико-синтаксичної, формально-синтаксичної та комунікативної структур простого речення з метафоричними предикатами; виявити комунікативно-прагматичні функції таких конструкцій у різностильових текстах.

Іменникові синтаксеми простого елементарного речення формують субстанційну семантико-синтаксичну парадигму. Особливе місце в ній посідає суб’єктна семантико-синтаксична парадигма, яка, за І. Р. Вихованцем, «охоплює семантичні різновиди суб’єктного речення (семантичні варіанти) і формальні засоби їх вираження (морфологічні варіанти)» [2, с. 165]. У семантико-синтаксичній структурі речення суб’єктна парадигма, як зауважує Н. М. Костусяк, являє собою сукупність семантичних (суб’єкт дії, суб’єкт процесу, суб’єкт стану, суб’єкт якісної ознаки, суб’єкт кількісної ознаки) і морфологічних (називний, давальний, знахідний, орудний, родовий, місцевий, кличний відмінки) варіантів суб’єктних синтаксем [3, с. 36].

На комунікативному рівні речення-висловлення можна вирізнити три типи суб'єктів: «*я*»-суб'єкт, «*ти*»-суб'єкт, «*він*»-суб'єкт, кожен з яких здатний реалізуватися у різних семантичних і морфологічних варіантах. «*Я*»-суб'єкт ототожнюється із самим мовцем, тобто з особою (групою осіб – *ми*), від імені якої (яких) ведеться розповідь. Суб'єкт у таких реченнях виражений займенником *я (ми)* та дієслівним закінченням, які вказують на першу особу. Якщо особовий займенник виражений імпліцитно, то показником першої особи виступає дієслово. Конструкції з «*я*»-суб'єктом передають найчастіше внутрішній стан, почуття, переживання людини, її ставлення до навколишнього світу, існування в ньому, валентно сполучаючись із предикатами стану, рідше – діяльність особи, валентно поєднуючись із предикатами дії, пор.: *Я вранці голос горлиці люблю* (Л. Костенко); *Я не йму тобі зовсім віри* (В. Симоненко); *Я втомився* (Р. Іваничук); *Я не гніваюся на тебе* (Р. Іваничук); *Я на батарею підвозив снаряди* (М. Стельмах). При багатьох предикатах стану «*я*»-суб'єкт (мовець) може бути позначений особовими займенниками в непрямих відмінках, напр.: *А мені приснилася Волинь* (В. Лазарук); *...мене нема* (Д. Павличко); *В мене аж забивало дух* (В. Симоненко); *В мені росте, в мені не спить жорстоке милосердя* (П. Сингаївський). «*Я*»-суб'єкт не характерний для речень із предикатами, які виражають різні процеси у природі, зміни вихідного стану предметів, з багатьма предикатами якості та кількості, що стосуються неживих предметів і явищ довкілля.

Отож «*я*»-суб'єкт на семантико-синтаксичному рівні речення корелює зазвичай із суб'єктами стану, які прогнозовані валентністю предикатів стану. Предикати стану в українській мові морфологічно репрезентовані предикативними прислівниками, безособовими та особовими дієсловами. Їхніми функційними еквівалентами нерідко виступають метафоричні дієслівно-іменні сполуки. Суб'єктна парадигма речень з такими предикатами найчастіше представлена носіями емоційно-психічного стану в знахідному безприйменниковому відмінку, напр.: *Мене вже розбирала злість* (Р. Федорів); *Мене пойняв пекучий сором* (І. Муратов); *Мене зло взяло* (В. Яворівський); *І гризе мене... жура* (Р. Федорів); *...заціпеніння охопило мене* (В. Шевчук); *Довір'я ж переповнювало нас* (О. Підсуха); прийменниково-відмінкових формах *на + знахідний відмінок, до + родовий відмінок,* напр.: *На мене напав переляк* (А. Дімаров); *До мене підступив страх* (Р. Федорів).

Метафоричними конструкціями з місцевим суб'єктним відмінком письменники намагаються передати у художній літературі (рідше в публіцистиці) свої внутрішні почуття, емоції, переживання: *Слова як сонце сходили в мені* (Л. Костенко); *Та відновляється в мені невгасна й воскресна мого кохання чистота*…(Д. Павличко); *Прояснює в мені любов…* (Д. Павличко); *В мені болить і набрякає совість слізьми дітей і матері твоєї!* (Л. Костенко); *Вже прокинулись мрії і співи в мені…* (Леся Українка); *У мені ворушились уривки пісень, чутих сьогодні на нашому весіллі* (В. Яворівський).

Займенник *щось (це, ніщо, все)* у ролі формального підмета вмотивовує стан суб'єкта, але не розкриває його щодо змісту. Займенник *щось* вказує на невизначеність стану «*я*»-суб'єкта: *Щось у мені тремтить. Як зимове повітря* (Д. Павличко); *І щось в мені здригнулось [тяжко]* (І. Драч). Структурно речення перетворюється на двоскладне, не зазнаючи при цьому семантичної перебудови, бо слова *щось, це, ніщо, все* такою мірою неозначені, загальні, що не вносять ніякого конкретного значення суб'єкта [7, с. 250]. Конкретну локалізацію больових відчуттів «*я*»-суб'єкта передають назви частин тіла у формі місцевого відмінка: *Тенькнуло мені в голові* (Р. Федорів); *У мене в серці злиток горя й муки* (В. Симоненко); *У мене ще гуло в голові* (П. Загребельний); *У голові мені шуміло* (В. Дрозд). Назви частин тіла самостійного семантико-синтаксичного статусу не мають, вони можуть становити частину суб'єкта чи об'єкта. На думку М. Я. Плющ, «такі компоненти компенсують недостатність семантики носія стану, вказуючи на предмет, за яким ідентифікується суб'єкт» [4, с. 123].

Двоскладні метафоричні конструкції вступають у дериваційні відношення з односкладними, у яких суб'єкт стану виражений давальним відмінком, а предикат стану – предикативним прислівником або іменником, що засвідчують відповідні трансформації: *Мене пройняв жах і сором* (Р. Федорів) ← *Мені лячно і соромно*; *…спокій огорнув мене* (Р. Іваничук) ← *Мені було спокійно*; *В мені прокинувся жаль до неї* (В. Яворівський) ← *Мені жаль її.* Можливі також перетворення на двоскладні речення з дієслівними або прикметниковими предикатами і називним суб’єкта стану: *Проте тут же втіха в мені пригасла* (Р. Іваничук) ← *Я перестав втішатися*; *Все в мені збунтувалося* (П. Загребельний) ← *Я збунтувався* (В. Яворівський); *В мені живе любов до свободи* (О. Кобилянська) ← *Я люблю свободу*; *В мені ворухнулась надія* (А. Дімаров) ← *Я надіявся.* На відміну від речень з називним суб’єкта, які прямо вказують на носія стану, висловлення з непрямими відмінками суб’єктної парадигми дають змогу мовцеві («*я*»-суб’єктові) більшою мірою закцентувати увагу на своєму емоційному стані, увиразнивши його через метафоричну сполуку.

«*Ти*»-суб’єкт позначає співрозмовника, тобто особу (осіб – *ви*), до якої (яких) звертається «*я*»-суб’єкт (мовець) із проханням, наказом, порадою, застереженням, закликом, побажанням тощо. Одночасно «*ти*»-суб’єкт виступає потенційним виконавцем волі мовця. Такий тип суб’єкта вживається: у реченнях: а) з давальним і знахідним відмінками, які виражають складне адресатно-суб’єктне значення, перебуваючи в подвійній синтаксичній залежності, пор.: *Я попросив тебе зачекати* ← *Я попросив тебе* + *Ти зачекаєш; Я наказав тобі йти* ← *Я наказав тобі* + *Ти підеш*; б) з кличним ідентифікації: *Невже ти народився, чоловіче, щоб зазирати в келію мою?* (В. Стус); *Я вас люблю великою любов’ю, моя старенька мамо, тату мій* (Д. Павличко); в) з кличним адресата – потенційного суб’єкта дії, пор.: *Зупиніться, поети*! (Б. Олійник) і *Хтось* (суб’єкт дії, мовець) + *наказав* (дія суб’єкта-мовця) + *поетам* (адресат дії, співбесідник) + *поети* (суб’єкт потенційної дії, співбесідник) + *зупиняться* (потенційна дія співбесідника); г) у вокативних реченнях на зразок *Мамо! Сину!*, у яких кличний виступає конденсатом суб’єктно-предикатно-адресатної структури. У багатьох висловленнях мовець лише констатує діяльність або стан співбесідника («*ти*»-суб’єкта), напр.: *Рано-ранесенько дитину в садок Ти несла в задумі натхненній* (Д. Павличко); *Лиш тебе не було* (В. Симоненко); *У тебе ж ні копійки за душею не було* (М. Стельмах); *А тобі уже вісімнадцять* (П. Сингаївський).

Менш уживаний «*ти*»-суб’єкт у конструкціях з метафоричними предикатами стану, оскільки мовець сам не переживає відповідних почуттів, а лише констатує стан співрозмовника, який для нього не завжди достатньо зрозумілий, напр.: *В тобі заворушилася совість* (П. Загребельний). Якщо у позиції кличного відмінка із адресатно-суб’єктною функцією зазвичай перебувають назви істот, напр.: *Заспівай мені, мамо моя* (О. Богачук); *Вгамуйте, коні, кров свою гарячу* (В. Гей), то саме явищами метафори (персоніфікації) зумовлене поширення кличного на інші номінації: *Мій дню тривожний, ще подній* (В. Коротич); *Вік би не бачити й не чуть про тебе, скрипко чорна* (В. Стус); *Поезіє! Вмийся сльозою вдови* (В. Гей); *Спасибі Вам, двори і явори* (Л. Костенко); *Крізь сотні сумнівів я йду до тебе, добро і правдо віку* (В. Стус).

«*Він*»-суб’єкт не бере участі в комунікативному акті, а є предметом розмови, напр.: *Він прихилився раптом до колони* (Л. Костенко). Такі речення найбільш поширені в мові, бо «*він*»-суб’єкт поєднується з усіма типами предикатів і виражається найрізноманітнішою іменниковою лексикою (назви людей, тварин, предметів, явищ довкілля тощо) або займенниками (*він, вона, воно, вони*) у значенні іменника, напр.: *З любові люди виростають* (П. Мах); *Летять качки* (В. Лазарук); *Зеленіє молоденький дубок* (Б. Харчук); *…догорає багаття* (В. Стус); *Йшла вона поміж трав* (М. Мартинюк). У подібних конструкціях суб’єкт виконує дві функції: 1) вказує на якийсь предмет довкілля (функція референції до зовнішнього світу); 2) виділяє цей предмет з-поміж інших (функція індивідуалізації) [5, с. 336]. У реченнях з «*я*»-суб’єктом і «*ти*» -суб’єктом переважає друга функція. Як зауважує Ю. С. Степанов, «*я*»-суб’єктам властивий найвищий ступінь індивідуалізації, який може бути досягнутий засобами мови [6, с. 165]. Існує також тип речень, у яких «*він*»-суб’єкт (локативний суб’єкт) виконує переважно функцію референції, напр.: *У лісі тихо*; *У полі вітряно*.

«*Він*»-суб’єкт, як найуживаніший у різних стилях мовлення, охоплює всі семантичні та морфологічні варіанти суб’єктної парадигми. Лексичне наповнення суб’єкта дії у називному відмінку звичайно не виходить за межі номінацій істот (людей і тварин). Функціонування у позиції агентива при предикатах дії назв конкретних предметів зумовлює виникнення метафори (персоніфікації, метонімії), широко представленої у художніх текстах, напр.: *Стелила ніч полотна сну* (П. Мах); *Тільки вітер вміло вимуровує У заметах замок зачарований*

(Б. Олійник); *Місяць виклепав підкову* (А. Малишко); *Зима старенькі стріхи залатала* (Л. Костенко); *Найбільше підводних човнів будувала Німеччина* (М. Трублаїні); *Київ зустрічав нас і на Почайні, і на Боричевім узвозі, і на валах* (П. Загребельний); *Це співає славна Україна* (П. Воронько).

Орудний суб'єкта стану поєднується з предикатами емоційно-психічного стану, вираженими метафоричними сполуками абстрактного іменника з допоміжним дієсловами послабленої семантики *заволодіти, запанувати, керувати*. Такий орудний корелює з іншими способами вираження суб'єкта стану, пор.: *Сум заволодів нею...* (В.Шевчук) і *Їй стало сумно*; *Вона засумувала*; *Острах запанував людьми* (Григорій Тютюнник) і *Людям страшно*; *Люди злякалися*; *Ним керувала... цікавість* (З газети) і *Йому було цікаво; Він був зацікавлений*; *Розпач заволодів Марком* (Ю. Мушкетик) і *Марко був у розпачі*; *Ця думка вперто заволоділа нею* (В. Яворівський) і *Вона задумалася.* Рідше функціонують метафоричні конструкції з прийменниковим орудним суб'єкта: *Було між ними таке єднання душ* (Д. Павличко); *Ще дивніше диво скоїлося з критикою* (Б. Олійник).

У текстах художнього стилю мови виявляємо семантично елементарні конструкції із знахідним суб'єкта стану, який сполучається з метафоричними предикатами емоційно-психічного стану. Такі речення передають емоційний стан, переживання людини, напр.: *…розпач охопив поета* (З. Тулуб); *[Бадьорий] настрій охопив Іслам-Гірея* (Р. Іваничук); *...передчуття охоплюють чоловіка* (М. Стельмах); *Страх охопив пасажирів* (М. Трублаїні); *Хлопців розбирає цікавість* (О. Гончар); *Безбородька осяяла [щаслива] думка* (М. Стельмах).

У подібних елементарних реченнях виділяємо дві синтаксеми (суб'єктну у знахідному відмінку і предикатну, що складається з двох елементів: дієслова та іменника в називному відмінку). Про це свідчить трансформаційний зв'язок такого типу конструкцій з реченнями, у яких функцію суб'єкта стану виражає називний відмінок (іноді давальний), пор.: *Степура підвівся. Його... пойняла тривога...* (О. Гончар) ← *Степура підвівся. Він тривожився*; *Матуню пройняло холодом* (Б. Харчук) ← *Матуня замерз (Матуні холодно)*; *Її [Люду] охопила... тривога* (М. Трублаїні) ← *Вона [Люда] тривожилася*; *Жах охоплює Марка* (М. Стельмах) ← *Марко жахається*; *Його брало нетерпіння* (Б. Харчук) ← *Він не терпів (Йому не терпілося)*. У позиції метафоричного предиката звичайно функціонують абстрактні іменники в поєднанні з дієслівною формою: *Султана нараз* ***опанував гнів*** (Ю. Мушкетик); *Несамовита* ***відвага охопила*** *Лавріна* (Ю. Мушкетик); *Гарика* ***охопив розпач*** (М. Трублаїні); *Оксану* ***бив дрож*** (П. Загребельний); *Ліну теж* ***брала цікавість*** (О. Гончар).

Зрідка в метафоричних конструкціях вживається знахідний прийменниковий у функції суб'єкта стану, який корелює з називним суб'єктним відмінком за трансформації речень, пор.: *...відчуття страху таки находило на нього* (В. Яворівський) ← *Він відчував страх (Він боявся)*; *Туга навалилася на хлопця...* (П. Загребельний) ← *Хлопець тужив*; *На Михайла... навалилися спогади* (А. Дімаров) ← *Михайло згадував*. Форма *на + знахідний відмінок* транспонована з правобічної локативної позиції речення в лівобічну суб'єктну стосовно предиката психоемоційного стану, що репрезентований метафоричною сполукою дієслова з називним відмінком абстрактного іменника. Пор.: *Панічний страх найшов на пасажирів…* (З газети) ← *Пасажири злякалися*; *З цієї причини людей огорнула туга й відчай* (І. Багряний) ← *Люди затужили, у відчаї*; *Спогади навалилися на мене суцільним потоком* (М. Хвильовий) ← *Я згадував*; *І тільки тепер на Бондариху напав переляк* (М. Стельмах) ← *І тільки тепер Бондариха перелякалася; Навалилось горе на них* (О. Гончар) ← *Вони бідують*. Аналогічними є речення з метафоричними предикатами і суб'єктною формою *до + родовий відмінок*. пор.: *До неї підступив страх* (А. Дімаров) і *Вона злякалася (Їй страшно)*.

При предикатах стану, виражених метафоричними сполуками, вживається і місцевий у функції суб'єкта емоційно-психічного стану, напр.: *І ось тепер все оживало в Лаврінові* (Ю. Мушкетик); *В ній [У Стефі] пробудилось і заповзло в серце щось солодке* (В. Яворівський); *В Богданові ворухнулося бажання і собі бути таким* (О. Гончар); *Здорова енергія вулканічно вирувала в ньому* (Б. Олійник). Кореляції прийменниково-відмінкової форми з називним відмінком суб'єкта стану демонструють такі трансформації, пор.: *В Грекові... зринув гнів* (Ю. Мушкетик) ← *Грек розгнівився*; *Маленький краєчок свідомості гас у ній*

[У Катерині] (В. Яворівський) ← *Вона [Катерина] втрачала свідомість*; *На хвилинку в лейтенантові зринуло припущення, від якого радісно забилося серце* (П. Панч) ← *На хвилинку лейтенант зробив припущення, від якого радісно забилося серце.*

У розгляданих конструкціях, предикати яких виражені метафоричними сполуками слів, а синтаксема у функції суб'єкта стану – формами знахідного, орудного відмінків, прийменниково-відмінковими формами іменників, простежуємо розбіжності у семантико-синтаксичному і формально-синтаксичному членуванні речення: *А Ліну обсіли гризоти* (О. Гончар); *Жах... переслідував юнака* (М. Попович); *Ханом тіпав страх* (Ю. Мушкетик); *Думка заволоділа нею...* (В. Яворівський); *Володею оволоділа радість* (Ю. Мушкетик); *З Володею прапився напад* (А. Дімаров). У поданих структурах із семантико-синтаксичного погляду виділяємо дві синтаксеми (суб'єктну і предикатну, що складається з двох елементів: особового дієслова та абстрактного іменника у називному відмінку), а з формально-синтаксичного погляду – три члени речення (підмет, присудок і керований другорядний член речення).

Суб'єктна синтаксема в непрямих відмінках таких простих речень перебуває здебільшого у позиції теми, а предикат стану, виражений метафоричною сполукою абстрактного іменника у називному відмінку та дієслова, – у позиції реми: *Її [Єльку] / заливало щастя* (О. Гончар); *На людей / навалюється страх...* (Р. Іваничук). Іноді підметовий називний відмінок «прагне» переміститися у типову для нього позицію теми, але найчастіше разом з дієсловом, з яким становить нероздільну семантичну єдність. Тоді актуальне членування матиме такий вигляд: *Страх охопив / Янка* (М. Трублаїні); *Хвиля радості залила / його [Янка]* (М. Трублаїні); *Страх перед матір'ю оволодів / Петром* (Б. Харчук).

Дещо інший характер метафоризації простежуємо у конструкціях з: а) інструментальним суб'єктом: *Античний* ***ключ не відмикав*** *цієї брами нашого національного буття* (Л. Костенко) ← *Ніхто не відмикав цієї брами нашого національного буття античним* ***ключем***; *У вечірніх сутінках...* ***грають кобзи*** (З газети) ← *У вечірніх сутінках кобзарі грають* ***на кобзах***; ***Ключ повернувся*** *одразу ж* (А. Дімаров) ← *Хтось повернув* ***ключем*** *одразу ж*; *Тож чи справді наша* ***зброя воює*** *у цейлонських тропіках?* (З газети) ← *Тож чи справді воюють нашою* ***зброєю*** *у цейлонських тропіках?*; ***Граблі підбирають*** *жито* (Б. Харчук) ← *Жінки підбирають жито* ***граблями***; *Невидима* ***рука відчинила*** *двері* (П.Загребельний) ← *Хтось відчинив двері невидима* ***рукою***; б) локативним суб'єктом, напр.: *Облуплені камінні* ***сходи ведуть*** *її у вогкий передпокій* (М. Стельмах) ← *Вона іде у вогкий передпокій облупленими камінними* ***сходами***; *...всі* ***дороги*** *[світу]* ***ведуть*** *до Стамбула* (З газети) ← *Можна доїхати до Стамбула всіма* ***дорогами*** *світу*; в) причиновим, темпоральним, умовним, цільовим або допустовим суб'єктом, пор.: ***Писк розбудив*** *Мірошниченка* (М. Стельмах) ← *Мірошниченко прокинувся, бо запищало; Особливо* ***гнітили*** *його сірі* ***будні*** (Ю. Андрухович) ← *Коли наставали сірі будні, він був особливо пригнічений*; ***[Праця]... приносить*** *навіть у самотності* ***радість*** (О. Гончар) ← *Якщо людина працює, вона навіть у самотності радісна;* ***Водіння*** *автомобіля в горах* ***вимагає*** *особливих* ***навичок*** (З газети) ← *Щоб водити автомобіль в горах, потрібні особливі навички*; *...****наступ*** *танків* ***не приголомшив їх*** *посеред бою* (О. Гончар) ← *Хоч наступали танки, їх це не приголомшило посеред бою.* Похідність та метафоричність наведених вище простих речень зумовлює лексичне наповнення суб'єктів дії при акціональних предикатах назвами неістот – знарядь праці, просторових об'єктів, абстрактних понять, які не можуть виконувати усвідомленої дії. Активність суб'єкта у таких конструкціях є лише зовнішньою, формальною, тобто семантично нейтральною: невласне діяч у них має приховану пасивну природу, адже за ним стоїть реальний діяч (тобто цю активність вони отримують від реально керованого ними діяча), а система мови закріплює це набуття.

Метафоричність (персоніфікація) властива і конструкціям із суб'єктами процесів звучання – назвами неживих предметів – та звуковідтворювальними дієсловами: *вибухати, бамкати, бахкати, гудіти, гриміти, дзвеніти, дзеленькотіти, дзюрчати, свистати, скрипіти, хлюпати, шелестіти, шипіти, шуміти* і под., оскільки іменники-назви неістот не зумовлюють виникнення процесу: причиною таких процесів, яку ми розкриваємо з контексту, є зовнішній вплив на предмет людей, тварин, явищ природи тощо. Напр.: *Бамкає дзвін* (В. Яворівський);

Колесо гуло (В. Дрозд); *Скрипіло віко скрині* (В.Дрозд); *Скрипіли внизу ворота* (Р. Федорів); *Пляшки в авоськах дзеленькочуть* (І. Драч); *Скрипіла у хаті колиска* (А. Малишко); *Шелестіла тополя* (Б. Харчук).

Отже, суб'єктна парадигма речень з метафоричними предикатами охоплює переважно семантичні різновиди носія стану або процесу (у комунікативному плані – мовця, співрозмовника або особи, яка не бере участі в комунікативному акті, а є предметом розмови) та морфологічні варіанти знахідного, орудного та місцевого відмінків. Перспективним у цьому плані є вивчення комунікативного членування суб'єктних речень з метафоричними предикатами.

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ВІДОМОСТІ ПРО АВТОРА

Олександр Межов – доктор філологічних наук, професор, професор кафедри української мови Східноєвропейського національного університету імені Лесі Українки (м. Луцьк).

Наукові інтереси: функційно-категорійна граматика української мови, комунікативна лінгвістика.

УДК 811.161.2'366

ДО ПРОБЛЕМИ ВЖИВАННЯ ФЛЕКСІЇ -ЕЙ У РОДОВОМУ ВІДМІНКУ МНОЖИНИ ІМЕННИКІВ І ВІДМІНИ

Світлана КОВТЮХ (Кропивницький, Україна)

У статті досліджено проблему ідентифікації фіналі ***-ей*** *у родовому відмінку множини іменників жіночого роду м'якої, мішаної та твердої груп І відміни в українській мові: чи це флексія, чи кінцевий сегмент основи слова. В останньому випадку, характерному для словоформ м'якої групи, засвідчене нульове закінчення, також відбувається чергування голосної фонеми /е/ з нульовою. Крім кількох лексем І відміни, закінчення* ***-ей*** *у генітивній формі множини мають іменники жіночого роду ІІІ відміни, деякі слова pluralia tantum, спорадично іменники чоловічого й середнього роду ІІ відміни.*

Ключові слова: *флексія, генітив, перша відміна, кінцевий сегмент основи, чергування.*

В статье исследована проблема идентификации финали ***-ей*** *в родительном падеже множественного числа существительных женского рода мягкой, смешанной и твердой групп І склонения в украинском языке: или это флексия, или конечный сегмент основы слова. В последнем случае, характерном для словоформ мягкой группы, зафиксировано нулевое окончание, также происходит чередование гласной фонемы /е/ с нулевой. Кроме нескольких лексем І склонения, окончание* ***-ей*** *в генитивной форме множественного числа имеют существительные женского рода ІІІ склонения, некоторые слова pluralia tantum,* спорадически *существительные мужского и среднего рода ІІ склонения.*

Ключевые слова: *флексия, генитив, первое склонение, конечный сегмент основы, чередования.*

The author studies the problem of identification of the ending ***-ей*** *in the genitive case of palatal, mixed and hard groups of the first declension feminine nouns in the Ukrainian language: whether it is a flexion or an ending segment of the word stem. In the latter case, characteristic to the word forms of the palatal group, zero flexion is identified as well as the alternation of* ***/е/*** *and zero vowel phonemes. Except a few lexemes of the first declension, feminine nouns of the third declension have the flexion in the genitive form, some words pluralia tantum, sporadically masculine and neuter nouns of the second declension. Historically the flexion* ***-ей****, resulting from phonetic transformation of the ending* ***-ьи****, was used in the genitive plural nouns of old ĭ-stems. Zero flexion in the genitive plural nouns of the first declension of all three groups appeared after the lapse of reduced* ***ь*** *and* ***ъ****, which functioned as flexions in archaic substantive word forms of -ā-, -jā-stems.*

Key words: *flexion, genitive, first declension, ending segment of the stem, alternation.*

Проблеми словозміни іменника, зокрема І відміни, досліджували І. І. Огієнко, В. І. Сімович, Є. К. Тимченко, Л. А. Булаховський, Ю. В. Шевельов, С. П. Бевзенко, І. К. Кучеренко, І. Г. Матвіяс, М. Я. Плющ, І. Р. Вихованець, К. Г. Городенська, А. П. Загнітко, О. О. Тараненко, Н. Є. Лозова та інші. Проте є низка питань, які потребують додаткового вивчення, серед них – функціювання флексії **-ей** у родовому відмінку множини іменників І відміни. У багатьох посібниках, граматиках, словниках фіналь **-ей** помилково визначають як відмінкове закінчення в тих лексемах, де насправді це кінцевий сегмент основи.

Мета статті – дослідити проблему ідентифікації фіналі **-ей** у родовому відмінку множини іменників жіночого роду м'якої, мішаної та твердої груп І відміни в українській мові. З метою реалізації цієї мети необхідно розв'язати такі завдання: 1) з'ясувати, у репертуарі яких іменників у генітиві множини засвідчено закінчення **-ей**; 2) установити походження цієї флексії та нульового закінчення в лексемах І відміни; 3) визначити, для яких іменників І відміни **-ей** – закінчення, а для яких – частина основи.

У родовому відмінку множини закінчення **-ей** має абсолютна більшість іменників жіночого роду III відміни з повною парадигмою [4, с. 76], наприклад: *Звуки двох* ***віолончелей*** *перебивав барабан* (Ю. Яновський). *Цей нащадок (звісно, умовний) посельців країни райської невинності, патріархальної простоти звичаїв і мирного щастя – Аркадії, яку придумали поети так само, як і героя* ***пасторалей*** *Аркадського Пастуха…* (В. Шевчук). *Бувало й таке, що мені мій шеф доручав комбінувати такі звернення чи заклики з фрагментів* ***проповідей*** *ксьондзів та статей у католицьких журналах* (І. Вільде). Історично флексія генітива **-ей** є результатом фонетичної видозміни закінчення **-ьи**, що вживалося в родовому відмінку множини іменників давніх -ĭ-основ [1, с. 82], переважна більшість яких склала конгломерат сучасної III відміни: *по́дорож – по́дорожей, піч – пече́й, ніч – ноче́й, річ – рече́й, су́міш – су́мішей, єпитрахи́ль – єпитрахи́лей, спо́відь – спо́відей, про́повідь – про́повідей, спіра́ль – спіра́лей, жирандо́ль – жирандо́лей, біза́нь – біза́ней, діагона́ль – діагона́лей, ганте́ль – ганте́лей, гастро́ль – гастро́лей, синкліна́ль – синкліна́лей, га́лузь – га́лузей, па́дь – па́дей, радіодета́ль – радіодета́лей, вуа́ль – вуа́лей, цитаде́ль – цитаде́лей, га́вань – га́ваней, віолонче́ль – віолонче́лей, за́повідь – за́повідей, мече́ть – мече́тей, пане́ль – пане́лей, пастора́ль – пастора́лей, ша́ль – ша́лей, шине́ль – шине́лей, при́стань – при́станей, скрижа́ль – скрижа́лей, цитаде́ль – цитаде́лей, співдо́повідь – співдо́повідей, фрикаде́ль – фрикаде́лей, стать – ста́тей, особи́стість – особи́стостей* тощо.

Гідроніми зазвичай мають неповні парадигми однини, проте назви річок з другим омонімічним компонентом *Вели́ка Вись* і *Ма́ла Вись* (ВТС, с. 1713; 1714) утворюють форми множини: *Зокрема, долина р. Велика Вись майже під прямим кутом перетинає верхів'я похованої палеодолини на ділянці південно-західної околиці с. Велика Виска, тоді як з похованою палеодолиною просторово корелюється локальний вододіл між верхів'ями* ***Малої*** *і* ***Великої Висей*** *у субширотній смузі між сс. Лутківка і Мар'янівка* (О. Крамар та ін.).

У двох іменниках жіночого роду III відміни в родовому відмінку множини засвідчене закінчення **-ів**: *ма́ти (ма́тір) – матері́в, ро́зкіш – розко́шів*; *Всі хотіли побачити їх –* ***матерів****!* (І. Багряний). *Серед* ***розкошів*** *природи похоронний спів лунає, серед пахощів вечірніх куриться кадила дим* (І. Франко). Перша лексема первісно належала до -r-основ, флексія **-ів** у сучасній українській мові в зазначених іменниках з'явилася за аналогією до словоформ -ŭ-основ [1, с. 84]. У випадку походження чоловічих прізвищ від іменників жіночого роду III відміни внаслідок процесу онімізації відбувається зміна категорії роду новоутворених лексем – із грамеми жіночого на грамему чоловічого, відповідно змінюється належність до елементарного парадигматичного класу: зокрема, ті іменники, що вживалися тільки в однині, набувають повної парадигми, а в родовому відмінку множини постає флексія **-ів**, що є закономірною для слів чоловічого роду II відміни: *Ри́сь – Ри́сів, Ро́сь – Ро́сів, Тве́рдь – Тверді́в, Юнь – Юні́в*.

Для одного іменника III відміни в генітиві множини характерне нульове закінчення: *корого́в* (називний відмінок однини) – *корого́в* (родовий відмінок множини): *Підлетів дебелий полковник і звелів викинути вісім мальованих* ***корогов*** *для збору* (О. Довженко). Якщо іменник з тотожною до вказаного основою належить до І відміни (*коро́гва*), то у формі генітива множини має омонімічну нульову флексію – *корого́в*. Деякі іменники з тим самим значенням репрезентовані різними лексемами жіночого роду І або III відмін: *при́горща* й *при́горщ*, *посте́ля* й *по́стіль* (або *пості́ль*). Відповідно, у випадку належності до III відміни в родовому відмінку множини закономірно маємо закінчення **-ей**: *при́горщей* (СУ)*, посте́лей*

(СУ): *С е р г і й. Пий на здоров'я. О к с а н а. Із твоїх* ***пригорщей*** (Я. Майстренко). *...Іродові чорні мисливці йдуть і йдуть по снігу цепом, упадають в доми серед ночі, виривають живих із угрітих* ***постелей****, – дві години на збір, дві хлібини на душу, з одежі лиш те, що на собі, пане офіцере, а дитину ж переповити?* (О. Забужко). Якщо вказані вище іменники, марковані категорією жіночого роду, належать до І відміни, то в генітиві множини закономірним є нульове закінчення: *при́горщ* (СУ), *посте́ль* (СУ): *Кидав нашвидкуруч кілька* ***пригорщ*** *води в лице і хапався за рушника* (В. Шевчук). *...незважаючи на лемент переляканих діточок, забирали з* ***постель*** *здивованих людей, неначе злочинців* (Ю. Лучка).

Нульова флексія в родовому відмінку множини іменників І відміни всіх трьох груп з'явилася після занепаду зредукованих **ь** та **ъ**, які виконували функції закінчень в архаїчних субстантивних словоформах -ā-, -jā-основ, тобто внаслідок фонетичних процесів. Як зазначає С. П. Бевзенко, „старі флексії родового множини **-ъ**, **-ь**, втративши свій звуковий характер (вони знаходилися в слабкій позиції), зникли (звичайно, спочатку лише у вимові, бо на письмі ъ, ь зберігалися ще дуже довго як знаки твердості й м'якості), і тому в родовому множини цих іменників залишилася чиста основа" [1, с. 83–84].

Генітивне закінчення **-ей** характерне для низки іменників pluralia tantum: *гу́си – гусе́й, две́рі – двере́й, ку́ри – куре́й, мо́щі – моще́й, ро́звальні – ро́звальней, са́ни – сане́й, сі́ни – сіне́й, гро́ші – гро́шей* (чи *гроше́й*), *гру́ди – груде́й, вла́сті – власте́й, стра́сті – страсте́й, антресо́лі – антресо́лей, ді́ти – діте́й, лю́ди – люде́й*; *Посутеніло, як під вікнами рипнуло полоззям* ***саней****...* (Є. Гуцало). *Моя гетьманська булава – то землі безмірні, безліч* ***грошей****, військo* (І. Нечуй-Левицький). *Радісно в Квітня тріпоче серденько, З* ***грудей*** *його пісня сама так і ллється, Полем лунає, лісами, лугами, До неба злітають звуки чудові...* (М. Коцюбинський). Словоформи *власте́й, страсте́й, антресо́лей* є омонімічними до форм родового відмінка множини іменників жіночого роду III відміни *вла́сть* (влада; діалектне, архаїчне, рідковживане слово) (СУ)*, стра́сть, антресо́ль*. Онімізуючись, лексеми жіночого роду III відміни можуть переходити до розряду іменників pluralia tantum, зберігаючи при цьому словозмінну парадигму множини, зокрема генітивне закінчення **-ей**: *„Ві́сті"* – назва щотижневика м. Борисполя; *Сьогодні на 32 сторінках* ***„Вістей"*** *розміщені новини із життя Київщини, оголошення, реклама* (З інтернету); *Пе́чі* – назва села в Борзнянському районі Чернігівської області України; *На території* ***Пече́й*** *знаходиться центральна садиба колгоспу ім. Щорса, за яким закріплено 3876 га землі, у т. ч. 1443 га орної* (Історія міст і сіл України. Чернігівська область).

Спорадично іменники чоловічого та середнього роду II відміни в родовому відмінку множини мають флексію **-ей**: *гі́сть – госте́й, кі́нь – ко́ней; о́ко – оче́й, ву́хо – уше́й* (і *ву́х*), *плече́ – плече́й* (і *плі́ч*); *Багато* ***гостей*** *наїхало* (Марко Вовчок). *Та й на всіх гайдамаках, і коло самих, і коло* ***коней****, знайдено срібла, золота і всяких дорогих суконь на великі тисячі* (П. Куліш). *Десятий день лежав на возі й* ***очей*** *не зводив з тополь, берізок та вишняків, що огорізли зелено-білим шумом ясні палати й підсліпуваті хатки* (В. Шевчук). *Червоніють кінчики* ***ушей****, рішучістю загораються очі...* (С. Васильченко). *Тим часом підходить Данило, скидає з* ***плечей*** *лантух на лямках з мотузка, знімає і ставить під стіну сторожки рушницю, одмикає двері...* (Г. Тютюнник). У чинному „Українському правописі" (1993) до вищевказаного переліку зараховано словоформу *гро́шей* [11, с. 76]. Автори мали на увазі іменник чоловічого роду *грі́ш*, який разом з лексемою *кі́нь* історично пов'язані з іменниками -jŏ-основ, що вже „здавна підпали під вплив іменників -ĭ-осн. і оформилися зрештою із флексією *-ей*: коней, грошей" [1, с. 82]. Таку саму словоформу *гро́шей* серед переліку іменників II відміни засвідчено в розділі „Іменник", автором якого є І. Г. Матвіяс, у колективній академічній праці „Сучасна українська літературна мова : морфологія" (1969) [6, с. 112]. Проте в монографії „Іменник в українській мові" (1974) І. Г. Матвіяс подає тільки п'ять іменників чоловічого (два) і середнього (три) роду із закінченням **-ей** у генітиві множини, без форми *гро́шей*, і на цій же сторінці автор порівнює словозмінні флексії літературної мови та говіркові лексем чоловічого роду *кінь, гість* та іменника pluralia tantum *гро́ші* (не *гріш*!) [7, с. 132]. У „Словниках України" (2001–2010) для іменника чоловічого роду *грі́ш 1* (у Росії XIX ст. – дрібна розмінна монета – іст.; незначна, мізерна грошова сума) з повною парадигмою в називному відмінку множини засвідчено форму *гроші́*, а в родовому множини – *гроші́в*, обидві з наголосом на другому складі (СУ). Такі самі множинні словоформи цього іменника вказані й у „Граматичному словнику української літературної мови" (2011): *гроші́, гроші́в* (ГСУЛМ, с. 656). Можливо, відбувається вирівнювання словозмінної парадигми іменника *грі́ш* унаслідок аналогії до переважної більшості лексем колишніх -jŏ-основ, які під впливом іменників -ŭ-основ набули закінчення **-ів** у родовому відмінку множини [1, с. 82]. На відміну від апелятива *кі́нь*, у родовому відмінку множини „омонімічне прізвище вживається із закінченням **-ів**: *Коні́в,* при цьому наголос переміщується з основи на закінчення" [5, с. 93].

В іменниках І відміни в генітиві множини фіналь **-ей** виконує функції словозмінної морфеми – флексії – або належить до складу основи. У різних джерелах засвідчено неоднакову інформацію про цю фіналь, часом дослідники висловлюють протилежні думки, для тих самих лексем рекомендують різні закінчення в родовому відмінку множини. Наприклад, С. П. Самійленко в „Нарисах з історичної морфології української мови" (1964), засвідчуючи вживання флексії **-ей**, засвоєної з давніх основ на -ĭ-, у поодиноких іменниках І відміни, наводить п'ять прикладів „*сімей, статей, бадей, мишей, свиней*" [9, с. 105–106]. І. Г. Матвіяс у праці 1969 року зазначає, що генітивне закінчення **-ей** окремі іменники І відміни отримали під впливом іменників ІІІ відміни: „*стате́й, свине́й, сіме́й, мише́й, во́шей*" [6, с. 91]. У монографії 1974 року І. Г. Матвіяс подає чотири приклади розгляданих словоформ „*стате́й, свине́й, сіме́й, мише́й*", пояснюючи використання флексії **-ей** так само впливом іменників ІІІ відміни (колишніх -ĭ-основ), а „також деяких іменників чол. і середн. родів ІІ відміни, деяких множинних іменників" [7, с. 71]. В „Українському правописі" (1993) указано, що в родовому відмінку множини іменники І відміни „мають нульове закінчення або закінчення **-ей, -ів**", далі серед прикладів з нульовим закінченням не засвідчено жодної лексеми з фіналлю **-ей**, очевидно, з метою уникнення додаткових пояснень складних аспектів у галузі досліджуваної проблеми в наступному підпункті вказано: „Кілька іменників жін. роду закінчуються на **-ей**: *мише́й, свине́й, сіме́й, стате́й* (від *статтяʹ*) та ін." [11, с. 66–67]. На нашу думку, це не зовсім коректно: логічно в цьому підпункті подати іменники із закінченням **-ей**, а ті, що мають нульову флексію, варто віднести до попереднього підпункту й кваліфікувати дві останні фонеми як кінцевий сегмент основи, а не як закінчення. Коректне пояснення подав А. П. Грищенко: описуючи систему закінчень іменників І відміни, приклади родового відмінка множини з нульовим закінченням поділено на кілька груп залежно від морфонологічних особливостей, зокрема чергувань голосних фонем, „появи вставних голосних між двома останніми приголосними основи", хоч не варто вживати термін „вставні голосні", адже серед прикладів є форми з випадними голосними. В останній групі прикладів з фонемою **/е/** „при збігові приголосних в іменниках з основою на /й/" подано такі словоформи: „*сім'я – сімей, стаття – статей, баддя – бадей, породілля – породілей, ескаVyslobodskaдрилья – ескадрилей*" [3, с. 351–352]. На думку І. П. Ющука, у генітивній формі множини іменників І відміни закінчення **-ей** закономірне в лексемах *мишей, вошей*, які „перейшли з ІІІ відміни", проте „в словоформах *попадей* (від *попадя*), *свиней*, *ста**т**ей* (без подвоєння **т**, хоч *ста**тт**я*, *ста**тт**ею* і т. д.), *породілей* (без подвоєння **л**, хоч *породілля, породіллею* і т. ін.), *бадей* (без подвоєння **д**, хоч *баддя, баддею* і т. д.), як і в словоформах *сімей* (*сім'я*), *ескадрилей* (*ескадрилья*), *мантилей* (*мантилья*), *дуеней* (*дуенья*), виступає нульове закінчення з кінцевим приголосним основи **й** та вставним голосним **е** (у давнину ці іменники мали звукову форму відповідно [попад΄йа], [свин΄йа], [стат΄йа], [пород΄іл΄йа], [бад΄йа])" [12, с. 318–319]. Незважаючи на такі різні думки, варто здійснити граматичний аналіз досліджуваних словоформ родового відмінка множини жіночого, чоловічого та подвійного (жіночого або чоловічого) роду твердої, м'якої та мішаної груп І відміни з урахуванням низки релевантних чинників: морфологічного, етимологічного, історичного, узусного, фонетичного, словотвірного, морфонологічного, акцентуаційного, тощо.

Лексема жіночого роду м'якої групи *го́стя* в родовому відмінку множини має форму *го́стей* з наголосом на першому складі, на відміну від іменника чоловічого роду ІІ відміни *гі́сть*, що походить від -ĭ-основ й у генітиві множини має закономірну форму *госте́й* з наголошеним закінченням.

Словоформи *діте́й, люде́й* плюральних лексем *ді́ти, лю́ди* омонімічні до форм родового відмінка множини іменників жіночого роду твердої групи І відміни *дити́на, люди́на* й однозначно мають флексію **-ей**: *Посіяла людям літа свої, літечка житом, Прибрала планету, послала стежкам споришу, Навчила* ***дітей****, як на світі по совісті жити, Зітхнула полегко – і тихо пішла за межу* (Б. Олійник). *І господа зневажають, –* ***Людей*** *запрягають В тяжкі ярма* (Т. Шевченко). За аналогією до іменника *люди́на* лексеми твердої групи *напівлюди́на, надлюди́на, боголюди́на, мавполюди́на* в генітиві множини мають словоформи: *напівлюде́й, надлюде́й, боголюде́й, мавполюде́й* – із закінченням **-ей**: *Скільки скам'янілостей людини знаходять, навіть напіврозумних* ***мавполюдей****, що жили мільйони років тому?* (А. Азімов). На нашу думку, у „Граматичному словнику української літературної мови" (2011) для іменника *дити́на* запропоновано некоректні форми множини: *дити́ни, дити́н, дити́нам* тощо (ГСУЛМ, с. 698). Варто вживати традиційні: *дити́на – ді́ти, діте́й, ді́тям* та ін. (СУ). Два іменники жіночого роду колишніх -ĭ-основ завдяки появі закінчення **-а** перейшли до І відміни мішаної групи, зберігши в родовому відмінку множини закономірну флексію **-ей**: *ми́ша – мише́й, во́ша – во́шей.* Іменники мішаної групи *му́льча, алича́* в родовому множини також мають закінчення **-ей**: *му́льчей, аличе́й* (ГСУЛМ, с. 707). Хоч О. О. Тараненко в таблицях словозміни іменників подає лексему *алича́* як таку, що не має форми родового відмінка множини, тобто характеризується неповною парадигмою з однією порожньою клітиною [10, с. 42], а в „Словниках України" цей іменник репрезентовано як singularia tantum. Автори „Граматичного словника української літературної мови" для іменника *лівша́* подають генітивну множинну словоформу **лівше́й* як гіпотетичну, марковану знаком зірочки (ГСУЛМ, с. 679). У двох інших лексикографічних працях – „Словнику труднощів української мови" та „Словниках України" запропоновано форму *лівші́в* (СТУМ, с. 153; СУ), яку, на нашу думку, варто визнати нормативною, маркуючи лексему І відміни мішаної групи *лівша́* категорією подвійного – чоловічого або жіночого – роду.

В останньому електронному виданні іменники м'якої групи *стезя́* (книжне, архаїчне), *тля 2* (тління), *пря* (архаїчне), *різня́, розмазня́* (розмовне), *рідня́* визначено як такі, що вживаються тільки в однині (СУ). Форми множини, зокрема генітив із флексією **-ей**, подано для іменників І відміни *тля 1* (комаха), *пеня́* (СУ). Автори „Граматичного словника української літературної мови" (2011) до іменників singularia tantum зараховують *е́рзя* (народність) (ГСУЛМ, с. 486); знаком * позначено гіпотетичні словоформи, зокрема родового відмінка множини із закінченням **-ей**, лексем *різня́, розмазня́, рідня́* (ГСУЛМ, с. 500); до іменників з повними парадигмами віднесено такі: *стезя́, тля 1, тля 2, пря, пеня́*, для всіх характерні генітивні флексії **-ей** (ГСУЛМ, с. 500, 536, 706). Однозначно досліджувана фіналь виконує функції закінчення в родовому відмінку множини таких іменників жіночого роду м'якої групи: *стезя́ – стезе́й, тля 1* (комаха) *– тле́й, пеня́ – пене́й.* До іменників, що вживаються тільки в однині варто зарахувати такі: *пря* (спір, змагання; боротьба, бій, борня)*, різня́, розмазня́ 1* (несмачна рідка страва, переважно каша), *рідня́, тля 2* (тління), *е́рзя 1* (народність). Лексеми *розмазня́ 2* (переносне, зневажливе; нерішуча, слабохарактерна людина) та *е́рзя 2* (представник або представниця народності) логічно кваліфікувати як іменники подвійного роду – чоловічого або жіночого, причому в генітивній формі множини першого треба використовувати закінчення **-ей** (*розмазне́й*), для другого рекомендовано словоформу *е́рзів* з флексією **-ів** (СУ).

У публікації „Ненаукові пристрасті навколо українського правопису" І. Р. Вихованець, полемізуючи з творцями „Українського правопису"–2003 за редакцією В. М. Русанівського, зокрема зазначає, що „іменники *сіме́й* і *статéй* (від *стаття́*) належать до словоформ із нульовим закінченням і вставним /е/, пор.: *сімj-а* (однина) – *сімей* (множина із вставним /е/ і нульовим закінченням), *стаття* (від *статjа* і внаслідок асиміляційних процесів маємо *стат'т'а,* але в родовому множини знову з'являється вихідне /j/, проте із вставним /е/ і нульовим закінченням: *статей*)" [2]. На нашу думку, цілком справедливо розглядати різні явища, що супроводжують галузь словозміни, на фонемному рівні, зокрема чергування голосних і приголосних, також підтримуємо твердження про наявність нульового закінчення у формах *сімей, статей*, де фонема **/й/** – давній суфікс: *Має пам'ятати Дніпро й те, як славетний Дорошенко привів під свою булаву всю Україну й поставив перед Москвою вимогу дотримуватися Переяславських **статей**, і повів на правому березі війну з Польщею, й москалі знову таємно зійшлися з поляками в Андрусові й розрубали Україну – тепер уже навік, лишивши Дорошенка на поталу шляхті. Аби не був такий мудрий, аби не допинався виконання тих **статей*** (Ю. Мушкетик). Щодо вживання термінів „вставна / випадна фонема", то варто бути обачним, обов'язково необхідно зважати на етимологію слова, його акцентуацію, наявність закономірних фонетичних процесів, явища аналогії та уніфікації, адже чергування вторинних (секундарних) голосних **/о/** та **/е/**, що утворилися внаслідок занепаду зредукованих **ъ** і **ь**, з нульовою розвинулося ще в давньоукраїнській мові приблизно в XI−XII ст., а на деяких територіях і в XIII ст. Зредуковані голосні **/ŏ/** (буква **ъ**) та **/ĕ/** (буква **ь**), що вживалися в слабкій позиції, занепали, а ті, що були в сильній позиції, розвинулися в голосні повного творення **/о/** та **/е/**. Голосні **/о/** та **/е/**, що розвинулися із зредукованих у сильній позиції й чергуються в сучасній українській мові з нульовою фонемою на місці колишніх зредукованих, називаються **випадними**. Голосні **/о/** та **/е/**, що розвинулися між двома сонорними чи шумним і сонорним, якщо після останнього занепав зредукований у кінці слова, але не на місці зредукованих, і чергуються в сучасній українській мові з нульовою фонемою, на місці якої теж ніколи не було зредукованого, називаються **вставними**. Для сучасного мовця достатньо констатувати чергування голосних фонем. Хоч у „Граматичному словнику української літературної мови" для репрезентації словозміни реєстрових лексем використано графічний принцип, а замість традиційних чергувань фонем – операції заміни в основі.

Іменники м'якої групи жіночого роду I відміни *сім'я́ – сіме́й, бджолосім'я́ – бджолосіме́й* у родовому відмінку множини мають нульове закінчення, давній суфікс **-*ьj-** у всіх відмінкових формах утратив голосну фонему **/ĕ/** (літера **ь**), унаслідок чого утворився збіг приголосних **/мj/** у кінцевому сегменті основи, крім генітива множини, де давня фонема **/ĕ/** в сильній позиції під наголосом розвинулася в голосну фонему повного творення **/е/**, відповідно засвідчене чергування випадної голосної фонеми **/е/** з нульовою в кінцевому сегменті основи: *Я думаю, посмішка ця була б не такою привітною або принаймні не такою викличною, якби мій супутник знав, що мій батько мріє про зятя з вищою освітою, що вибір моєї майбутньої професії став у нашій сім'ї неабиякою дилемою, чи про те, як суворо виховуються дівчата з порядних **сімей*** (Н. Сняданко). *Продукція бджільництва складається із приросту кількості **бджолосімей**, меду та воску* (Українська сільськогосподарська енциклопедія).

Кілька іменників I відміни м'якої групи мають подовжені приголосні в кінцевому сегменті основи внаслідок історичної прогресивної суміжної повної асиміляції (після занепаду зредукованих) попереднього м'якого приголосного до наступного **[j]** або за місцем і способом творення (подвійної), або потрійної: за місцем, способом творення й за дзвінкістю чи за місцем, способом творення та за глухістю (у деяких словах це явище відбувалося за аналогією в пізніші періоди), серед них – жіночого роду: *рілля́, стаття́, баддя́, роді́лля, породі́лля;* чоловічого роду: *Ілля́;* подвійного роду – чоловічого або жіночого: *суддя́*. У „Словниках України" лексема *рілля́* презентована тільки формами однини (СУ). Як іменник з повною словозмінною парадигмою це слово репрезентовано у двох лексикографічних працях, причому – у генітиві множини з нульовою флексією в „Граматичному словнику української літературної мови": *ріль* (ГСУЛМ, с. 703); з варіантними формами вказаного вище відмінка *ріллі́в (ріль)* – у таблицях словозміни О. О. Тараненка [10, с. 41].

Два іменники I відміни м'якої групи *Ілля́, суддя́* в генітивній плюральній формі мають закінчення **-ів**: *Іллі́в, су́ддів*, унаслідок впливу -ŭ-основ на іменники -jā-основ [1, с. 84]. Однією з причин вибору такої флексії є маркування обох зазначених вище іменників категорією чоловічого роду. Іменник *суддя́* традиційно належить до цієї категорії (СТУМ, с. 282; ВТС, с. 1411), хоч нині варто визначати його як іменник подвійного (чоловічого або жіночого) роду (СУ).

Іменники жіночого роду I відміни м’якої групи *стаття́, баддя́, поро́ділля, породі́лля* в родовому відмінку множини мають нульове закінчення, а не флексію **-ей**, як зазначено в деяких джерелах: *стате́й, баде́й, роді́лей, породі́лей.* Одночасно в цій формі засвідчено чергування голосної фонеми /**е**/ з нульовою. Саме у формі генітива збережено давній суфікс **-j-** в абсолютному кінці слова, в інших словоформах унаслідок явища асиміляції відбулося подовження приголосних у кінцевому сегменті основи.

У „Грамматике Малороссійскаго нарѣчія” (1818) О. П. Павловського засвідчено давні відмінкові форми та фіналі словоформ іменника *свыньня́* – у називному множини *свы́ньні,* у родовому множини – фіналь *-не́й* [8, с. 42]. Історично за аналогією до лексем із закономірними випадками явища прогресивної асиміляції могло утворитися подовження приголосного, літера *ь* виконувала функції м’якого знака й не позначала окремої фонеми (звука). У такому випадку фіналь **-ей** – це кінцевий сегмент основи. Проте в сучасній українській мові в лексемах *свиня́, кутя́, попадя́* подовження приголосних не засвідчене, хоч історично ці іменники мали суфікс **-j-**. На думку С. П. Бевзенка, у формі родового відмінка множини вплив іменників архаїчних -ĭ-основ „відбивається в літературній мові лише в одному іменнику кол. -jā-осн. *свиня*: свиней” [1, с. 84]. Тобто в словоформі *свине́й* у сучасній українській літературній мові морфему **-ей** доречно кваліфікувати як закінчення. Іменник *кутя́* характеризується неповною парадигмою (тільки форми однини) (СУ). Проте автори „Граматичного словника української літературної мови” уважають, що цей іменник має форми однини і множини, а в родовому множини словоформу із закінченням **-ей** – *куте́й* (ГСУЛМ, с. 578), приєднуємося до цієї думки. Форму родового відмінка множини *попаде́й* (СУ) засвідчено в „Словниках України”. О. О. Тараненко в праці „Словозміна української мови” (2003) [10, с. 36] та автори „Граматичного словника української літературної мови” (2011) для іменника *попадя́* в генітиві множини пропонують форму *попа́дь* з нульовою флексією (ГСУЛМ, с. 704). Очевидно, маємо процес вирівнювання, уніфікації в словозмінній системі іменників I відміни, для більшості яких характерне нульове закінчення в досліджуваній відмінковій грамемі.

Декілька іншомовних іменників жіночого роду I відміни м’якої групи на **-лья, -нья** у родовому відмінку множини мають нульове закінчення: *авіаескадри́лья –авіаескадри́лей* (СУ; СТУМ, с. 14), *бандери́лья – бандери́лей* (СУ), *гери́лья* (партизанська війна) – *гери́лей* (СУ), *ескадри́лья – ескадри́лей* (СУ), *манти́лья –манти́лей* (СУ; СТУМ, с. 160), *тонади́лья – тонади́лей* (СУ), *сегіди́лья –сегіди́лей* (СУ), *камари́лья – камари́лей* (СУ), *дуе́нья – дуе́ней* (СУ), *боло́нья* (тканина; одяг) – *боло́ней* (СУ), *піра́нья – піра́ній* (СУ), *до́нья – до́ній* (СУ); *Зграя* ***піраній*** *за кілька хвилин знищує тварину масою близько 50 кг* (З інтернету). Для цих самих іменників автори „Граматичного словника української літературної мови” (2011) у генітивній формі множини рекомендують варіантні форми з нульовим закінченням на зразок *манти́лей* або *манти́лій*, *дуе́ней* або *дуе́ній* (ГСУЛМ, с. 705). На нашу думку, для іменників на **-лья** та одного на **-нья** *боло́нья* в родовому множини варто нормативною уважати одну словоформу з нульовим закінченням та кінцевим сегментом основи **-ей** з одночасним чергуванням голосної фонеми /**е**/ з нульовою на кшталт *ескадри́лей.* Для іменників *піра́нья*, *до́нья* варто залишити варіантні генітивні словоформи: *піра́ній* або *піра́ней*, *до́ній* або *до́ней.* Відповідно, указувати чергування нульової фонеми з голосною /**і**/ чи /**е**/, останні з’являються з метою милозвучності між приголосними /**н**/ та /**й**/ у кінцевому сегменті основи, коли з уживанням нульової флексії втрачено інтервокальну позицію для зазначених приголосних фонем. В інших випадках фіналь **-ей** у словоформах родового відмінка множини іменників I відміни з нульовим закінченням належить до основи, у початковій формі такі лексеми закінчуються на **-ея**, тобто фонеми /**ей**/ засвідчені в усіх відмінкових словоформах без альтернацій і їхня морфемна ідентифікація не викликає труднощів, наприклад: *але́я – але́й, алте́я – алте́й, асамбле́я – асамбле́й, батаре́я – батаре́й, галере́я – галере́й, іде́я – іде́й, каме́я – каме́й, кире́я – кире́й, лівре́я – лівре́й, ліле́я – ліле́й, лотере́я – лотере́й, міне́я – міне́й, одіссе́я – одіссе́й, оранжере́я – оранжере́й, орхіде́я – орхіде́й, панаце́я – панаце́й, портупе́я – портупе́й, транше́я – транше́й, трахе́я – трахе́й, фе́я – фей, шле́я – шле́й* тощо.

Отже, закінчення **-ей**, що є фонетичною видозміною архаїчної флексії генітива **-ьи** давніх іменників ĭ-основ, у сучасній системі словозміни субстантива функціює у формі родового відмінка множини переважної більшості іменників жіночого роду III відміни з повною парадигмою, деяких плюральних слів, спорадично іменників чоловічого та середнього роду II відміни. У складних випадках ідентифікації фіналі **-ей** у родовому відмінку множини іменників жіночого роду м'якої, мішаної та твердої груп I відміни в українській мові: чи це флексія, чи кінцевий сегмент основи слова – пропонуємо таке розв'язання проблеми. Закінчення **-ей** у родовому відмінку множини визначаємо в таких формах м'якої групи: *го́стей, стезе́й, тле́й* (комаха), *пене́й, свине́й, куте́й, розмазне́й* (про людину, подвійного роду – чоловічого або жіночого); у шістьох словоформах твердої групи: *діте́й, люде́й, боголюде́й, мавполюде́й, надлюде́й, напівлюде́й*; у чотирьох – мішаної групи: *мише́й, во́шей, аличе́й, му́льчей*. Фіналь **-ей** у словоформах м'якої групи з нульовим закінченням належить до складу основи в таких прикладах: *сіме́й, бджолосіме́й, стате́й, баде́й, роді́лей, породі́лей*, а також в іншомовних іменниках на **-лья, -нья** на кшталт *манти́лей, боло́ней*. У формах, указаних в останньому реченні, засвідчене чергування голосної фонеми **/е/** з нульовою.

УМОВНІ СКОРОЧЕННЯ

ВТС – Великий тлумачний словник сучасної української мови (з дод. і допов.)/ уклад. і голов. ред. В. Т. Бусел. – К. ; Ірпінь : ВТФ „Перун", 2005. – 1728 с.

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ВІДОМОСТІ ПРО АВТОРА

Світлана Ковтюх – кандидат філологічних наук, професор, завідувач кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Коло наукових інтересів: граматика, лексикологія, ономастика, морфологічна парадигматика сучасної української мови.

УДК81'373.611=112.2

РОЛЬ СКЛАДНИХ ДІЄСЛІВ У ФОРМУВАННІ ЗВ'ЯЗНОСТІ ТЕКСТУ

Наталія ДЕРКЕВИЧ (Тернопіль, Україна)

У статті розглянуто способи творення складних дієслів, простежено їх функції для смислової, структурної та комунікативної цілісності тексту. Здійснено характеристику лексико-граматичних та синтаксичних засобів, які забезпечують формування складних дієслів і, відповідно, створюють зв'язність тексту.

***Ключові слова**: дієслово, твірна основа, словоскладання, префіксація, суфіксація, деривація, словотворчі моделі.*

В статье рассмотрены способы образования сложных глаголов, прослежены их функции для смысловой, структурной и коммуникативной целостности текста. Дана характеристика лексико-грамматических и синтаксических средств, которые обеспечивают формирование сложных глаголов и, соответственно, создают связность текста.

***Ключевые слова**: глагол, базовая основа, словосложение, префиксация, суффиксация, деривация, словообразовательные модели.*

The article analyzes the *ways of creating compound verbs and traces their functions to semantic, structural and communicative integrity of the text. The article also describes lexico-grammatical and syntactic tools that ensure the formation of complex verbs and accordingly provide coherence in text.*

***Key words**: verb, word building stem, word composition, prefication, suffication, derivation, word formation patterns.*

Звернення до текстової проблематики є закономірним явищем і базується на зв'язку та взаємодії мовних одиниць у процесі їх функціонування. Результатом такої взаємодії є те, що у визначенні змісту мовних одиниць одного рівня, слід звертатися до одиниць вищого рівня – тексту, як зазначає А. І. Новиков [5, с. 7], тому що спілкування відбувається не за допомогою окремих речень, а тексту, який є різновидом висловлювання і головним мовним елементом комунікації [1, с. 68]. «Текст є мовним комплексом, який утворений за правилами граматики, і який створює змістовно завершену, кінцеву, інтегровану, упорядковану послідовність речень, що забезпечують лінійне розгортання теми» [4, с. 5]. У теорії тексту вивчаються речення, перш за все їх зв'язки з іншими реченнями як частинами цілого тексту. Л. Бархударов вважає, що текст, будучи одиницею мови, є тим загальним, що лежить в основі окремих конкретних текстів, тобто схеми побудови тексту, тому завдання лінгвістики тексту він визначає як виявлення та встановлення цих схем, або правил текстоутворення [2, с. 17].

Метою статті є простежити функцію складних, новоутворених дієслів у зв'язності тексту.

У зв'язності тексту істотну роль відіграє словотворення, яке є одним із засобів формальної видозміни вихідного слова і, як стверджує Е. Кубрякова, «виникнення системи словотвору зі всіма її засобами та моделями чітко пов'язано із потребою у нових позначеннях, нових лексемах; одним із основних завдань словотвору є поповнення наявного словникового складу мови, необхідність узгодити форму та зміст вторинних одиниць номінації з їх майбутніми синтаксичними ролями, а також з їх функціями щодо всього тексту, його раціональною організацією» [3, с. 179]. Похідне слово, поряд з іншими мовними одиницями, виступає у ролі необхідного лексичного наповнення тексту, а текст є "резервуаром" наповнення похідними одиницями, джерелом породження їхньої семантики, тобто існує двобічний зв'язок між змістом похідного слова і загальним розумінням тексту. Розглянемо способи творення дієслів і одночасно функції цих складних дієслів для зв'язності тексту.

Словоскладання. Дієслово + дієслово. Більшість утворених за цією моделлю дієслів вживаються лише в інфінітиві (приклад 2) або у формі дієприкметника II (приклад 1):

1) *Gertrud und ich hatten uns auf der Skihütte **kennengelernt**, und als die anderen am Ende der Ferien zurückfuhren, blieb sie noch, bis ich aus dem Krankenhaus entlassen wurde und sie mich mitnehmen konnte* [12, с. 164].

2) *Man muss sich entwickeln. Man darf nicht **stehen bleiben**. Vierzig ist kein Alter* [7, с. 222].

Іменник + дієслово. Перша частина утвореного за даною моделлю дієслова може бути відокремлюваною (приклади 3 та 4), невідокремлюваною або частково відокремлюваною (яка в головному реченні не відокремлюється (як у невідокремлюваних дієсловах) або коли дієприкметниковий префікс *ge-* чи інфінітивна частка *zu* стоять всередині слова (як у відокремлюваних дієсловах)).

3) *Hanna gab so bereitwillig zu, daran **teilgenommen** zu haben, nicht als einzige, aber wie die anderen und mit ihnen, dass der Vorsitzende Richter meinte, in sie dringen zu müssen* [12, с. 106].

4) *Vielleicht hätte ich die Quittung zurückgeben, das versiegelte Paket, die Zeichenrollen zurückverlangen, **heimkehren** sollen* [6, с. 99].

Прикметник + дієслово. Утворені за цією моделлю дієслова є, як правило, відокремлюваними (приклад 6), проте існує декілька дієслів, у яких перший компонент може бути невідокремлюваним (приклад 5):

5) *Sie nahm ihren geringen Verstand zusammen, um seine Sätze richtig zu ergänzen und hütete sich zu weinen. Stundenlang **liebkoste** er sie* [7, с. 528-529].

6) *Sag' ich, von der Buchbranche, no da **schlagen** sie mich **kaputt** und stehlen dem kaputten Fischerle das Geld aus der Tasch'n* [7, с. 294].

Словоскладання з обставинними незмінними частинами мови

Ця модель є панівною у дієслівному словоскладанні. Особливо поширеними є поєднання дієслова із займенниковими прислівниками *da(r)-, her-, hin-.*

7) *Die anderen müssen **dableiben*** [7, с. 476].

8) *Sie ist da, irgendwo hinter einem, und man könnte **hinfahren** und sich ihrer versichern* [12, с. 83].

9) *Wenn ich später wieder **herkomme**, um nach dem Dummkopf zu sehen, werde ich mir höflichst erlauben, Sie in Ihrem Milchgeschäft zu besuchen* [7, с. 637].

Деривація – тип словотвору, до якого належать префіксація, напівпрефіксація, суфіксація і вербалізація.

Префіксація: Префікс *be-* може радикально змінювати значення кореневого дієслова (приклад 10), також може не впливати на зміст кореневого дієслова, а лише його транзитивувати (приклад 11):

10) *«Ich fürchte, es ist nur die Unmöglichkeit, mich zu **besitzen**, die Ihnen diesen Wunsch so reizend macht». – Er zog seine Hand aus der ihrigen, indem er sie mit einem starren, unwilligen Blick ansah* [8, с. 82].

11) *Meine Yorickfrage wurde wochenlang überhaupt nicht oder nur ausweichend, endlich jedoch durch die Währungsreform **beantwortet*** [9, с. 218].

Префікс *ent-* із приватним значенням вказує на усунення предмету, вираженого іменником (приклад 12), а також дію, що вказує на віддалення від вихідної точки (приклади 13 та 14). Крім того, дієслова *entstehen* та *entspringen* мають інхоативне значення.

12) *Als auch ich schlecht gelaunt reagierte, wir in Streit gerieten und Hanna mich wie Luft behandelte, kam wieder die Angst, sie zu verlieren, und ich erniedrigte und **entschuldigte** mich, bis sie mich zu sich nahm* [12, с. 71].

13) *Als er sich der Schenke näherte, vor welcher das ganze Dorf versammelt war, **entstand** auf einmal ein Geschrei* [8, с. 76].

14) ***Welchem Zoo entsprungen**, welche Nahrung suchend, wonach läufig?* [9, с. 38].

Префікс *er-*. Відіменникове похідне дієслово із префіксом *er-* виражає завершену дію (приклад 15), а відприкметниковий дериват із фактитивним значенням вказує на зміну стану (приклад 16).

15) *Man **erblickte** von fern einen Trupp bewaffneter Männer, und ein jeder rief, dass man den Täter herbeiführe* [8, с. 76].

16) *Die Heiterkeit **erneuerte** sich. Der Junge war nicht auf den Mund gefallen* [10, с. 33].

Префікс *ver-*. Одним із значень префікса *ver-* є протилежна до кореневого дієслова дія, що й спостерігаємо у прикладі (17), а також значення витрати часу (18).

17) *Aber es tat bei mir nicht die Wirkung; ich **verachtete** den Menschen, der so denken und sich so betragen konnte* [8, с. 49].

18) *Er hatte die letzten Reste von Zartgefühl **verschlafen*** [6, с. 211].

Для **префікса *zer-*** характерна чітка семантика – знищення, руйнація. Цю функцію спостерігаємо у наведених прикладах.

19) *Stattdessen aber wurde Fuggièro auf einer improvisierten Bahre mit großem Gefolge vom Strande getragen, um schon am nächsten Morgen wieder, unter dem Scheine der Unabsichtlichkeit, anderen Kindern die Sandbauten zu* ***zerstören*** [10, с. 17].

20) *Aber des Professors Vaterherz ist ganz* ***zerrissen*** *von ihr und von den beschämenden Schrecken der recht- und heillosen Leidenschaft* [10, с. 124].

Префікс *ge-* трапляється у дієсловах, які без нього не вживаються (приклад 21), а також у дієсловах, основа яких зазнала ідіоматизації (приклад 22):

21) *An den blassen, aufgeregten Gesichtern seiner Freunde sah er, dass ihre Gedanken wahrlich nicht bei den Karten weilten und dass es wohl nur ein herrischer Befehl der willensstarken alten Dame gewesen war, der sie gezwungen hatte, ihre gewohnheitsmäßige abendliche Zerstreuung aufzunehmen, als* ***sei*** *nicht das geringste* ***geschehen*** [11, с. 11].

22) *Mit Hilfe der Leiter verteilte er die Bände, wohin sie* ***gehörten*** [7, с. 74].

Префікс *emp-* є малопродуктивним і зустрічається лише у трьох дієсловах – *empfinden, empfangen, empfehlen.*

23) *Sie haben recht, ohne das dumme Geschichtchen mit dem Keuchhusten hätte ich es wohl nicht so* ***empfunden****; ich war gereizt, ich wollte es vielleicht* ***empfinden*** *und gri□ halb unbewußt ein bereitliegendes geistiges Motiv auf, um die* ***Empfindung*** *damit wenn nicht zu erzeugen, so doch zu legitimieren und zu verstärken* [10, с. 15-16].

24) *Wenn man zwei gleichwertige Autoren beurteilen soll – da soll man den weniger bekannten wählen. Man braucht ja nicht den zu* ***empfehlen****, der bereits in den Schaufenstern der Buchhandlungen liegt* [7, с. 11].

Префікс *miss-*. У наведених прикладах префікс *miss-* виражає антонімічне щодо твірної основи дієслова значення.

25) *In diesem Haus, Herr Direktor, ist nicht ein einziges Mal der Wunsch eines Gastes, ungestört zu bleiben,* ***missachtet*** *worden* [6, с. 35].

26) *«Mit dem Arzt hab ich nix zu tun»,* ***misstraute*** *mir Lankes* [9, с. 258].

Префікс *voll-*. У прикладі (27) префікс *voll-* змінює значення кореневого дієслова, а у прикладі (28) – надає дієслову підсилюючого значення.

27) *Sie war bei ihm, das war alles, was er in solchen Fällen begriff; was vorher lag, verschlang der Abgrund der Vergangenheit mit rasender Eile, kaum dass es* ***sich vollzogen hatte*** [11, с. 34].

28) *Damals in Wien war erst ein Teil davon bekannt, und was ich von ihm lernte, war das Schwerste: dass man ein Werk auf Jahrzehnte hin unternehmen kann, ohne zu wissen, ob es* ***sich vollenden lässt*** [7, с. 21].

Напівпрефіксація: Напівпрефікс *durch-*. У прикладі (29) спостерігаємо підсилююче значення напівпрефікса *durch-*, а у прикладі (30) напівпрефікс *durch-* виконує перехідну функцію щодо неперехідного дієслова.

29) *Dann wandte er sich um und* ***durchquerte*** *die Schloßhöfe der Burg* [11, с. 24].

30) «Eben», sagte er, «habe ich mir vorgestellt, dass ich ***durchfahre****, die Baubuden wegrasiere und über die kahle Rampe hinweg wie von einer Schanze herunter ins Wasser springe mit dem Auto...»* [6, с. 212].

Напівпрефікс *um-* може виражати дію, яка відбувається навколо предмета (приклад 31), а також рух (приклад 32).

31) *Ich setzte mich, schob die Beine zwischen die Säulchen der Balustrade, beugte mich vor und blickte an einer Säule, die ich mit dem rechten Arm* ***umklammert*** *hielt* [9, с. 48].

32) *Was tat also der feine Mann, sogenannter Gelehrter und Bibliothekar, in Wirklichkeit nicht einmal Buchbranche, der nur frei* ***herumlief****, weil er keinen Buckel hatte, was tat er?* [7, с. 329].

Напівпрефікс *über-* виражає просторове поширення процесу над предметом. Цю функцію й спостерігаємо у наведених прикладах.

33) *Ich hörte die Säge im Hof und die lauten Rufe der Handwerker, die an ihr arbeiteten und sie* ***übertönten*** [12, с. 34]

34) *Dabei fühlten wir uns mit dem Grand Hôtel nicht einmal* ***überworfen*** [10, с. 14]

Напівпрефікс *unter-* у прикладі (35) надає кореневому дієслову переносне значення, а у прикладі (36) виражає процес «під чимось».

35) *Der Student hob den Blick von der schattengereiften Erde – «Wenn nur die Glocken endlich schlagen wollten und die Totenstille* ***unterbrechen****»* [11, с. 30].

36) *...er rauchte,* ***unterschrieb****, blickte selten einmal in eine Zeichnung, nahm Punkt halb zehn Mantel und Hut, sagte: «Bis morgen dann» und verschwand* [6, с. 9].

Напівпрефікс *wider-* має єдине чітке значення – «всупереч», що й спостерігаємо у наведених прикладах.

37) *Wo sie meinte, ihr geschehe Unrecht,* ***widersprach*** *sie, und sie gab zu, was ihres Erachtens zu Recht behauptet und vorgeworfen wurde* [12, с. 105].

38) *...mit offenen Augen, die damals himmelblau waren und den hellen Tag* ***widerstrahlten*** *– fast in derselben Sekunde fühlte er sich ergriffen und gebunden...* [10, с. 87-88].

Напівпрефікс *ab-*. У прикладі (39) напівпрефікс *ab-* виконує підсилюючу функцію, а у прикладі (40) виражає віддалення від певної точки.

39) *Ende Februar achtundvierzig – der Karneval hatte mich* ***abmagern*** *lassen...* [9, с. 216].

40) *Das sagt Bebra, der in direkter Linie vom Prinzen Eugen* ***abstammt*** [9, с. 54].

Напівпрефікс *aus-*. Одним із значень напівпрефікса *aus-* є рух «у різні сторони», що й спостерігаємо у прикладі (41), а у прикладі (42) він вносить підсилююче значення.

41) *...er blinzelte hinter dem Ball her, konnte ihn nicht entdecken, hörte das Ah aus der Zuschauermenge, ein großes Ah, das sich wie eine Wolke* ***ausbreitete*** [6, с. 43].

42) *...er ist in einem glücklichen Liebestaumel und wenn er die prachtvollen Hüften* ***ausprobieren*** *darf* [7, с. 171].

Напівпрефікс *an-* у прикладі (43) виражає спрямування на додаток, а у прикладі (44) – початок дії.

43) *Er hatte es satt,* ***sich anlächeln zu lassen****, dieser Geschäftsfreund verhöhnte ihn oder er war verrückt* [7, с. 385].

44) *Klingelnd* ***fuhren*** *wir* ***an*** *und ließen uns von der Gegenbahn die Sicht versperren* [9, с. 125].

Напівпрефікс *auf-* може виражати рух «вгору» (приклад 45), а також може носити результативний характер (приклад 46):

45) Es war keinem entgangen, dass Therese die Tasche inzwischen ***aufgehoben hatte*** [7, с. 407].

46) *Für später brauchen S' auch keine Sorgen haben. Ich* ***räum'*** *hier schon* ***auf*** [11, с. 89].

Напівпрефікс *ein-* у наведених прикладах виражає рух «усередину».

47) *Bevor sie* ***eintrat****, klopfte sie an die offene Tür* [7, с. 126].

48) *Der breite kahle Mann liess Wodka kommen und in die leeren Kaffeetassen* ***eingießen*** [9, с. 12].

Напівпрефікс *zu-* виражає значення наближення:

49) «Willst du mir nicht eine Minute richtig ***zuhören****, Taddäus? – Ich bin hergekommen, um dich zu warnen»* [11, с. 85].

50) *Aufrecht stieg er die Leiter hinauf, trat in die graue Unendlichkeit zwischen den Sprossen, während David von oben herab auf ihn* ***zukam*** [6, с. 154].

Напівпрефікс *los-* у прикладі (51) вносить інхоативне значення, а у прикладі (52) – значення роз'єднання.

51) *Sie lächelte, als er* ***losfuhr****, blickte aber auf den Tachometer* [6, с. 213].

52) *Kiens Leben, unter den Fäusten seiner Frau zerfallen, durch ihre, durch seine eigene Habgier von den neuen und den alten Büchern* ***losgelöst****, bekam eine wahre Aufgabe* [7, с. 255].

Напівпрефікс *vor-*. У прикладі (53) напівпрефікс *vor-* надає дієслову підсилюючого значення, а у прикладі (54) його значення відповідає значенню прийменника *vor*.

53) *Der Schrei galt einem abscheulichen Jungen mit ekelerregender Sonnenbrandwunde zwischen den Schultern, der an Widerspenstigkeit, Unart und Bosheit das Äußerste zum besten gab, was mir* ***vorgekommen****, und außerdem ein großer Feigling war, imstande, durch seine empörende Wehleidigkeit den ganzen Strand in Aufruhr zu bringen* [10, с. 19].

54) *Ich* ***stellte*** *mir* ***vor****, wie unsere Beziehung in fünf oder zehn Jahren aussehen könne* [12, с. 41].

Напівпрефікс *zusammen-*. Основним значенням напівпрефікса *zusammen-* є значення об'єднання (приклад 55), проте, іноді він може виражати й зневажливе ставлення (приклад 56):

55) *Das wußte ich damals nicht – wenn ich es denn jetzt weiß und mir nicht nur **zusammenreime*** [12, с. 18].

56) *«Konstantin, um Gottes willen, was **redest** du da **zusammen**?!» – rief der kaiserliche Leibarzt* [11, с. 77].

Напівпрефікс *herum- / umher-*. Одним із значень напівпрефікса *herum- / umher-* є завершення дії (приклад 57), також даний напівпрефікс може виражати рух по колу (приклад 58):

57) *So **ging** die Pause **herum**, der Gongschlag ertönte, das in Plauderei gelöste Publikum sammelte sich* [10, с. 59].

58) *Ich triumphierte nicht, als ich den Trümmerhaufen im Jahr 1945 zum ersten Mal sah; **ging** nachdenklich **umher**, ruhiger, als man offenbar von mir erwartet hätte; hatten sie Tränen erwartet, Empörung?* [6, с. 127].

Суфіксація відіграє незначну роль у процесі збагачення дієсловами словникового складу німецької мови. Дієслівні суфікси, як правило, виражають лише два відтінки значення: повторюваність або зменшеність. Основною функцією дієслівних суфіксів, не враховуючи створення звуконаслідувальних дієслів, є утворення дієслів від іменникових чи прикметникових основ.

Суфікс *-er-n*

59) *Oskar will hier nicht von silbernen Damen am Trapez, von den Tigern des Zirkus Busch, von geschickten Seehunden **plaudern*** [9, с. 53].

60) *Die Nase troff, die Nickelmünzen **klimperten**, der Buckel schmerzte, solang hatte er sein Lebtag noch nicht gelacht, es dauerte sicher fünfzehn Minuten* [7, с. 481].

Суфікс *-el-n*

61) *Die Männer schauen leicht abgemustert drein, und nun sind es die Frauen, die es verstehen, sich ins Bildformat zu stellen, die den Grund haben, ernst dreinzublicken, die, selbst wenn sie **lächeln**, die Untermalung gelernten Schmerz nicht leugnen wollen* [8, с. 24].

62) *Es **schmeichelte** ihr, sich als charaktervollste Persönlichkeit vorzustellen* [10, с. 77].

Суфікс *-ig-en*

63) *Edith rührte Stärke an, wichste die schwarzen Reserveschuhe, **reinigte** weiße Krawatten* ... [6, с. 234].

64) *Sein ganzes Geschlecht, von den Söhnen bis zu einem sieben Tage alten Urenkel, Weiber so gut wie Männer, wurde ausgerottet, doch statt zum gerechten Feuertod zur einfachen Hinrichtung **begnadigt*** [7, с. 161].

Суфікс *-[en]z-en*

65) *... Maria **duzt** den Verehrer nur nach Feierabend.. [*9, с. 232].

66) *«Eingestirzt!! No servus!» **krächzte** Baron Elsenwanger und wurde blass* [11, с. 3].

Суфікс *-ier-en*

67) *Am selben Tag holte meine Mutter den Arzt, der Gelbsucht **diagnostizierte*** [12, с. 7].

68) *Im Durchgange **kontrolliert**, hatten wir unsere Plätze selbst aufzusuchen* [10, с. 132].

Вербалізація. Найпростішим способом утворення дієслів є вербалізація, де без участі афіксів утворюється відіменникове (приклади 69, 70), відприкметникове дієслово (71, 72) або ж дієслівний дериват (73, 74).

Іменник як твірна основа

69) *Den Fremden, der plötzlich auf seinem Planeten **gelandet war**, behandelte er mit Geduld* [7, с. 571].

70) *Von den Wolken, die offensichtlich schulfrei hatten, mich losreißend, raffte ich mich auf, zog mit einem Griff die Stöcke unter meinen Hosenträgern hervor und **trommelte** laut und einprägsam den Takt des Liedes* [9, с. 37].

Прикметник як твірна основа

71) *Das Öl der Ölsardinen, das meine arme Mama **wärmte**, heiß trank, bis sie kalt wurde und unter die Erde kam* [9, с. 279].

72) *Ich **trocknete** mein Gesicht mit dem Taschentuch* [12, с. 6].

Дієслівна твірна основа

Тут діє імпліцитна деривація. Дериваційне відношення виражається у зміні кореневого голосного. Ця модель не є продуктивною, проте відповідні утворення в словниковому складі ще представлені і можуть розглядатися як словотвірний тип.

73) *Man **hat** mir ein Kissen auf meinen Stuhl **gelegt*** [10, с. 95].

74) *Ottokar* ***setzte*** *sich leise auf die Bank, um die alte, gichtbrüchige Frau nicht zu stören, die dahinter schlief, wie er glaubte* [11, c. 30].

Отже, ми розглянули структуровані речення, які мають певне комунікативне завдання і характеризуються такими ознаками як цілісність та зв'язність. У цих реченнях складні дієслова, утворені за допомогою творчих засобів, вносять максимальний внесок у сумарну інформацію, виконують функцію нових повідомлень про події, які описує автор. Дослідження складних дієслів, саме новоутворень у німецькій мові потребує подальшої розробки, у цьому й вбачаємо перспективу подальшої роботи над темою.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Деркевич – кандидат філологічних наук, доцент кафедри німецької філології та методики викладання німецької мови Тернопільського національного педагогічного університету імені Володимира Гнатюка.

Наукові інтереси: словотвір німецької мови, афіксація, семантика та морфологія афіксів.

УДК 811.161.2'36

ФУНКЦІОНАЛЬНА АСИМЕТРІЯ У СФЕРІ КОНКРЕТНИХ ІМЕННИКІВ: КОНТЕКСТНІ МОДИФІКАЦІЇ ПАРАДИГМАТИЧНИХ ЧИСЛОВИХ ЗНАЧЕНЬ

Тетяна МОРОЗ (Харків, Україна)

Стаття присвячена проблемі функціональної асиметрії конкретних іменників на рівні морфологічної категорії числа. Доведено, що порушення симетрії у співвідношенні семантичного змісту та форм його вираження іменників розряду конкретних можливе внаслідок дії контекстного оточення. Під впливом контексту парадигматичні числові форми конкретних іменників можуть набувати додаткової до основного категорійного числового значення семантики.

Ключові слова: *функціональна асиметрія, семантика, граматика, іменник, числова форма, числове значення.*

Статья посвящена проблеме функциональной асимметрии конкретных существительных на уровне морфологической категории числа. Доказано, что нарушение симметрии в соотношении семантического содержания и форм его выражения существительных разряда конкретных возможно вследствие действия контекстного окружения. Под влиянием контекста парадигматические числовые формы конкретных существительных могут приобретать семантику, дополнительную к основному категорийному числовому значению.

Ключевые слова: *функциональная асимметрия, семантика, грамматика, существительное, числовая форма, числовое значение.*

The article deals with the problem of functional asymmetry of concrete nouns at the level of the morphological category of number. It is proved that the breach of symmetry between semantic content and forms of its expression of concrete nouns is possible as a result of contextual environment. Under the influence of context, paradigmatic number forms of concrete nouns can acquire semantics, additional to the main categorical number meaning. This fact causes the violation of symmetric relation between semantics and grammar. The cases of nonconformity between number forms and their semantics of singular and plural forms of concrete nouns, such as contextual modification of paradigmatic number meanings are investigated. Analysis of asymmetric phenomenon at the morphological category of number is based on the distinction between primary and secondary functions of singular and plural forms. For the category of number the primary function of a singular form is the function (meaning) of singularity and for a plural form – of plurality or indefinite quantity. The secondary function of noun forms is found in certain contextual conditions.

The factors causing the violation of symmetric relations between semantics and grammar in the morphological category of number are established.

Key words: *functional asymmetry, semantics, grammar, noun, number form, number meaning.*

Чинником, що зумовлює порушення симетричного співвідношення семантики та граматики на рівні загальних іменників конкретної семантики, є контекст, у якому вони можуть функціонувати. Сутність функціональної асиметрії полягає в тому, що парадигматичні значення числових форм іменника під впливом контексту можуть набувати додаткових смислових відтінків. Поняття контексту в цьому разі розуміється якнайширше, оскільки розуміється функціонування морфологічних одиниць у реченні, де вони, за висловом А.П. Загнітка, набувають актуально-предикативного змісту [5].

Поява додаткових значень, змістів у семантичній структурі числових форм іменників – річ цілком закономірна, зумовлена виведеним ще С.О. Карцевським принципом асиметричного дуалізму мовного знака, відповідно до якого кожна форма здатна й навіть прагне виразити якнайбільшу кількість значень, у свою чергу значення намагаються запосісти якнайбільше форм [6]. Тобто в цьому випадку можна говорити про функціональну асиметрію як своєрідний вияв полісемії морфологічних форм числа: окрім вираження основних (парадигматичних) значень числа, числові форми, модифікуючи свої значення під впливом контексту, починають виражати дещо нові значення, які водночас не виходять за припустимі межі семантичного варіювання, які б перетворювали вихідну й похідну форми в омонімічні. При цьому взаємодія основної числової семантики форм та додаткових значень, що виникають у ній в контексті, має складний характер. На цьому свого часу наголошував О.В. Бондарко, зазначаючи, що якщо враховувати весь семантичний потенціал грамем у повному обсязі, тобто весь комплекс регулярних і всталених семантичних функцій певної форми, то співвідношення грамем виявляються набагато складнішими. Це зокрема стосується граматичних категорій опозитивного типу [2, с. 20], до яких належить і морфологічна категорія числа.

Для обох із зазначених вище груп конкретних іменників – змінюваних і незмінюваних характерним є те, що в умовах мовленнєвої (контекстної чи конситуативної) реалізації їхні форми однини та множини можуть набувати додаткових значень, чим спричинюється й порушення симетричного співвідношення між означуваним та означальним, між семантикою та граматикою. У науковій літературі такі випадки неспіввідносності кваліфікуються по-різному: то як функціональна асиметрія (Гак), то як актуально-предикативний потенціал форм (А.П. Загнітко), то як мовленнєві модифікації (І.Р. Вихованець, К.Г. Городенська) тощо[4; 5; 3].

Мета нашого дослідження – проаналізувати випадки невідповідності форм числа своїй семантиці, притаманні формам однини та формам множини конкретних іменників, а саме контекстні модифікації парадигматичних числових значень та встановити чинники, що сприяють порушенню симетричного співвідношення семантики та граматики у сфері морфологічної категорії числа.

Розуміючи під функціональною асиметрією те, що «в мовленні одна й та сама функція (власне значення граматичної форми) може бути виражена різними формами (синонімія) і та сама форма може використовуватися в різних функціях (полісемія аж до омонімії)» (4, с. 29), можна здійснити аналіз проявів асиметрії на рівні морфологічної категорії числа.

Вихідним при цьому є розрізнення первинної та вторинної функцій. Первинна функція – це основне значення граматичної форми, яке реалізується в існуванні опозиції протиставлених форм (тобто формує власне граматичну категорію). Для категорії числа відповідно первинною функцією форми однини буде функція (значення) одиничності, а множини – неозначеної кількості, більшої за одиницю. Вторинна функція форм виявляється в певних контекстуальних умовах.

У науковій літературі питання вторинних функцій форм однини та множини висвітлене достатньо ґрунтовно. На нього звертали увагу чимало дослідників (О.А. Колесников, Н.Г. Озерова, К.Г. Городенська, А.П. Загнітко та ін.).

Для рахованих іменників, крім основного парадигматичного значення одиничності, на думку О.А. Колесникова, характерний ряд часткових контекстних значень, а саме: 1) дистрибутивної одиничності; 2) атрибутивної одиничності; 3) родо-видової співвіднесеності; 4) типове й узагальнене одиничне; 5) об’єктно-характеризуюче одиничне; 6) деякі інші [7].

О.А. Колесников в семантичному просторі форм множини іменників виокремлює таких дві основних групи значень: парадигматичне значення неозначеної множинності та ряд часткових контекстуальних (синтагматичних) значень. До останніх він відносить: 1) парноскладності; 2) багатоскладності; 3) протяжності в часі та просторі; 4) більшої інтенсивності; 5) узагальнено-збірної множинності; родо-видової віднесеності; 6) неозначеної одиничності; 7) типізуюче; 8) репрезентативної множинності; 9) деякі інші.

Розглянемо випадки порушення семантико-граматичної співвіднесеності на рівні форм однини. У працях із морфології дослідники зазначають, що форма однини іменників не є семантично однорідною [12, с.729; 3]. Так, наприклад, Н.Г. Озерова констатує: «Семантичний потенціал однини, яка є немаркованим членом в опозиції однина – множина, включає основне значення – одиничності і вторинні часткові значення – узагальнено-номінативне, узагальнено-збірне, дистрибутивне, характерні для певних лексико-граматичних і лексико-семантичних груп іменників. Часткові значення граматичної форми реалізуються у мовленні й визначаються контекстом» [12, с.729; 9, с. 33]. Указуючи на цю особливість форми однини, дослідники, щоправда, не конкретизують важливого аспекту, який би сприяв більш чіткому розумінню співвіднесеності як форми однини й форми множини, так і цих форм у їх кореляції до власних семантичних різновидів, а саме: яку з форм однини слід вважати первинною щодо інших на позначення однини.

Як зазначає М.В. Леонова, «й у формі однини слово позначає не кожний окремий предмет, а ціле поняття, загал однорідних предметів. Тільки цей загал представлений не кількістю предметів, як у формі множини (де чітко виділяється кожний предмет і протиставляється іншому), а як суцільна, нерозчленована єдність, як факт узагальнення кількості» [8, с. 47].

О.О. Реформатський вважав випадки вживання форм однини на позначення множинної кількості репрезентацією збірного значення. Він писав: «Особливим різновидом збірних є розмовні випадки супонування однини в значенні збірного» [11, с.84].

Задовільне пояснення ситуації, коли форми однини й множини стають взаємозамінними запропонував І.І. Ревзін. Зокрема він зазначає, нейтралізація протиставлення за числом у контекстах на зразок *Ситий голодного не розуміє* / *Ситі голодних не розуміють*; *Лев – хижак* / *Леви – хижаки* зумовлене тим, що в них іменник виступає не в звичному значенні предмета як пункту чи області, що має визначені просторово-часові координати, а виражає певну сукупність властивостей, і саме тому протиставлення за принципом одиничності – множинності виявляється настільки мало суттєвим. У своїй суті значення предметності підтримується тут тільки вторинним протиставленням за означеністю – неозначеністю. Характерно при цьому, що там, де предметність відсутня, відступає на задній план, число стає непотрібним, а його вживання цілком факультативним [10, с.160 – 161]. Н.Д. Арутюнова уточнює це положення шляхом залучення поняття референції. Вона пише: «Значення ідентифікуючих імен становить собою рикошет від їх референції. Воно гетерогенне і складається з уявлення, узагальненого образу (стереотипного класу), різнохарактерної інформації про клас предметів, випадкових вражень, відомостей утилітарного типу тощо – словом, усього того, що може в свідомості людини пов’язуватися з предметним світом» [1, с. 25]. Яскраво це положення може проілюструвати таке речення: ***Зайця** тепер трудно зустріти: озимина підросла. А дика **качка** вся на лиманах* (Гр. Тютюник), у якому форма однини іменника *заєць* ужита нерефертно, а тому актуалізує в собі усю сукупність знань читача про сукупність класу зайців та їх характеристики. Однією з таких характеристик постає цілком нерелевантна для ідентифікації представників цього класу риса, а саме, що зайці харчуються озиминою. Однак у цьому контексті цей значеннєвий компонент форми однини знаходить узгодження зі згаданою характеристикою.

У деяких контекстах семантика форми однини настільки розмивається, дифузуючи з потенційною функціональною множиною-збірністю, що найближче контекстуальне оточення не дає однозначного уявлення про дійсну значеннєву домінанту словоформи. Так, наприклад, у такому контексті, як: *На далекому плесі кахкала дика **качка**, зашелестіла в оситнягу, збила крилами воду й перенеслась над огнем, неначе грудка чорної ріллі. Крик завмер, і ввесь степ знов ніби завмер у сні* (І. Нечуй-Левицький), іменник *качка*, ужитий в однині, завдяки найближчому оточенню, яке формує узагальнену ситуацію, може сприйматися двоїсто: і як форма однини, що дійсно відповідає своєму значенню, і як форма однини, що позначає узагальнено-збірне, множинне значення. Лише після введення в контекст порівняння *неначе грудка чорної ріллі* стає цілком зрозумілим, що значення іменника цілком узгоджувалося з його формою однини.

Значення однини знівельоване й у такому контексті: *Летять круки на жир. Біжать вовки й шакали, зачувши* ***трупа*** (Б. Лепкий). При цьому варто зазначити, що стилістичне навантаження в наведеному прикладі відіграє не лише форма однини, вжита в значенні збірної множинності, а й форма знахідного відмінка, яка засвідчує істотову сутність, приписувану письменником трупу.

Варто зазначити, що значення сукупної множинності виражається ще й специфічними відмінковими закінченнями родового відмінка однини як, наприклад, у реченнях *Ліс клекотів, вибухав, горів, енеївці наклали гори ворожого* ***трупу*** *і відійшли до Ленчинських лісів за Случ*; *Ще пізніше розійшлись по кратерах, зібрали пару десятків братнього* ***трупу*** *і, в сяйві пожежі, віддали його братній могилі* (обидва приклади – У. Самчук); *Скрізь по селах шибениці; Навішано трупу – Тілько старших, а так шляхта Купою на купі* (Т. Шевченко).

Проаналізуємо асиметричні вияви на рівні форми множини. А.П. Загнітко цілком слушно зауважує, що «множина окремих явищ може позначати не одночасну їх множинність, але їх множинність у часі, яка змінюється, підкреслюючи неоднократність такого явища. «Однократність / неоднократність» активно взаємодіє із семантикою форм часу, утворюючи єдину темпоральну площину в суб'єктивному смислі реченнєвої структури» (5, с. 334), наприклад: *Уявіть широку, білу дорогу, на узбіччі шелестять* ***жита****, сизе марево місячної ночі над полем, усе якесь непевне, тривожне, таємниче, а він* ***говорить, говорить****,* ***говорить****, і ми* ***блукаємо****,* ***блукаємо*** *по тремтливій дорозі, таке може хіба що наснитися* (В. Дрозд).

Розчленована (словосполучна) та нерозчленована форма як синонімічні способи вираження значення кваліфікованої (з оцінним компонентом) неозначеної кількості мають стосунок до семантико-граматичної асиметрії числа.

Закладене у форму множини рахованих іменників значення неозначеної множинності, тобто кількості більшої за одиницю, але яка не окреслена у своїх граничних межах, може видозмінюватися у декількох напрямках. З одного боку значення неозначеної кількості (множинності) рахованого іменника може бути обмежене кількісним параметром за допомогою означено-кількісного числівника, наприклад пор.: *комп'ютери* (невідомо скільки) – *два комп'ютери*, *сто комп'ютерів* (відомо точно скільки), чим підкреслюється якісна характеристика іменника як такого, що є конкретним і рахованим. З другого – це саме значення (неозначеної множинності) може бути розвинене в напрямку подальшої, але кваліфікованої неозначеної множинності за допомогою так званих неозначено-кількісних числівників (прислівників) *багато*, *мало*, *безліч*, *тьма* та ін., наприклад пор.: *комп'ютери* (невідомо скільки) – *багато комп'ютерів* (знову ж таки невідомо скільки). При цьому значення неозначеної множинності, виражене власне іменником у формі множини і значення, передане сполученням іменника і допоміжного неозначено-кількісного числівника мають багато спільного, на чому наголошує Л.Д. Чеснокова, зауважуючи: «Поряд із формою множини іменників, де в одній словоформі передана і ідея неозначеної множинності, і ідея якісного конкретизатора цієї множинності, тобто назва тих предметів, які піддаються рахуванню, в сучасній російській мові (що справедливо й для української) широко використовується словосполучення (кількісні сполучення), у яких розчленовано представлені і ідея неозначеної кількості, і ідея якісного конкретизатора» (13, с.24). Суттєву різницю між вказаними двома способами вираження неозначеної множинності дослідниця вбачає в тому, що «у тих випадках, коли значення неозначеної множинності передається за допомогою кількісних словосполучень, кількісне значення, як правило, супроводжується значенням оцінки цієї кількості» (13, с. 25). Крім того, «у словоформі (*зірки*, *книги*, *годинники*) ідея кількості та ідея рахованих предметів представлені як одне ціле, нерозчленовано, тому в цих випадках виявляється неможливою оцінка кількості. У словосполученнях ідея кількості й ідея рахованих предметів представлені окремо, розчленовано, тому виявляється можливим в ідею неозначеної кількості включити момент її оцінки» (13, с.26).

Цілком слушне спостереження дослідниці все ж потребує деяких уточнень. Передусім впадає в око те, що форма множини може передавати ідею, поняття неозначеної кількості, більшої за одиницю, не лише шляхом долучення до неї неозначено-кількісних квантифікаторів (*багато*, *мало*, *не раз*, *скільки* та ін.), наприклад: *Іван Кирилович почав думати,* ***скільки*** *важливих справ лежить зараз на його плечах та як йому ніколи, і поволі мінився на обличчі – серйознішав, глибшав* (В. Дрозд); *За роки радянської влади в ньому виросло* ***багато*** *інтелігенції –* ***лікарів****,* ***інженерів****,* ***педагогів****; У Івана Орлюка було* ***багато*** *нових* ***друзів*** (обидва – О. Довженко), – а й іншими способами, за допомогою яких так само вможливлюватиметься вираження й оціночного значення щодо ідеї неозначеної кількості. Зокрема це значення з'являється у разі входження форми іменника в множині в реченнєву конструкцію з дієсловами з префіксом *по-*, *попо-* на зразок *понаїхати*, *погуляти*, *попоїсти*, *понаговорити* тощо. У таких реченнях семантика кваліфікованої (оціночної) множинності іменників постає як наслідок їх узаємодії зі специфічною семантикою предиката, який у собі приховує й виражає значення оцінки щодо кількісного виміру дії та осіб, що до неї причетні. Ілюстраціями такого семантичного взаємопроникнення семантики неозначеної множинності (іменників і дієслів) та трансформації її на рівні іменникових форм на значення кваліфікованої неозначеної множинності через їх «зараження» семантикою предиката можуть бути такі речення: *Я ж міркую, як би його найкоротше втнути. Що вдієш, не терплю лірики. Може, за молодих років, коли* ***нариси пописував****, спротивіла* (В. Дрозд); *Я не сподівалась нічого такого, хоч і полюбляю романтичні* ***ситуації*** (В. Дрозд); *І, звичайно, там буде та кімната, в яку його привели – цілком запущена, з патьоками талої води на стінах, шматками відваленої сірої штукатурки, з* ***понаставлюваними*** *тут і там* ***відрами*** *та* ***слоїками****, що їх час від часу виносилося кудись у коридор, а потім знову поверталося на місце вже порожніми і розставлялося під водяними цівками з набухлої вогкістю потрісканої стелі* (Ю. Андрухович).

Уже ці міркування дають підстави стверджувати, що, окрім спеціально призначених засобів (неозначено-кількісних числівників, десемантизованих і транспонованих на вираження тотожного значення іменників і займенників), значення кваліфікованої (з оцінним компонентом) неозначеної кількості може виражатися й іншими засобами синтагматичного рівня. У цьому розумінні засоби лексичного та граматичного рівнів, що задіяні для вираження неозначено-кількісної семантики, є синонімічними. Констатація цього вельми важлива з огляду на те, що дає можливість зараховувати явище кваліфікованої неозначеної множинності на рівні форм множини іменників, яка постає результатом семантичного «зараження» цих іменників контекстом (зокрема семантикою предиката), до явищ функціональної семантико-граматичної асиметрії. Цим самим окреслене явище може бути поставлене в ряд інших непарадигматичних значень форм множини, зазначених вище.

Специфічністю вирізняється й форма множини іменників, які репрезентують лексико-семантичну групу «назви ігор»: *шахи*, *дамки*. Наприклад, у реченні *Він почав часто бувати у них, грав з хазяїном у* ***дамки*** (І. Сенченко) іменник *дамки* має лише форму множини, оскільки позначає назву гри. Поряд із цим існує й іменник *дамки*, який є формою однини іменника *дамка* (фігура, яка в грі в шашки, дамки, прорвалася до крайньої межі «ворожого» поля). Отже, лише множинність іменника *дамки* є наслідком розчеплення лексичного значення одного іменника на декілька значень, одне з яких зазнало деформації числової парадигми, втративши співвідносну форму однини.

Отже, проведене дослідження дозволяє зробити наступний висновок: порушення симетрії у співвідношенні семантичного змісту та форм його вираження іменників розряду конкретних стає можливим не лише внаслідок семантичного розвитку лексеми, а й внаслідок дії контекстного оточення.

Під впливом контексту парадигматичні числові форми конкретних іменників можуть набувати додаткової до основного категорійного числового значення семантики, що дає підстави вести мову про полісемію граматичних форм числа як вияв семантико-граматичної асиметрії.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Мороз – кандидат філологічних наук, доцент, доцент кафедри іноземних мов №1 Національниого юридичного університету імені Ярослава Мудрого.

Наукові інтереси: граматика української мови, методика викладання іноземної мови.

УДК 811.161.2 + 81’367

КАТЕГОРІЯ РОДУ УКРАЇНСЬКОГО ІМЕННИКА: ДЕЯКІ САМОБУТНІ РИСИ Й ТЕНДЕНЦІЇ РОЗВИТКУ

Тетяна НЕСТЕРЕНКО (Кропивницький, Україна)

У статті розглянуто категорію роду іменника української мови, з’ясовано, які особливості визначили її самобутній характер, визначено зміни й тенденції розвитку категорії роду в українській мові. Доведено, що самобутні риси категорії роду українського іменника формувалися в давньоукраїнський період. Вони виявляються в специфічному поділі на роди, особливих порівняно з іншими слов’янськими мовами флексіях українських іменників. Міжслов’янські відмінності в роді іменників є лише окремими рисами оригінального характеру української мови, цілісну картину якого можна вималювати за умови ґрунтовного дослідження її самобутніх виявів.

Ключові слова: *іменник, лексико-граматичні категорії, категорія роду іменника, грамемна організація категорії роду, чоловічий рід, жіночий рід, середній рід.*

В статье рассмотрена категория рода имени существительного в украинском языке, выяснены особенности, обозначившие ее самобытность, определены изменения и тенденции развития категории рода в украинском языке. Доказано, что особенности категории рода украинского существительного были сформированы в древнеукраинский период. Они проявляются в специфичной дифференциации по родам, особенностях флексий существительных украинского языка в сравнении с другими славянскими языками. Межславянские отличия в роде существительных служат лишь отдельными чертами оригинального характера украинского языка, целостную картину которого можно обрисовать при условии детального исследования ее самобытных проявлений.

Ключевые слова: *имя существительное, лексико-грамматические категории, категория рода имени существительного, граммемная организация категории рода, мужской род, женский род, средний род.*

The article discloses the category of gender of noun in Ukrainian language, also its peculiarities of original character, its changes and tendencies of development of these categories in Ukrainian language. It is proved that original features of categories of gender of Ukrainian noun were formed in old Ukrainian period. They are revealed in specific distribution on genders, which are particular if to compare with other Slavonic language flexes of Ukrainian nouns. Interslavonic differences of gender in nouns is only separate feature of specific character of Ukrainian language, complete picture of which can be depict only by substantial investigation of its original display.

Key words: *noun, lexico-grammatical categories, the category of gender of noun, grammemic organization of the gender category, male gender, female gender, neutral gender.*

Український іменник розвинув типову для всіх слов’янських мов систему лексико-граматичних та граматичних категорій, серед яких особливе місце посідає категорія роду, яка в процесі свого становлення на українському мовному ґрунті набула низки самобутніх рис.

Категорію роду як один з граматичних засобів вираження предметності розглядають у граматиках сучасної української літературної мови. Так, І. Г. Матвіяс стверджує:

«Граматичний рід становить категорію, яка в сукупності з іншими категоріями виявляє морфологічну природу сучасного іменника, є засобом вираження предметності, однією з визначальних граматичних особливостей його як частини мови» [6, с. 50]. Автор надає роду статусу лексико-граматичної категорії, яка в українській мові реалізується в трьох граматичних значеннях – чоловічого, жіночого й середнього роду, віднесеність до яких прямо не пов'язана з уявленням про стать та семантикою слова. В. О. Горпинич кваліфікує рід як морфологічну класифікаційну категорію, граматичний зміст якої – «це відношення між узгоджуваним і узгоджуючим словом» [3, с. 51], які традиційно розподіляються на чотири групи, що умовно називаються чоловічим, жіночим, середнім і парним родом. Автори «Теоретичної морфології української мови» так само номінують рід несловозмінною (класифікаційною) самостійною морфологічною категорією, але зазначають, що для свого вираження рід «поєднує семантико-граматичний зміст назв істот на ґрунті їхнього стосунку до біологічної статі або недорослості та формально-граматичний зміст назв неістот і складається з грамем чоловічого, жіночого і середнього роду» [2, с. 85].

Укладачі історичних граматик спрямовують свої зусилля на з'ясування особливостей формування категорії роду й теж не виявляють одностайності в розв'язанні цього питання. В. О. Горпинич так окреслює проблему: «Одні дослідники вважали, що рід розвинувся на базі протиставлення істоти/неістоти, інші – з протиставлення активність/неактивність. Нині утверджується думка, що передісторія категорії роду пов'язана з перетворенням семантико-синтаксичного типу індоєвропейської мови на номінативний… На стадії активної структури індоєвропейській мові була притаманна двочленна система активних/неактивних імен, яка через ознаку істоти/неістоти трансформувалася в родову» [3, с. 52].

Як видно, на сьогодні актуальним залишається питання становлення, статусу та граммемної організації категорії роду українського іменника. У нашій статті маємо на меті з'ясувати, які особливості розвитку визначили самобутній характер роду українського іменника, та визначити зміни й тенденції розвитку категорії роду в українській мові.

Категорія роду українських іменників виявляє тісне переплетіння сфери семантико-граматичного змісту і формально-граматичного, дотичного до змісту формальних класів. «Впадають у вічі різноманітні зв'язки цієї категорії з морфологією, синтаксисом і словотворенням та її помітна динаміка в лексико-семантичному просторі мови…» [2, с. 86].

Ми дотримуватимемося думки, що категорія роду диференціюється тільки у формах однини: іменники, які вживаються в однині, належать до одного з трьох родів; іменники множинні (pluralia tantum) не належать до жодного з родів. Таким чином, заперечується висунута російським мовознавцем І. Г. Милославським та підтримана проф. В. О. Горпиничем гіпотеза про так званий парний рід множинних іменників [5; 3].

Як стверджує Л. Єльмслев, у своїй типовій формі граматичний рід – категорія суто граматична, граматикалізована, залежна передусім від чистої форми [4, с. 114]. Разом з тим спеціального маркера категорії роду в українській мові немає, традиційно вважають, що показником роду є флексія, яка насправді виступає синкретичною словозмінною морфемою, виражаючи граматичне значення роду, числа та відмінка. Так, наприклад, в українській мові досить часто натрапляємо на явища, які заперечують тезу про типовий характер флексій того чи того роду: жіночого **-а (-я)** *(гора, стіна, земля, Марія)*, чоловічого **-ø** *(кінь, сон, плащ, Юрій)*, середнього **-о (-е)** *(вікно, село, море, плече)*. Атиповий характер мають флексія **–а** в чоловічому роді: пор. *укр. Микола – Миколай, рос. Николай; Олекса – Олексій – рос. Алексей; укр. собака (чол. роду) – рос. собака (жін. роду),* вочевидь, на українському ґрунті значення роду тут пов'язане з уявленням про стать, як-от у словах *пес – сука, півень – курка*. Українській мові відоме явище, коли іменники з різним граматичним оформленням належать до одного й того ж роду (зокрема, чоловічого): *вояк – вояка, бурлак – бурлака*.

І, навпаки, іменники *кров, любов, піч, совість,* належачи до жіночого роду, мають флексію **-ø**, успадковану з праслов'янської мови, тоді як в українських іменниках типу *церква, морква, миша, тиша* за аналогією до іменників жіночого роду, що походять з ***-ā-** основи, з'явилася типова флексія **-а**.

Іменники чоловічого роду в східнослов'янських мовах у називному відмінку однини мають чисту основу, а в українській і білоруській мовах ще й флексію **-о**. На особливу увагу заслуговує флексія **-о**, ужита на позначення чоловічого роду *(Дніпр – Дніпро, дідусь – дідуньо)* в українській мові, бо в білоруській мові вона має лише поодинокі вияви: *укр. батько – рос. отец, укр. Дніпро – рос. Днепр, укр. Петро – рос. Петр, укр. Павло – рос. Павел*; *рос. домишко, гнедко, Левко*; *блр. Пятро, Паўло*). Появу флексії **-о** на українському ґрунті можна пояснити тим, що наголос у слові було перенесено на флексію, тому слабкий зредукований **-ъ** в абсолютному кінці слова вокалізувався в **-о**. За аналогією флексії **-о** набули такі іменники, як-от: *Михайло, Гаврило, Данило*. Це може бути свідченням того, що свого часу на протоукраїнському ґрунті слабкі зредуковані все ж мали певний, хоч і надкороткий, фонетичний вияв.

Іменники середнього роду, крім типових для східнослов'янських мов флексій **-о, -е (-є)**, в українській мові мають ще й закінчення **'-а (-я)**: *добро, гніздо, море, сонце, листя, щастя, гілля, життя*. Пор. рос. *добро, гнездо, море, солнце, житье, счастье*; блр. *дабро, гняздо, мора, сонца, лісце, шчасце*). Поява флексії **'-а (-я)**, вочевидь, є засвідченим на письмі результатом обниження звука **[е]** з подальшим переходом його артикуляції в акомодований **['ä]**.

Як видно, форми називного відмінка деяких іменників збігаються, їхні флексії є омонімійними, окрім того, існує низка іменників, належність яких до роду визначається не тільки або не стільки морфологічними ознаками, скільки типами суфіксального словотворення, синтаксичним зв'язком з іншими словами в реченні, семантикою. Наприклад, у сучасній українській літературній мові іменники в множині зазнали процесів уніфікації щодо роду. Слід, щоправда, визнати, що слово *хати* українцями сприймається як іменник жіночого роду, *береги* – чоловічого роду, а *села* – середнього роду на рівні підсвідомості, внутрішнього відчуття мови, на рівні ж граматики «рід виявляється за рахунок синтаксичного узгодження» [6, с. 51]. Наприклад, *Його село, те, що Степан покинув, теж стояло на березі, і зараз він підсвідомо шукав спорідненості між своїм та цим селом, що випадково трапилося йому на великій путі. І радісно почував, що ця кревність єсть і що в* ***ці хати****, як і в* ***свої покинуті****, він би зайшов господарем (В. Підмогильний)*.

У назвах людей і тварин родова характеристика часто слугує засобом розрізнення їх за статтю й віком, тому для істот категорія роду є семантико-граматичною: *батько – мати, лев – левиця – левеня*. За творення фемінативів рід співвідноситься зі статтю й диференціюється за рахунок суфікса й флексії: *студент – студентка, учень – учениця*. В українській мові творення фемінативів значно продуктивніше, ніж в інших близькоспоріднених мовах, що теж становить самобутню її рису.

Рід на сучасному зрізі української мови є класифікувальною категорією, граматичний характер якої досить яскраво виражено, але не абсолютизовано. Причини цього закорінені в історію розвитку цієї категорії. Становлення категорії роду на індоєвропейському ґрунті завжди цікавило дослідників, які висували різноманітні гіпотези щодо цього.

Прибічники першого напряму відштовхуються від того, що в основу граматичної категорії роду покладено поняття фізичної статі, яке за аналогією було перенесене з живих істот на неживі предмети. Це положення виявилося панівним у європейській науці, його підтримували Й. Г. Гердер, В. Гумольдт, детально розвинув Я. Грімм, один з основоположників порівняльно-історичного мовознавства, тому цю теорію часто називають теорією Грімма. У «Німецькій граматиці» Я. Грімм зазначав, що до чоловічого роду були віднесені слова, які позначали предмети первинні, великі, швидкі, рухливі, активні, ті, що впливають на інші предмети; до жіночого роду належали слова, що позначали дещо вторинне, менше, більш поступливе та спокійне; до середнього роду – слова, що позначали дещо створене штучно, нерозвинене, слова зі значенням збірності.

Другий напрям можна назвати морфологічним. Він теж має давню традицію. Ще римський учитель риторики Арнобій (IV ст. н.е.), відзначав, що категорія роду, зокрема стосовно неістот, має формальний характер і ніяк не пов'язана зі змістом цих предметів. Цей погляд відстоював німецький лінгвіст К. Бругман, котрий виступав проти теорії Я. Грімма й намагався дати власне мовну інтерпретацію витворення роду. Він уважав малоймовірним перенесення, поширення значення роду з невеликої групи живих істот на всі інші іменники та пов'язував виникнення категорії роду з історією іменників на ***-ā**, серед яких переважають слова на позначення осіб жіночої статі. За аналогією до них інші іменники ***-ā** основи стали сприйматися словами жіночого роду. Слід відзначити, що існує погляд, згідно з яким теорії Я. Грімма і К. Бругмана не вважаються взаємно протиставними: теорія Грімма пояснює перший етап формування категорії роду на базі реальних асоціацій. Другий етап полягає в тому, що ці реальні асоціації поступаються місцем формальним, і це пояснюється теорією Бругмана.

Третій напрям слід уважати синтаксичним. Він з'явився на початку XX ст., і його витоки пов'язують з іменем Г. Штенталя, який помітив, що, якби в мові не існувало узгодження, то іменники цієї мови не мали б родових розрізнень. Дійсно, розрізнення в роді іменників виявляються в контексті, у їхньому узгодженні з прикметниками, дієприкметниками, деякими дієслівними формами, у можливості заміни іменника займенником у відповідному роді чи в узгодженні іменника з займенником.

Хоч граматичний рід є загальнослов'янською категорією, на думку О. В. Царука, «загальнослов'янський аналіз спільностей і відмінностей і відмінностей у цій сфері вкотре веде до висновків, що не вкладаються в прокрустове ложе традиційної генеалогічно-типологічної класифікації слов'янських мов» [7, с. 261]. Розходження в роді між частиною українських і російських іменників є настільки суттєвим, що майже в кожному посібнику з порівняльної граматики цих мов на них особливо наголошується. Так, у порівняльній граматиці української і російської мов (1978) читаємо: «Ряд слів спільного походження в трьох мовах належать до різних родів: до чоловічого роду в українській мові належать слова *біль, лебідь, насип, полин, пил, степ*, у білоруській – *боль, насып, палын, пыл, стэп*, у російській – *лебедь*; до жіночого роду в російській – *боль, насыпь, полынь, пыль, степь*. Давньоруськоукраїнські (за термінологією О. В. Царука) іменники чоловічого роду *гортань, печать, путь, сѣчь, тополь* у трьох мовах належать до різних родів: до **жіночого роду** в українській мові – *гортань, печать, путь, січ, тополя*; у російській – *гортань, печать, сечь* (а *путь, тополь* – **чоловічого роду**); у білоруській – *гартань, печаць, тапполя*» [1, с. 108]. Розширення порівняння за рахунок інших (південнослов'янських, західнослов'янських) мов дало змогу вченим дійти висновку, що перевага форм чоловічого роду в українській мові є результатом польського впливу, причому впливу не на рівні маргінальних західнослов'янських явищ у частині східнослов'янських мов. Навпаки, «даний факт є лише фрагментом більш загального, системного явища міжслов'янських відмінностей у роді іменників, виявлення якого на ґрунті східнослов'янських мов з певністю можна датувати давньоруською добою» [7, с. 262].

Отже, категорія роду українського іменника пройшла тривалий період свого становлення, який позначено перетворенням семантико-синтаксичного типу індоєвропейської мови на номінативний. Попри активні процеси в напрямку формалізації, на сучасному зрізі української мови категорія роду іменника є лексико-граматичною, має класифікувальний характер, виявляє тісний зв'язок з категорією істот/неістот та реалізується в трьох граммемах – чоловічого, жіночого й середнього родів. Самобутніми рисами роду українського іменника можна вважати родову кваліфікацію цілої низки іменників, які зазнали фонетичних змін у результаті занепаду зредукованих, що й стало причиною зрушень у граматичному роді. На особливу увагу заслуговує флексія **-о**, ужита на позначення чоловічого роду, та іменники середнього роду, що, крім типових для східнослов'янських мов флексій **-о, -е (-є)**, в українській мові мають ще й закінчення **'-а (-я)**. Специфіку становить також те, що в українській мові творення фемінативів значно продуктивніше, ніж в інших близькоспоріднених мовах. Міжслов'янські відмінності в роді іменників є лише окремими рисами оригінального характеру української мови, цілісну картину якого можна вималювати за умови ґрунтовного дослідження її самобутніх виявів.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Нестеренко – кандидат філологічних наук, доцент кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: словотвір, морфологія, проблеми функціональної граматики української мови.

УДК 811.161.2 + 81'367

СКЛАДНІ ПРИСЛІВНО-КОРЕЛЯЦІЙНІ КОНСТРУКЦІЇ З АТРИБУТИВНИМИ НОМІНАТИВНИМИ БЛОКАМИ

Тетяна ОГАРЄНКО (Кропивницький, Україна)

У статті проаналізовано займенниково-співвідносні речення з означальними блоками «корелят + підрядна частина», встановлено структурні особливості зазначених одиниць, визначено типові корелятивні пари, що функціонують у межах займенниково-співвідносних конструкцій з атрибутивними фразовими номінаціями.
Ключові слова: *складні речення, складнопідрядні конструкції, прислівний зв'язок, детермінантний зв'язок, корелятивна пара, займенниково-співвідносні речення, фразова номінація.*
В статье проанализированы местоименно-соотносительные предложения с определительными блоками «коррелят+подчиненная часть», определены структурные особенности анализированных единиц, типичные коррелятивные пары, которые функционируют в пределах местоименно-соотносительных предложений с атрибутивными фразовыми номинациями.
Ключевые слова: *сложное предложение, сложноподчиненные конструкции, присловная связь, детерминантная связь, коррелятивная пара, метоименно-соотносительные предложения, фразовая номинация.*
The article is devoted to the problem of functioning of specific nominative units – phrase nominative (FN) units in the structure of pronoun-correlative subordinate sentences. Established structural features of these units, determination of typical correlative pairs, which operate within pronoun-correlated structures with attributive phrasal categories.
Revealed communication reference prenomination with semantics, nominative unit, the connection position of the phrasal category with a value of definitive.
Identified groups identification of phrasal nominations. Analyzed the structure of the first group, in which the role corelate perform a single pronominally, such that.
Attribute of FN with a fully-fledged correlate of this uncommon, mainly in the the national poetic works. Established that the structural feature of these analyzed sentence is that they always operate in a variety of subjects in a traditional main and contracting parts.
The specifics of the functioning of pronouns in the attributive FN is that it combines two properties:
1) acts as a means of avoiding tautology, obscuring the position of the noun (i.e. substantives);
2) contains attribute feature. Subject-attributive is the meaning of the word contributes to the double interpretation of all nominative unit.
Concluded that phrasal category with the attribute semantics are composed pronominally-correlates "such", "that" , which together with the contract part of the attribute feature.
Key words: *complex sentence, complex constraction, presley link, determinant connection, correlative couples, pronoun-correlative sentences, phrase nominations.*

Природним є прагнення носіїв мови до найбільш чіткого висловлення думки. Саме бажання людини більш точно, детально, виразно донести свої міркування до іншого індивіда є тим поштовхом, що сприяє розвиткові мови. У результаті цього з'являються нові одиниці, які забезпечують достатню інформативність мовлення, зокрема фразові номінації (далі – ФН). Це блоки «корелят + підрядна частина» (далі – «К + ПЧ»), що функціонують у займенниково-співвідносних реченнях. Інтерес становить аналіз фразових номінацій, які посідають позицію означальної синтаксеми, «адже найважливіше завдання функціонального синтаксису – вказати на роль кожної синтаксичної одиниці, кожного синтаксичного елемента у побудові зв'язного мовлення, у процесі комунікації» [7, с.14].

Традиційно складнопідрядні займенниково-співвідносні речення, у яких блок «К + ПЧ» має атрибутивну характеристику, трактуються як конструкції з підрядними означальними. Деякі мовознавці, наприклад, О.Д. Пономарів, своєрідно класифікують аналізовані одиниці. Не визнаючи займенниково-співвідносні речення як окремий тип, він розглядає їх у межах складнопідрядних із підрядними з'ясувальними [10, с. 129 – 137]. Лише частину займенниково-співвідносних речень зараховано до складнопідрядних з підрядними означальними; з-поміж них виокремлено два типи підрядних:

«... а) присубстантивно-означальні, якщо в ролі опорного слова, пояснювального підрядним означальним реченням, виступає іменник, субстантивований прикметник чи дієприкметник; б) призайменниково-означальні – коли опорним словом є вказівний чи означальний займенник» [10, с. 139]. На нашу думку, можна відзначити ще одну групу, що є результатом контамінації двох вище зазначених – коли опорним компонентом виступає сполука вказівного (чи означального) займенника з іменником, наприклад: *Стояла **та пора** року, коли все навколо буяло життям* (П. Наніїв); *– Вхопив? – сміялися шофери з **того новачка**, що простодушно згодився був чекати до ранку* (О. Гончар); ***Та околиця**, де жив він [Бертольд], вся була йому віддана, люд увесь в тім краю мусив признавать його за пана* (Леся Українка).

З-поміж означальних фразових номінацій можна визначити дві групи:

1) до першої (кількісно меншої) віднесено конструкції, у яких роль корелята виконують одиничні прономінативи, зокрема *такий, той*;

2) до другої зараховано ФН з антецедентом, в яких позицію корелята посідає сполука вказівного слова з іменником (термін «антецедент» у роботі використано на позначення займенникового компонента, що виступає складником опорної сполуки «З + І»). Речення другої групи мають предметно-атрибутивне значення, оскільки опорний компонент характеризується складністю будови, і становлять переважну більшість у системі структур з атрибутивною семантикою.

У запропонованій статті **здійснено аналіз** ФН першої групи. Автор спробував розв'язати такі **завдання:**

1. Проаналізувати семантику атрибутивних блоків «К + ПЧ».
2. Виявити зв'язок позиції ФН зі значенням означальності.
3. Установити структурні особливості аналізованих речень.
4. Визначити типові корелятивні пари, що функціонують у межах займенниково-співвідносних речень з атрибутивними ФН.

Речення із ФН, у яких атрибутивна семантика позначається за допомогою одиничного корелята *такий*, становлять кількісно незначну групу. Пов'язано це з тим, що займенник *такий* у складі ФН виявляє надзвичайну здатність до вираження найрізноманітніших значень. Так, він бере участь у реалізації:

1) суб'єктної семантики: *Коли б сталося **таке**, що Ви згодитесь секретарювати, то чи не міг би я попасти на Ваше місце, себто "делопроизводителем"* (М. Коцюбинський); *І якщо зараз з-поміж молодих, які зібралися на палубі, теж є **такі**, що вміють кроїти, й шити, озброювати паруси, то це тому, що з ними був Ягнич-майстер, він їх цього діла навчив* (О. Гончар).

У таких конструкціях спостерігається синкретизм семантики: предметне значення тісно переплітається з атрибутивним, створюючи конструкції з подвійним тлумаченням. Однак у подібних реченнях, на нашу думку, превалює все ж субстанціальність.

2) предикатного значення: *Заняття **таке**, що вмерти не дадуть* (О. Гончар); *Монтаньяр: ...Навіщо се? Щоб невіглас прийдешній побожно промовляв "Лавуазьє!" В той час, як сам Лавуазьє вже стане **таким**, що й здумати про нього бридко* (Леся Українка);

3) квалітативного значення: *– Гуляй, шляхта, на козацьких кістках! – гукнув Лащ і собі пішов у танець, але він був **такий** п'яний, що заточувався й трохи не звалився додолу* (І. Нечуй-Левицький).

Таким чином, прономінатив *такий* функціонує у складі суб'єктних, предикатних, обставинних ФН. Будучи за своєю природою словом вказівної семантики (*такий* – займенник із групи дейктичних), він також сприяє реалізації ад'єктивного значення.

Атрибутивні ФН з повноцінним корелятом *такий* (не у ролі антецедента), як зазначалося раніше, трапляються нечасто, переважно у реченнях народнопоетичних творів. Виникнення означальності пов'язане з препозицією ФН; у випадку постпозитивного розташування такі ФН слід було б трактувати як предикатні. Отож, для формування атрибутивної семантики визначальним фактором у цьому випадку є позиція ФН. Важливим елементом є і формальні показники. Поєднуючись з різними сполучними засобами, прономінатив *такий* утворює корелятивні пари: *такий* (*така, таке*) – *як*; *такий* (*така, таке*) – *який* (*яка, яке*); *такий – що*. Семантична особливість структур з подібними одиницями полягає в тому, що зазначені форманти виражають ад'єктивне значення не у чистому вигляді, а із супровідними відтінками. Так, кореляти *такий – як* позначають атрибут через порівняння: ***Така** правда, **як** на вербі груші* (УНПП); ***Такий** господар, **як** з лика батіг* (УНПП); кореляти *такий – який*: вказівка на ознаку здійснюється шляхом порівняння та ототожнення ад'єктивів у ГЧ та ПЧ, супроводжуючись наслідковими нашаруваннями: ***Яка** харч, **така** й робота* (УНПП); ***Який** пастух, **така** його й череда* (УНПП); ***Який** піп, **така** і його парафія* (УНПП). Відтінки міри та наслідку спостерігаються у конструкціях з парою *такий – що*: ***Такий** добрий урожай, **що** молотив цілий день, а віяти нічого* (УНПП); *Тепер **такий** світ настав, **що** й піп засвистав* (УНПП). Семантично такі ФН цікаві ще й тим, що реалізують номінативно-експресивне значення як основне, вони насамперед виступають як одиниці оцінного плану, а не номінативного.

Структурною особливістю аналізованих речень є те, що в них завжди функціонують різні суб'єкти в традиційних головній та підрядній частині. Цей фактор не сприяє перетворенню складної конструкції з означальною фразовою номінацією в просту. За трансформації атрибутивна синтаксема, виражена ФН, переходить у позицію предикатної. Пор.: *Яка совість, така й честь* — <u>*Честь*</u> *–* <u>*як совість*</u>*; честь* <u>*подібна до совісті*</u>*; Така правда, як попівське чудо* — <u>*Правда*</u> *–* <u>*як попівське чудо*</u>.

Таким чином, атрибутивна семантика у проаналізованих синтаксичних структурах пов'язана із функціонуванням препозитивних фразових номінацій. За умови заміни цих номінативних одиниць іншими засобами називання ад'єктивне значення поступається місцем предикативному.

ФН, які містять означальну характеристику, можуть мати у своєму складі займенниковий компонент *той*. Предметно-атрибутивне значення цього слова сприяє виникненню подвійного тлумачення всього номінативного блока.

Для вираження ознаки прономінатив *той* утворює такі корелятивні пари: *той – який, той – хто, той – що, той – котрий, той – де*. Саме від типу корелятів залежить домінування тієї чи тієї семантики. У ФН з парами *той – хто, той – що* більш чітко виражене об'єктне значення; кореляти *той – який, той – котрий* активізують атрибутивне. Наприклад: *– І розміром як циганська [голка], куди більша за **ту, що** нею мами ґудзики вам до штанів пришивають* (О. Гончар); *«...Чините їм всякі кривди, кажете їм робити не тільки в панські дні, але й в **ті, які** належать їм по праву»* (Г. Хоткевич).

Специфікою функціонування займенника *той* в означальних ФН є те, що він поєднує у собі дві властивості: 1) виступає засобом уникнення тавтології, заступаючи позицію іменника (тобто субстантивується); 2) містить атрибутивну характеристику.

Обов'язковою умовою реалізації ад'єктивного значення корелятом *той* у ФН є наявність у попередньому контексті іменника, який, з одного боку, замінюється прономінативом *той*, а з другого – разом із ним утворює сполуку, зміст якої розкриває традиційна підрядна частина. Наприклад: *Навіть чорнявенький Алі із застави гаряче запевняє, що **кораблик** зовсім схожий на **той, що** вони його з татком якось бачили з вишки в бінокль* (О. Гончар) — *Навіть чорнявенький Алі із застави гаряче запевняє, що кораблик зовсім схожий на **кораблик,** що вони його з татком якось бачили з вишки в бінокль*; *Навіть чорнявенький Алі із застави гаряче запевняє, що кораблик зовсім схожий на **той кораблик,** що вони його з татком якось бачили з вишки в бінокль*; *Хіба я можу впевненим бути, що не відхиляться двері... ...не почнуть виходити **люди**... всі **ті, що** складали у моє серце, як до власного сховку, свої надії, гнів і страждання або криваву жорстокість звіра*

(М. Коцюбинський) — *...всі **люди**...; всі **ті люди**...* Поряд з власне-номінативною функцією атрибутивні ФН з корелятом *той* можуть реалізовувати також номінативно-поширювальну, наприклад: *Як хотіла б вона зараз стати чаклункою, однією **з тих, що** зналися на магії, мали доступ до сил таємничих, що нібито вміли повертати надію навіть безнадійним!..* (О. Гончар); *І встають у пам'яті дороги, **Ті, що** довелося нам пройти...* (В. Симоненко).

Таким чином, ФН з атрибутивною семантикою мають у своєму складі прономінативи-кореляти *той, такий*, які разом з підрядною частиною виражають ознаку.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Огарєнко – кандидат філологічних наук, доцент кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: семантико-синтаксичний аспект вивчення синтаксичних одиниць, функціонування синтаксичних конструкцій різних типів у творах письменників XX-XXI ст.

УДК 811.161.1

ДЕЕПРИЧАСТИЕ КАК НЕТИПИЧНЫЙ ДЕТЕРМИНАНТ К ИМЕНИ СУЩЕСТВИТЕЛЬНОМУ В УЗКОСПЕЦИАЛЬНЫХ ТЕКСТАХ

Ирина ПЕТРИЧЕНКО (Днипро, Украина)

У статті аналізуються субстантивні конструкції, які функціонують у вузькоспеціальних текстах. Метою цієї розвідки є дослідження сполучуванісних можливостей іменника як стрижневого слова субстантивної конструкції. Описані ті моделі субстантивної конструкції, у яких детермінантом іменника є дієприслівник. Опис структурних особливостей компонентів синтаксичної конструкції та існуючих між ними зв'язків, її обсягу та функціональних особливостей є важливими завданнями у дослідженні основної одиниці малого синтаксису.

***Ключові слова:** синтаксична конструкція, субстантивна конструкція, стрижневе слово, детермінант, дієприслівник, вузькоспеціальний текст.*

Анализируются субстантивные конструкции, функционирующие в узкоспециальных текстах. Целью данной статьи является представление сочетаемостных возможностей имени существительного как стержневого слова субстантивной конструкции. Описаны те модели субстантивной конструкции, в которых детерминантом к имени существительному выступает деепричастие. Описание структурных особенностей компонентов синтаксической конструкции и существующих между ними отношений, её объёма и функциональных особенностей являются важными задачами в исследовании основной единицы малого синтаксиса.

***Ключевые слова:** синтаксическая конструкция, субстантивная конструкция, стержневое слово, детерминант, деепричастие, узкоспециальный текст.*

Substantive constructions functioning in highly specialized texts which are oriented not only on a mass reader but also various branches specialists are analyzed. The aim of the article is to present valence possibilities of the Noun as the main word of substantive construction. The substantive structure models where the gerund is determiner of the Noun are described. Syntactic structure components structural peculiarities description and their interrelations are important tasks in small syntax principal unit research.

***Key words:** syntactic construction, substantive construction, main word, determiner, Gerund, highly specialized text.*

В настоящее время текст выступает не только в качестве полноправного объекта лингвистических исследований, но и является чуть ли не единственной синтаксической единицей, к которой столь высок научный интерес. Этот интерес обусловлен «стремлением объяснить язык как глобальное явление с точки зрения современного языкознания, как цельное средство коммуникации, глубже изучить связи языка с различными сторонами человеческой деятельности, реализуемыми через текст. Этот интерес объясняется также стремлением посредством текста познать бытие языка, вечно живого и многогранного, постичь те его закономерности, которые раскрываются только при функционировании языковых единиц в отрезках больших, чем предложения» [5, с. 5].

Узкоспециальный текст отличается от текстов других функциональных стилей логичностью и систематичностью изложения тех или иных сведений из определённой области знаний. Отвлечённость и обобщённость изложения в соединении с точностью позволяет рассматривать узкоспециальный текст как разновидность научного или научно-популярного стиля. Узкоспециальный текст имеет свои лингвистические особенности, отличается от текстов других функциональных стилей особым строем высказывания, использованием определённых синтаксических структур, которые нужны как специфическая форма выражения мысли. Отметим, что стремление узкоспециального текста к максимальной экономности и лаконичности изложения, к точности и однозначности выражения мысли проявляется в его структурной организации. Сжатость изложения при сохранении всего информационного ядра высказывания достигается широким употреблением в узкоспециальных текстах субстантивных конструкций. Под субстантивной конструкцией понимается «любая грамматически упорядоченная группа слов с существительным в качестве стержневого компонента, образованная на основе его детерминации какими-либо словами (частями речи) или синтаксическими конструкциями» [4, с. 10].

Целью данной статьи является представление сочетаемостных возможностей имени существительного как стержневого слова субстантивной конструкции, а поставленной задачей – описание тех моделей субстантивной конструкции, в которых детерминантом к имени существительному выступает деепричастие. Исследование структурных особенностей субстантивных конструкций, функционирующих в узкоспециальных текстах, интересно не только в практическом, но и в теоретическом аспекте. Дело в том, что узкоспециальные тексты лингвистами почти не анализировались, поскольку авторитетным источником для всех лингвистических разработок являются прежде всего тексты художественной литературы, хотя в своё время В.В.Виноградов заметил, что существующие в русистике разногласия и противоречия связаны с бедностью и однообразием фактического материала.

Автором статьи проанализировано достаточное количество узкоспециальных текстов, в этом материале зафиксировано свыше 70 000 субстантивных конструкций. Список моделей субстантивных конструкций разнообразен и включает 334 структуры. Выделены следующие определяющие имя существительное компоненты: существительное, субстантивное словосочетание, прилагательное, адъективное словосочетание, субстантивное местоимение, адъективное местоимение, причастие, причастный оборот, инфинитив, инфинитивный оборот, наречие, придаточное предложение, деепричастие, деепричастный оборот. Предметное значение имени существительного как части речи оказывает непосредственное и сильное влияние на отношения между существительным и определяющими его компонентами. Типичными детерминантами в субстантивных конструкциях выступают адъективные, субстантивные и квантитативные распространители. Нетипичными определяющими к имени существительному выступают морфологически неизменяемые инфинитив, наречие, деепричастие. В списке моделей субстантивной конструкции отмечаем двухкомпонентную конструкцию с нетипичным для имени существительного определяющим, выраженным деепричастием. Следует отметить довольно высокую частотность этой модели (1,4%). Подробнее остановимся на этом не совсем привычном компоненте стержневого слова субстантивного словосочетания.

В отечественной лингвистике деепричастие – одна из самых неисследованных глагольных форм в плане его активных и пассивных валентностей. Деепричастие составляет резко обособленную группу слов. В большинстве вузовских учебников можно встретить замечание о том, что деепричастия употребляются только при глаголах, следовательно, и сочетаются только с этой частью речи. Но на этот счёт существуют и другие точки зрения. А.А.Шахматов писал, что деепричастия – это «глагольные формы, мыслимые в предикативной зависимости от существительного, являющегося при этом по большей части в качестве подлежащего» [6, с. 429]. В Грамматике русского языка в разделах об обособленных членах предложения мы находим замечания о том, что обособленные обстоятельства, выраженные деепричастиями, могут относиться к сказуемым, выраженным именами существительными. Исследования В.А. Ицковича позволяют прийти к выводу о том, что в сочетании существительного с деепричастием нет нарушения одной из функций деепричастия в предложении – связи с подлежащим. В.А.Ицкович выделяет два типа построений, в которых деепричастие употребляется при существительном. Первый тип – это конструкции, в которых деепричастие примыкает к существительному в предложении без глагольного сказуемого. Второй тип образуют конструкции, в которых деепричастие примыкает к существительному в личном предложении, сказуемое которого выражено спрягаемой формой глагола [48, с. 149]. Первый тип конструкций учёный иллюстрирует таким примером: *Игра в мяч, сидя на мотоциклах*. Такие конструкции, по мнению В.А.Ицковича, однозначно трансформируются в личные предложения, в которых место существительного занимает личная форма глагола, а деепричастие обозначает добавочное действие подлежащего, соотнесённого с этой личной формой. Сравним: *Игра в мяч, сидя на мотоциклах. Спортсмены играют в мяч, сидя на мотоциклах.* Соотносительность существительных, к которым примыкает деепричастие с глагольными основами *игра – играть* и связанная с этим регулярность трансформации таких конструкций с существительными в личные двусоставные предложения, в которых деепричастие соотносится с подлежащим, позволяет учёному считать эти построения не противоречащими современной норме употребления деепричастий [2, с. 150]. Независимо от того признавать или не признавать нормативность присубстантивной позиции деепричастия, выделение его в качестве определяющего компонента необходимо. В противном случае нарушается принцип последовательного и системного исследования сочетаемостных возможностей одной из центральных частей речи – имени существительного.

В субстантивных конструкциях, функционирующих в узкоспециальных текстах по спортивной тематике, деепричастие в качестве определяющего компонента занимает постпозицию. Например:

Поворот в полупируэте вперёд выполняется преимущественно из позы полусогнувшись (Гимнастическое многоборье). *Следует принять стойку сидя или переместить назад центр тяжести* (Уроки горных лыж). *Перемах согнувшись выполняется из упора лёжа* (Гимнастическое многоборье).

В качестве определяющего детерминанта субстантивной конструкции выступает не только одиночное деепричастие, но и деепричастный оборот. Например: *Формально положение прогнувшись в полёте должно удерживаться неизменно* (Гимнастическое многоборье). *Для устранения болей в пальцах ног эффективна ходьба, зажав между пальцами гладкие камешки* (Уроки горных лыж). *Подъём по скале гимнастическим способом – передвижение, перехватывая поочерёдно руками закреплённую вверху верёвку* (Альпинизм).

Структурный анализ данных конструкций показал, что деепричастия и деепричастные обороты сочетаются не с любыми существительными, а в большинстве своём с отглагольными или сохранившими условную глагольность. В книге «Гимнастическое многоборье» автором статьи выделены следующие субстантивные словосочетания со стержневым словом, выраженным отглагольным или сохранившим условную глагольность существительным: *сальто прогнувшись, прыжок прогнувшись, твист согнувшись, положение стоя на полу, переворот присев, перемах согнувшись в угол, круг прогнувшись, вис согнувшись, упор сгибая руки, соскок прогнувшись.* В книге «Уроки горных лыж» находим : *поворот, приподнимая лыжу с загруженной; движение стоя на склоне; ходьба, перенося вес тела на пятку; катание, слегка расставив ноги; стойка сидя.* В книге «Мода или спорт: скейтбординг, виндсерфинг» можно встретить: *положение лёжа на спине; сгибание и разгибание (рук) лёжа; выравнивание, сохраняя пополненный ветром парус.*

Сочетание деепричастного оборота и деепричастия с отглагольным существительным объясняет тот факт, что названные конструкции обнаружены нами только в узкоспециальных текстах по спортивной тематике. Причём большинство субстантивных конструкций с деепричастием было зафиксировано в книге «Гимнастическое многоборье». В других же текстах по спортивной тематике подобные конструкции встречаются в большинстве случаев при описании спортивных упражнений, косвенно напоминающих гимнастические. Например, в книге «Альпинизм» синтаксическая конструкция с зависимым словом, выраженным деепричастием, употребляется только при описании спуска, который совершает скалолаз «гимнастическим способом». А в текстах «Уроки горных лыж» и «Мода или спорт: скейтбординг, виндсерфинг» подобные конструкции используются при описании упражнений, непосредственно напоминающих гимнастические. В «Словаре иностранных слов» находим следующую словарную статью: «Гимнастика – вид спорта, включающий сложные комплексы физических упражнений на гимнастических снарядах и без них» [3, с. 132]. Видимо для описания этих «сложных комплексов» удобнее всего использовать субстантивные конструкции с деепричастиями, а не трансформировать их в развёрнутые громоздкие предложения с причастными оборотами и придаточными предложениями. Узкоспециальные тексты, в том числе и спортивные тексты, отличаются от тестов других функциональных стилей предельной краткостью, сжатостью и лаконизмом излагаемого материала. Осмелимся предположить, что для описания системы всевозможных спортивных упражнений субстантивная конструкция с зависимым деепричастием гораздо удобнее, чем близкая ей по смыслу громоздкая фраза, в которой отглагольное существительное и деепричастие заменены глаголами. Тем более, что такие субстантивные конструкции как *упор лёжа, положение сидя на полу, поворот присев, прыжок согнувшись* и другие употребляются в качестве спортивных терминов, которые удобно заносить в таблицы, которыми удобно подписывать рисунки, с помощью которых удобно называть параграфы, главы, части спортивных книг. Отметим, что в текстах других функциональных стилей субстантивные конструкции с нетипичным детерминантом, выраженным деепричастием и деепричастным оборотом, являются низкочастотными, тогда как в узкоспециальных текстах данные модели являются высокочастотными. Считаем, что присубстантивная позиция деепричастия в узкоспециальных текстах вполне нормативна.

Итак, наряду с типичными определяющими к имени существительному, наличествуют нетипичные детерминанты, выраженные деепричастием и деепричастным оборотом. Структурный анализ данных субстантивных конструкций значительно расширяет проблему сочетаемостных возможностей имени существительного. Следует заметить, что описание структурных особенностей компонентов синтаксической конструкции и существующих между ними отношений, её объёма и функциональных особенностей являются до сих пор важными задачами в исследовании основной единицы малого синтаксиса.

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ВІДОМОСТІ ПРО АВТОРА

Ірина Петриченко – кандидат філологічних наук, доцент кафедри перекладу та лінгвістичної підготовки іноземців Дніпропетровського національного університету імені Олеся Гончара.

Наукові інтереси: актуальні проблеми дослідження синтаксису вузькоспеціальних текстів.

УДК 811.112.2 ' 367.335.1

ВИРАЖЕННЯ ГРАДАЦІЙНОГО ЗНАЧЕННЯ В СТРУКТУРІ СКЛАДНОСУРЯДНОГО РЕЧЕННЯ НІМЕЦЬКОЇ МОВИ

Тетяна СПІЛЬНИК (Харків, Україна)

Статтю присвячено вивченню складносурядних речень німецької мови з погляду вираження в них градаційного значення. Установлено, що особливість комунікативної організації градаційних висловлень полягає в такому їх оформленні, коли зміст першої частини висловлення відповідає критерію інформативної необхідності, а другої – критерію достатності. З'ясовано, що своєрідне значення, яке вносить сполучник nicht nur ... sondern auch до змісту градаційної конструкції, підтримує особливе лексико-семантичне наповнення синтаксичних позицій у складі першої і другої предикативних одиниць.

Ключові слова: *градаційне значення, комунікативна організація, критерії необхідності і достатності, складносурядні речення, сполучник nicht nur ... sondern auch.*

Статья посвящена изучению сложносочинённых предложений немецкого языка с позиции выражения в них градационного значения. Установлено, что особенность коммуникативной организации градационных высказываний состоит в таком их оформлении, когда содержание первой части высказывания отвечает критерию информативной необходимости, а второй – критерию достаточности. Определено, что значение, которое вносит союз nicht nur ... sondern в содержание градационной конструкции, поддерживает особенное лексико-семантическое наполнение синтаксических позиций в составе первой и второй предикативных единиц.

Ключевые слова: *градационное значение, коммуникативная организация, критерии необходимости и достаточности, сложносочинённое предложение, союз nicht nur ... sondern auch.*

The article is devoted to learning complex sentences of the German language from the position of expressing a gradation meaning in them. It has been ascertained that the peculiarity of gradation statements communicative organization consists of such their arrangement when the content of the first part of the statement corresponds to the criterion of informative need, and the second one – to the criterion of sufficiency. It has been defined that meaning, which includes the conjunction nicht nur ... sondern in the content of the gradation construction, supports special lexical-semantic meaning of syntactic positions as a part of the first and second predicative units.

Key words: *complex sentence, communicative organization, conjunction nicht nur ... sondern auch, criteria of need and sufficiency, gradation meaning.*

Складні речення німецької мови, предикативні частини яких поєднані градаційним відношенням, на зразок: *Nach wenigen Wochen beherrschte Grenouille* ***nicht nur*** *die Namen sämtlicher Duftstoffe in Baldinis Werkstatt,* ***sondern*** *er war* ***auch*** *in der Lage, die Formel seiner Parfüms selbst niederzuschreiben und umgekehrt, fremde Formeln und Anweisungen in Parfüms und sonstige Riecherzeugnisse zu verwandeln* (Patrick Süskind); *Eduard ist* ***nicht nur*** *Gastwirt, er ist* ***auch*** *Dichter* (Erich Maria Remarque), не становили предмет спеціального вивчення й монографічного опису. У граматиках, синтаксичних працях згадані речення знаходять своє місце серед складносурядних єднальних або приєднувальних речень. Спостереження ж над цими реченнями дозволяють стверджувати, що їхні предикативні частини пов'язані відношенням градації.

У лінгвістичній науці відсутні праці, присвячені вивченню складних конструкцій німецької мови зі сполучником *nicht nur ... sondern auch*. Разом із тим детальне вивчення структурних, семантичних та комунікативних особливостей складних конструкцій із градаційним відношенням між компонентами сприяло б подальшій розробці питань структурно-семантичної та комунікативної організації складного речення німецької мови. Усе це й визначає **актуальність** дослідження.

Метою статті є виявлення ознак формально-синтаксичної організації складних конструкцій німецької мови зі сполучником *nicht nur ... sondern auch*, релевантних для вираження градаційного відношення.

Для досягнення цієї мети необхідно розв'язати такі **завдання**:

– установити зв'язок між градаційним відношенням у змісті складних конструкцій зі сполучником *nicht nur ... sondern auch* і комунікативними потребами мовця;

– виявити структурні та морфологічні особливості сполучника *nicht nur ... sondern auch*.

Дослідження складних речень німецької мови, предикативні частини яких поєднані градаційним відношенням, дозволяє стверджувати, що побудова цих конструкцій являє собою поетапний процес. Етап відбору ситуацій дійсності є підготовчим у формуванні градаційного відношення. Наступним кроком є об'єднання двох пропозицій, що моделюють ці ситуації, в одній семантичній структурі. На цьому етапі пропозиції пов'язуються відношенням кон'юнкції, тобто єднальним відношенням.

Єднальний, логічний за своєю природою, компонент змісту з'єднує дві пропозиції, що відображають певні стани речей позамовної дійсності, в одну семантичну структуру – складну, поліпропозитивну. Логічний компонент змісту представлений у структурі складного речення сполучником ***nicht nur … (sondern auch)*** в обох предикативних частинах, наприклад: *Es grenzt ans Wunderbare, was sich in solchen Fällen zuweilen begibt, und es sind **nicht nur** innere Wandlungen, die da geschehen – nein, **auch** äußerlich wendet sich das Schicksal auf seltsame Art* (Gustav Meyrink); *Hinziehen zu Franz, das bedeutete **nicht nur** lernen, sich bestimmte Gedanken aneignen, an den Kämpfen teilnehmen, das bedeutete **auch**, sich anders halten, sich anders kleiden, andere Bilder aufhängen, andere Dinge schön finden* (Anna Seghers).

Той факт, що в основі складних градаційних речень лежить відношення кон'юнкції, спричинив до різнотлумачень щодо місця досліджуваних речень у системі складносурядного речення німецької мови. Так, одні вчені визначають місце речень зі сполучником *nicht nur ... sondern auch* серед єднальних складносурядних речень [3; 1; 7; 6] або приєднувальних [5]. Інші ж уважають, що складні градаційні речення становлять окремий тип складносурядного речення німецької мови [2].

Відношення кон'юнкції розглядається в дослідженні як основа для творення градаційного значення. Якщо кон'юнкція дозволяє презентувати обидва відібрані мовцем стани речей, то градація полягає у визначенні значущості кожної з пропозицій щодо критерію необхідності/достатності. Саме ці критерії дозволяють схарактеризувати сутність градаційного відношення.

Етап творення градаційного відношення можна простежити, порівнявши градаційні речення німецької мови з єднальними. Відомо, що для складносурядних єднальних речень німецької мови типовим є сполучник *und*. Якщо градаційне речення трансформоване в речення з єднальним сполучником *und*, це свідчить про наявність у його семантиці єднального відношення. Аналіз градаційних речень доводить можливість такої трансформації. Достатньо порівняти пари складносурядних градаційних речень та їхніх трансформів, складносурядних єднальних речень: *Mira trug **nicht nur** Schwarzes, sie aß **auch** nur Schwarzes* (Katharina Hagena), пор.: *Mira trug Schwarzes, **und** sie aß nur Schwarzes*; [*Das Hauptgeschäft aber ist die Kneipe.] Sie gilt **nicht nur** als Treffpunkt der Wanderer vom Variete; **auch** die Unterwelt der Stadt verkehrt hier* (Erich Maria Remarque), пор.: *Sie gilt als Treffpunkt der Wanderer vom Variete; **und** die Unterwelt der Stadt verkehrt hier*.

Єднальне відношення пов'язує співвіднесені за змістом і подібні за певними ознаками пропозиції. І все ж вони презентують різні ситуації дійсності. Різниця, яка існує між ними, стає підставою для оцінювання цих ситуацій відповідно до критерію необхідності і достатності, а отже й для виникнення градації.

Аналіз довів, що особливістю складних градаційних конструкцій німецької мови зі сполучником *nicht nur ... sondern auch*, яка вирізняє їх з-поміж інших складних речень, є те, що тип цих речень значною мірою визначається характером комунікативної організації. Мовець, піклуючись про свої інтереси як автора висловлення, намагається сформулювати свої думки так, щоб не тільки донести до слухача сутність повідомлення, а й справити певне враження, надати висловленню переконливості. У згоді з цим можна твердити, що семантична організація складних градаційних речень німецької мови підпорядкована комунікативній меті мовця. У другій частині висловлення мовець розміщує ту інформацію, яка дозволить йому виконати поставлене комунікативне завдання. Йдеться про певний порядок розташування частин складного речення, що є ознакою актуального членування його змісту.

Комунікативна позначеність другої частини, актуальність її змісту з погляду мовця підтверджують факти такого вживання складної градаційної конструкції, коли ця частина є відокремленою. Таке оформлення предикативних частин конструкції в окреме речення "ще більшою мірою актуалізує їх, підкреслюючи центральність таких структур як основних синтагм, що виконують роль рематичного центру” [4, с. 44]. Прикладами можуть слугувати такі речення: *Es war* ***nicht nur*** *ein schlechtes Gewissen. Es war* ***auch*** *Angst* (Erich Maria Remarque); *Er war durch Goldmund aber* ***nicht nur*** *reicher geworden. Er war durch ihn* ***auch*** *ärmer geworden, ärmer und schwächer …* (Hermann Hesse).

Саме таке актуальне членування й дозволяє мовцеві надати змісту складного речення значення градації, що позначається в їхній синтаксичній структурі за допомогою градаційного сполучника, який є формальним засобом зв’язку між предикативними частинами й водночас виступає важливою семантичною ознакою цих речень. Із цим і пов’язане прийняте в дослідженні визначення градаційного сполучника *nicht nur … sondern auch* як формально-семантичної ознаки градаційних речень.

Дослідження складних градаційних речень німецької мови довело, що комунікативною метою мовця є відобразити певну ситуацію дійсності й донести до слухача її сутність. Для того щоб здійснити свій комунікативний намір, мовець прагне зробити висловлення семантично довершеним, тобто таким, зміст якого цілком задовольняє згаданій комунікативній потребі. Використовуючи структуру складного речення, мовець поступово наближається до своєї мети: спочатку, у першій предикативній частині, він подає зміст, *необхідний* для розуміння висловлення в цілому. Разом із тим цей зміст, з погляду мовця, хоча й містить необхідну інформацію, усе ж не є *достатнім* для реалізації його задуму. Виразним свідченням цього є перша частина градаційного сполучника *nicht nur … sondern auch*. Вона складається з модальної частки *nur*, яка має обмежувальне значення, а разом із заперечною часткою *nicht* формують значення недостатності щодо змісту предикативних частин, у яких вони розміщені. Уживання *nicht nur* у першій частині градаційних речень указує на те, що загальний зміст висловлення обмежується значенням першої частини. Тому вживання в цій частині *nicht nur* слід визнати своєрідним сигналом наявності у висловленні другої частини як такої, що забезпечить його змісту достатність. Її уводить друга частина сполучників *sondern (auch)*, наприклад: *[Unter der Schuljugend gibt es dennoch nicht selten einige, die die Gabe des Erzählens besitzen;] ich habe* ***nicht nur*** *selbst die meisten Märchen, die ich kenne, so empfangen,* ***sondern auch*** *für diese Sammlung sind die meisten aus dem Munde halberwachsener Knaben und Mädchen geschöpft* (Karl Müllenhoff); *Man musste* ***nicht nur*** *destillieren können, man musste* ***auch*** *Salbenmacher sein und Apotheker, Alchimist und Handwerker, Händler, Humanist und Gärtner zugleich* (Patrick Süskind).

Особливістю структури сполучника *nicht nur … sondern auch* є те, що його друга частина може варіюватися. Так, компоненти *sondern auch* можуть мати дистантне розташування, як у реченнях: *Nach wenigen Wochen beherrschte Grenouille* ***nicht nur*** *die Namen sämtlicher Duftstoffe in Baldinis Werkstatt,* ***sondern*** *er war* ***auch*** *in der Lage, die Formel seiner Parfüms selbst niederzuschreiben und umgekehrt, fremde Formeln und Anweisungen in Parfüms und sonstige Riecherzeugnisse zu verwandeln* (Patrick Süskind); *[Aber dabei war keine Ordnung und Klärung, nicht einmal eine zweiheitliche und militante; denn alles ging nicht nur gegeneinander, sondern auch durcheinander,] und* ***nicht nur*** *wechselseitig widersprachen sich die Disputanten,* ***sondern*** *sie lagen in Widerspruch* ***auch*** *mit sich selbst* (Thomas Mann). Трапляються речення, де компонент *auch* може бути імпліцитним: *Und er roch* ***nicht nur*** *die Gesamtheit dieses Duftgemenges,* ***sondern*** *er spaltete es analytisch auf in seine kleinsten und entferntesten Teile und Teilchen* (Patrick Süskind); *Die Mehrzahl der biochemischen Vorgänge war* ***nicht nur*** *unbekannt,* ***sondern*** *es lag in ihrer Natur, sich der Einsicht zu entziehen* (Thomas Mann). Відсутність компонента *auch* може компенсуватись також словами *sogar, noch,* які не входять до складу сполучника, а лише допомагають мовцеві зосередити увагу слухача на інформативному змісті другої предикативної частини, наприклад: *Ich habe* ***nicht nur*** *Papiere,* ***sondern*** *ich habe* ***sogar*** *sehr gute Papiere* (Erich Maria Remarque). У другій частині сполучника імпліцитним може бути не лише компонент *auch*, часто в реченнях прихованим є також елемент *sondern*, наприклад: *Paris ist* ***nicht nur*** *die Stadt der Toilettewasser, der Seifen und Parfüms, es ist* ***auch*** *die Stadt der Sicherheitsnadeln, Schnürsenkel, Knöpfe und anscheinend sogar der Heiligenbilder* (Erich Maria Remarque); *[Pfeill hat leider recht,] die Menge kennt Goethe* ***nicht nur*** *nicht, sie verehrt ihn* ***sogar*** (Gustav Meyrink); *Es war* ***nicht nur*** *die Stille und der unerwartete, vom Lampenlicht erhellte Raum, der wie eine Katakombe wirkte nach der grellen Mittagssonne* *draußen; es war* ***noch*** *etwas anderes* (Erich Maria Remarque). Іноді в досліджуваних градаційних реченнях уся друга частина сполучника може бути відсутньою. Прикладами можуть слугувати речення, як-от: *Sie ist, das begreife ich voll Weh,* ***nicht nur*** *an Jahren älter – nein, ich bin ein Kind gegen sie* (Gustav Meyrink); *Ich denke dabei durchaus* ***nicht nur*** *an mich, wie es den Anschein haben könnte, ich denke an die Prinzessin* (Agnes Günther).

Таким чином, уживання першої частини сполучника *nicht nur ... sondern auch* забезпечує усвідомлення слухачем змісту першої частини висловлення як важливого й необхідного для розуміння змісту всього висловлення, але разом із тим не достатнього для розкриття задуму мовця. Здійсненню цього підпорядковано зміст другої частини. Його призначеність – задовольнити критерій достатності. Друга ж частина сполучника *sondern auch* сигналізує про те, що зміст другої предикативної частини достатній щодо реалізації комунікативної мети мовця. Вона позначає другу предикативну частину градаційного речення як достатню. Це стає можливим завдяки тому значенню, яке вона вносить до змісту другої частини речення в цілому. Йдеться про те, що друга частина сполучника *sondern (auch)*, містить у своєму складі лексичні елементи, які дозволяють їм позначити зміст другої частини висловлення як такої, що забезпечує його інформативну достатність. Інакше кажучи, вони несуть значення додавання, приєднання. Саме вживання цих засобів зв’язку дозволяє слухачеві усвідомити зміст другої частини, що додається до змісту першої частини, як такий, що довершує висловлення.

Як зауважувалося, друга предикативна частина градаційної конструкції не завжди містить другу частину сполучника *nicht nur ... sondern auch*. Незважаючи на відсутність формально-семантичного показника, яким і є друга частина подвійного сполучника, перша предикативна частина таких речень все ж виступає необхідною, а друга достатньою. Важливу роль у цих реченнях виконує специфічна співвіднесеність змісту першої і другої предикативних частин, наприклад: *Aber allmählich ärgerte ich mich* ***nicht nur*** *über mich – ich ärgerte mich über alles, – auch über das Mädchen* (Erich Maria Remarque); *Die Mutter duldete es* ***nicht nur****, sie dankte es ihm, und die Kleine jauchzte vor Vergnügen* (Patrick Süskind); *Das sind* ***nicht nur*** *Schleier, das ist eine eiserne Wand, die dahinter verborgen ist* (Agnes Günther).

Слід зауважити, що градаційний сполучник *nicht nur ... sondern auch* виступає не лише власне формальною, а й виразною формально-семантичною ознакою складних градаційних конструкцій німецької мови. Він не просто поєднує однофункціональні частини градаційних речень, а ще й семантично їх диференціює.

Досліджувані складносурядні градаційні речення німецької мови належать до так званих негнучких структур. Це означає, що їхні предикативні частини мають фіксоване розташування і їх не можливо поміняти місцями, наприклад: *Durch solche Operationen an gesunden Augen vermehrte Dr. Wassory* ***nicht nur*** *seinen Ruhm und seinen Ruf als unvergleichlicher Arzt, dem es noch jedesmal gelungen sei, die drohende Erblindung aufzuhalten, – es befriedigte gleichzeitig seine maßlose Geldgier und frönte seiner Eitelkeit, wenn die ahnungslosen, an Körper und Vermögen geschädigten Opfer zu ihm wie zu einem Helfer aufsahen und ihn als Retter priesen* (Gustav Meyrink). Зміст, що відповідає критерію достатності, не може передувати необхідній інформації: необхідний зміст створює передумови для оформлення висловлення як достатнього за своїм змістом. Відповідно й градаційний сполучник *nicht nur ... sondern auch* не допускає перестановки.

Таким чином, загальна семантика складносурядних градаційних речень німецької мови зі сполучником *nicht nur ... sondern auch* твориться за участю формальних ознак, передусім завдяки вживанню цього сполучника. Своєрідне значення, яке вносить згаданий сполучник до змісту градаційної конструкції, підтримує лексика в її складі – особливе лексико-семантичне наповнення синтаксичних позицій у складі першої і другої предикативних одиниць. Отже, у формуванні змісту градаційного речення німецької мови активна роль належить не лише формальним і формально-семантичним ознакам, а й семантичним.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Спільник – кандидат філологічних наук, доцент, доцент кафедри фонетики та граматики Національної академії Національної гвардії України.

Наукові інтереси: лінгвістика, переклад та перекладознавство, методика викладання німецької мови.

УДК 811.11.112

ОСОБЛИВОСТІ ВЖИВАННЯ ДІЄСЛІВ У РІЗНИХ ФУНКЦІОНАЛЬНИХ СТИЛЯХ (НА МАТЕРІАЛІ НІМЕЦЬКОЇ МОВИ)

Тетяна ТОКАРЄВА (Кропивницький, Україна)

У статті розглядаються стилістичні властивості дієслів із точки зору їх вживання у текстах різних функціональних стилів як засобів виразності. На основі опрацювання та аналізу фактичного матеріалу подано основні характерні ознаки дієслова як стилістичного засобу, його роль у передачі подій та динаміки тексту, деякі виразні особливості категорії особи та словотворчі можливості дієслова в німецькій мові.

Ключові слова: *дієслово, семантична класифікація дієслів, динаміка, вираження процесів та дій, функціональний стиль, категорія особи.*

В статье рассматриваются стилистические свойства глаголов с точки зрения их употребления в текстах различных функциональных стилей как выразительных средств. На основе обработки и анализа фактического материала предоставлены основные характерные признаки глагола как стилистического средства, его роль в передаче событий и динамики текста, некоторые выразительные особенности категории лица а также словообразовательные возможности глагола в немецком языке.

Ключевые слова: *глагол, семантическая классификация глаголов, динамика, выражение процессов и действий, функциональный стиль, категория лица.*

In the article stylistic properties of verbs are examined from the point of view of their use in texts of different functional styles as devices of exspressiveness. The verb in German is a major part of speech. If to compare with other parts of speech it has the richest paradigm. The verb functions as the structural centre of a sentence due to its valency features. The verb is the most peculiar to various transformations. The stylistic features determined by grammatical meaning were analysed. Tthe influence of extralingual factors on the lexical meaning and morphological structure is also researched.

The special function of the verb in fiction and nonfiction and formal style were considered. On the basis of analysis of actual material the basic characteristic features of verb as stylistic means, his role in the transmission of events and dynamics of the text, some exspressive peculiarities of category of person and word-formation possibilities of the German verb are given.

Key words: *verb, semantic classification of verbs, dynamics, expression of processes and actions, functional style, category of person.*

Звя’зки стилістики з граматикою беруть початок ще за античної риторики. Граматика в античні часи визначалася як мистецтво гарної мови. Автор першої грецької граматики Діонісій (ІІ ст. до н.е.) називав граматикою знання того, що говорять поети і прозаїки отже, гарної літературної мови. Він визначав компетенцію граматики як: творення тексту, належне читання, пояснення й естетичний коментар. За часів пізньої античності граматика виконувала пропедевтичні мовно-літературні функції до вивчення риторики. Саме граматика, риторика і діалектика становили цикл вільних наук [1, с.40]. В епоху Ренесансу (XV – XVI ст.) риторика була основою гуманітарної освіти в усіх університетах Європи, сприяла встановленню духовних контактів між людьми та вдосконаленню моралі. З усіх наступних епох найбільш широкого розквіту зазнала риторика часу бароко, коли розбудовується теорія стилів, троп і фігур, з’являється поняття стилю народу, епохи, автора.

У XVII ст. риторика втратила зв’язки з філософією та пізніше ввійшла своїм змістом та окремими підсистемами і правилами в інші науки і навчальні дисципліни, а саме: частково ввійшла в граматику, теорію комунікації, психолінгвістику та ін. Стосовно граматичної стилістики, то вона не повторює граматику, а досліджений нею матеріал вивчається в аспекті стилістичних протиставлень з тим, щоб виявити арсенал граматичних засобів, здатних до творення певних стилістичних ефектів відповідно до мети і призначення мовлення [1, с.41]. Граматична стилістика, зокрема морфологічна, досліджує ті морфологічні одиниці, що мають виразне стилістичне забарвлення і порівняно легко підлягають лінгвістичному аналізу. З розвитком стилістичної науки об'єктом морфологічної стилістики є весь комплекс морфологічних елементів, дібраних мовцем зумисне з певною метою чи спонтанно у процесі створення тексту чи стилістичного відтінку певного стилю, тобто та морфологічна структура, що в поєднанні із структурами різних рівнів цього самого виду мовлення становить специфіку певного стилю, його систему.

«Стилістичні дослідження з морфології доцільно провадити у двох напрямках: один з них – розгляд морфологічної системи загальнонаціональної мови у стилістичному аспекті відповідно до змісту висловлення, сфери використання мовного матеріалу; другий – аналіз і опис морфологічної системи кожного з функціональних стилів, зіставлення результатів, для того, щоб виявити специфічні особливості морфологічної структури основних стилів, її зумовленість і закономірність у процесі розвитку [1, с.48].»

Морфологічні одиниці мови не однозначні у стилістичному відношенні і неоднакові за обсягом стилістичних конотацій. Стилістичні можливості частин мови визначаються категоріальними значеннями кожної частини мови та способами організації слів у текстах певних стилів і жанрів. Основу текстів будь-якого стилю складають переважно повнозначні частини мови. Саме через них об'єктивна реальність знаходить своє вираження в мові опосередковано, в усій своїй складності і найрізноманітніших зв'язках [1, с.42,49].

Серед усіх частин мови найбагатшою стилістичною категорією є дієслово. Це зумовлено великим обсягом лексичної семантики дієслова (дія, процес, стан, рух, переміщення) і різнотипністю морфологічних категорій, значень, форм дієслів. Перехідність/неперехідність семантичного змісту і формально-граматичного вираження створює передумову для появи стилістичних можливостей дієслівних форм. При декореляції таких співвіднесень чи трансформаціях синтаксичних структур стилістичні можливості дієслівних форм збільшуються.

Дослідженню стилістичних можливостей дієслів значну увагу приділено у працях таких філологів та мовознавців як Л.І.Мацько, Є.П.Тимченко, К.-Д.Бюнтіг, Г.Ю.Герінгер, Е.Різель, Е.Шендельс , И.Фляйшер та інші.

Завдання цієї статті полягає у розгляді стилістичних властивостей дієслова та визначенні основних характерних ознак даної частини мови як стилістичного засобу у різних функціональних стилях.

У німецькій мові дієслово – найважливіша частина мови, оскільки вона має порівняно з іншими частинами мови найбагатшу парадигму, а завдяки своїм валентним особливостям і можливостям становить структурний центр речення. Дієслова класифікують: за семантичним значенням, синтаксичними зв'язками з іншими словами в реченні, а також за морфологічними ознаками. За семантичним значенням дієслова поділяються на чотири групи: повнозначні (*Vollverben*), модальні (*Modalverben*), копулативні, або дієслова-зв'язки (*kopulative Verben*) і допоміжні (*Hilfsverben*).

Повнозначні дієслова мають повне і конкретне семантичне значення, а тому й самостійну синтаксичну функцію. У реченні виступають переважно в ролі присудка. Вони означають: а) дію (*Tätigkeits- oder Handlungsverben*): *graben, laufen, schreiben, schwimmen*; б) процес (*Vorgangsverben*): *behaupten, denken, fühlen, sehen, verstehen, zweifeln*;в) стан (*Zustandsverben*): *leben, liegen, schlafen, sitzen, stehen, wachen, wohnen*; г) подію (*Geschehensverben*): *geschehen, gelingen, vorfallen, vorkommen*; д) перехід з одного стану в інший: *einfrieren, einschlafen, erwachen, genesen, reifen, sterben;* е) явища природи (*Witterungsverben*): *blitzen, donnern, hageln, regnen, schneien.*

Модальні дієслова показують ставлення особи, яка виконує дію, до самої дії, вираженої повнозначним дієсловом, або ставлення особи, яка говорить, до змісту сказаного. Разом з повнозначними дієсловами вони утворюють складний дієслівний присудок. Це дієслова *wollen, sollen, müssen, können, dürfen, mögen.*

Копулативні дієслова мають послаблене семантичне значення і вживаються для сполучення підмета з іменною частиною присудка. Це дієслова *sein* і *werden.* Функції дієслова-звязки можуть виконувати також повнозначні дієслова: *bleiben, erscheinen, finden, gelten, heißen, machen, nehmen, nennen, scheinen.*

Допоміжні дієслова повністю втрачають своє лексичне значення і виконують лише граматичну функцію. Вони вживаються для утворення аналітичних форм дієслова (*haben, sein, werden*). Допоміжні дієслова можуть вживатися самостійно, якщо вони зберігають своє первісне лексичне значення. Тоді вони виконують роль присудка, наприклад: *Es hatte ein Mann einen Esel … (Brüder Grimm)"Und dann, er ist ja doch Landrat. Und vielleicht will er auch noch höher."- „Gewiss, will er. Und er wird auch noch."(Th. Fontane)*

Близькі до допоміжних дієслів також дієслова *anfangen, anheben, aufhören, beginnen, fortfahren, fortsetzen, enden, pflegen,* які самі не виражають дії, а вказують на характер перебігу дії, вираженої іншим дієсловом. Вони вживаються як частина складеного дієслівного присудка.

За способом протікання дії дієслова поділяються на термінативні (*terminative*) і курсивні (*kursive*). Лексичне значення термінативних дієслів пов'язане з поняттям про обмеженість дії, ці дієслова позначають раптову дію, її початок або кінець, поступовий перехід в інший стан: *abfahren, aufblühen, ausverkaufen, einfrieren, erröten, erschöpfen*. Курсивні дієслова виражають рівномірно тривалу, нічим не обмежену дію: *arbeiten, bauen, fahren, lernen, essen* тощо [2, с.10-11].

Дієслово є такою частиною мови, яка є найбільш схильною до різноманітних перетворень, дієслова складають приблизно чверть словникового запасу німецької мови [5, с. 21]. Дієслова виражають дії, стан, процеси, визначають їх у часовому відношенні, пов'язують із носіями дії. Дієслово відкриває справа і зліва багато вільних місць (за О.Потебнею – синтаксичні перспективи). Це привносить певний неспокій в усталений світ іменників. Отже, можна зробити такий висновок: чим динамічнішою повинна бути подія, тим більше дієслів використовується для її зображення чи у повідомленні про неї [9, с. 113]. Спосіб викладу з великою часткою дієслів називають дієслівним стилем. Є навіть дієслівні метафори: *vor Wut kochen; Die Sterne zittern.*

Дієслово активне у всіх стилях, тому що без нього фактично немає речень, воно в предикативному центрі головне, але різні стилі надають перевагу неоднаковим дієслівним формам. В офіційно-діловому стилі помітними є інфінітив, дієприкметник та дієприслівник, у науковому поряд з ними виділяються безособові дієслова. Художній стиль користується всіма дієслівними формами, проте надає превагу особовим формам та формам минулого часу дієслів. Художній текст на них ніби рухається. Динамізм реального та уявного світів, різноманітні метафори виражаються переважно через семантику і різні форми дієслів.

«Стилістичні дослідження морфології переконливо доводять, що використання частин мови є стилерозрізнювальною ознакою: певні стилі характеризуються вищою частотністю окремих частин мови і низькою частотністю решти частин мови. Така нерівномірність, а часом і диспропорція використання частин мови у різних стилях сучасної мови не є відхиленням від норми, а, навпаки, складає норму стилів, входить у систему його мовних засобів.

У художньому творі не просто повідомляються факти, явища, події, вчинки осіб, а трансформується правда життя в художній домисел, передається через складну систему образів і мікрообразів. Основою мовотворення образів і мікрообразів слугують іменники, які завдяки своїй номінативній функції є назвами описуваних реалій. Проте образ створюється, виростає в процесі розгортання подій, деталізації сюжету, художньої конкретизації самого образу і того, що його оточує в процесі живописання. Тут неабияка роль належить дієсловам [1, с.58]».

Без «дієслівного сюжетоведення» не можна уявити художній твір. Надзвичайно багаті стильові і стилістичні можливості дієслова. Вони зумовлюються самою суттю цієї частини мови – виражати динамічну ознаку у її стосунку до діяча і до об'єкта дії. Звідси й різноманіття значень, багатство морфологічних форм, яке такою мірою, як у дієслова, не спостерігається більше в жодній частині мови. Найбільше стилістичних відтінків виявляють часові й особові форми дієслів при заміщенні семантичного і граматичного значень часу, особи.

Варіантні форми дієслів – повні і скорочені – різняться сферою використання, характеризують усно-розмовне мовлення. Це саме стосується і демінутивних форм інфінітива. Отже, стильові і стилістичні можливості морфологічних одиниць визначаються передусім граматичним значенням і їх взаємозв'язками з лексичними, впливом екстралінгвістичних чинників на лексичне значення і морфологічну форму, а також внутрішнім розвитком граматичної структури мови, в результаті якого деякі морфологічні елементи на певному етапі можуть то заміщуватися ближче до ядра граматичної структури і бути активними компонентами, то відступати на другий план, у пасивний запас мови [1, с. 58].

Детектив «Операція «Вогняна куля» Яна Флемінга (1908-1964), головна діюча особа якого агент 007 Джеймс Бонд, починається так: *Das große Tierauge starrte kalt auf Bond und dann hinunter auf den langsam absackenden Gegner. Jetzt tat der Fisch einen fürchterlich gähnenden Schluck, drehte sich herum, erlebte in seiner ganzen Länge und stieß hinab. Mit weitoffenem Rachen verbiss er sich in die rechte Schulter seines Opfers, schüttelte es wütend…".* Цей початок обіцяє дуже напружений сюжет. Детектив був екранізований під назвою «Вогняна куля» і започаткував серію надзвичайно популярних фільмів про Джеймса Бонда. Цей жанр отримав назву «екшн», від англійського слова *action (дія).* Вибір слова для назви жанру фільму є досить вдалим, оскільки саме дієслова виступають тут носіями дії. Загалом, проаналізувавши дієслова, можна виявити серед них такі, які мають сильний виразний ефект, вони не лише виражають дію, але й дуже чітко характеризують сцени: *starren, sich herumdrehen, erleben, hinabstoßen, sich verbeißen, schütteln*; у дієприкметникових формах завуальовані сильні дієслова: *absackend, gähnend.* Тут є лише одне стилістично слабке, неточне дієслово*: tat … einen … Schluck*; це можна було б виразити та перекласти краще, хоча за словом *Schluck* приховане слово *schlucken,* ще одне сильне дієслово, яке має достатньо великий виразний ефект.

Такий стиль здебільшого називають дієслівним (*Verbalstil*). Не лише у сучасних детективах можна зустріти вербальний стиль. У епоху Бароко поет Фрідріх фон Логау (1604-1655) показав силу дієслів у німецькій мові так:

Die deutsche Sprache
Kann die deutsche Sprache schnauben,
schnarchen, poltern, donnern, krachen.
Kann sie doch auch spielen, scherzen,
liebeln, gütteln, kürmeln, lauchen.

Наступний уривок із роману Гете «Страждання молодого Вертера» також насичений дієсловами:*" Ein Nachbar sah den Blick vom Pulver und hörte den Schuss fallen; da aber alles stille blieb, achtete er nicht weiter drauf. Morgens um sechs tritt der Bediente herein mit dem Lichte. Er findet seinen Herrn an der Erde, die Pistole und Blut. Er ruft, er fasst ihn an; keine Antwort, er röcht nur noch. Er läuft nach den Ärzten, nach Alberten. Lotte hört die Schelle ziehen, ein Zittern ergreift alle ihre Glieder. Sie weckte ihren Mann, sie stehen auf, der Bediente bringt heulend und stotternd die Nachricht. Lotte sinkt ohnmächtig vor Alberten nieder …* [4, с. 225-226]».

Оскільки дієслова позначають зміни, дії та процеси, то будь-який текст, що містить велику кількість дієслів, має динамічний характер: щось постійно відбувається. Саме дієслова «вдихають життя» у речення, вони можуть викликати напруження, створюють враження співучасті у подіях. Крім того, вони надають реченням своєрідного граматичного характеру. Дієслова розмежовують як окремо взяте речення, так і висловлювання в цілому, вони тримають читача і слухача у курсі подій. При їх допомозі уточнюється, як саме пов'язуються між собою окремі частини речення. Таким чином вони створюють порядок і чіткість. Наведемо для прикладу уривок із оповідання Рольфа Кренцера *„Meine Schüler":*

«Sie können nicht lesen, nicht schreiben und rechnen. Einige können nicht oder nur schlecht sprechen… Trotzdem kommen sie jeden Morgen zu mir in die Schule. Die Schüler meiner Klasse sind alle über zehn Jahre alt. Sie können noch nicht einmal allein zur Schule kommen. Deshalb werden sie jeden Morgen mit einem Bus gebracht und nachmittags wieder abgeholt. Eine Schule, in der geistig behinderte Kinder unterrichtet werden. Ihr Verstand ist so winzig, dass sie nicht lesen, schreiben und rechnen lernen können. Aber sie können spielen, lachen, singen, weinen, streiten, arbeiten und sich freuen wie alle anderen Schüler auch [7, с. 63] *“.*

У будь-якому випадку вживання дієслів залежить також і від виду тексту. Оповідання, завдяки дієсловам, стають більш «живими», а от у телефонних довідниках, приміром, або ж у текстах, що оформлені, наприклад, у вигляді змісту книги, дієслова трапляються рідко.

У німецькій мові більше ніж десять тисяч повнозначних дієслів. Але яку кількість із них ми використовуємо? В основному ми користуємося загальновживаними дієсловами, серед них і такі як *tun* та *machen.* Стилістичний же ефект досягається завдяки використанню спеціально дібраних слів, які надають висловлюванню чіткості та забарвленості. Проілюструємо це на прикладі короткого уривку із твору Генріха Гейне: *„… als ich in den Bädern von Lucca war, lobte ich meinen Hauswirt, der mir dort so guten Tee gab, wie ich noch nie getrunken. Dieses Loblied hatte ich auch bei Lady Woolen, die mit mir in demselben Hause wohnte, sehr oft angestimmt, und diese Dame wunderte sich darüber um so mehr, da sie, wie sie klagte, trotz allen Bitten von unserem Hauswirte keinen guten Tee erhalten konnte und deshalb genötigt war, ihren Tee per Estafete aus Livorno kommen zu lassen – „der ist aber himmlisch!“ setzte sie hinzu und lächelte göttlich. „Milady“, erwiderte ich, „ich wette, der meinige ist noch viel besser“. Die Damen, die zufällig gegenwärtig, wurden jetzt von mir zum Tee eingeladen, und sie versprachen, des anderen Tages um sechs Uhr auf jenem heiteren Hügel zu erscheinen, wo man so traulich beisammen sitzen und ins Tal hinabschauen kann.*

Die Stunde kam, Tischchen gedeckt, Butterbrötchen geschnitten, Dämchen vergnügt schwatzend – aber es kam kein Tee… Die Sonnenschatten beleuchteten nur noch die Häupter der Berge, und ich machte die Damen darauf aufmerksam, dass die Sonne nur zögernd scheide und sichtbar ungern die Gesellschaft ihrer Mitsonne verlasse. Das war gut gesagt – aber der Tee kam nicht. Endlich, endlich, mit seufzendem Gesichte, kam mein Hauswirt und frug: ob wir nicht Sorbett statt des Tees genießen wollten?“Tee! Tee“ riefen wir alle einstimmig. „Und zwar denselben“ – setzte ich hinzu – „den ich täglich trinke. – „Von demselben, Exzellenzen? Es ist nicht möglich!“ – „Weshalb nicht möglich?“ rief ich verdrießlich. Immer verlegener wurde mein Hauswirt, er stammelte, er stockte, nur nach langem Sträuben kam er zu einem Geständnis – es löste sich das schreckliche Rätsel … und der Tee, der mir so gut geschmeckt, und wovon ich so viel geprahlt, war nichts anderes als der jedesmalige Aufguß von demselben Tee, den meine Hausgenossin, Lady Woolen, aus Livorno kommen ließ…“. То ж, якби автор у всіх випадках використовував лише дієслово *sagen,* цей уривок не був би таким красномовним … Але необхідно добирати влучні дієслова. Багато дієслів мають велику кількість споріднених дієслів, які є більш чіткими та доречними. У такий спосіб автор може уникати непорозумінь з боку читача, який, у свою чергу, отримуватиме більшу насолоду від читання. Та дібрані дієслова повинні бути обов’язково доречними, інакше можна здатися смішним. Коли, наприклад, учень повертається зі школи і говорить: *„Mich dürstet und hungert“,* він може викликати цими словами посмішку оточуючих – на що він, певно, і сподівався [7, с. 64].

Особові форми дієслів мають як конкретне, так і узагальнююче (загальне) значення: *Jetzt hatten wir Juni, kühl, regnerisch … (S.Lenz. Ihre Schwester).* Так, вживання другої особи може мати узагальнюючий характер або може створювати інтимну довіру. *Greif niemals in ein Wespennest! Doch wenn du greifst, dann greife fest (Sprichwort).* В ідіоматичних виразах чітко спостерігається наближення до неозначено-особового займенника *man*: *Was du heute kannst besorgen, das verschiebe nicht auf morgen. Wie man sich betet, so liegt man.*

Коли перша особа однини замінюється третьою особою, це надає реченню (або висловлюванню) переконливості, урочистості, наприклад у передмові до підручника з історії німецької мови В.Шмідт пише: *„So darf der Verfasser hoffen, dass…“.* Так само чинять, коли не хочуть називати себе прямо, часто у розмовах між батьками та їхніми дітьми. Мама звертається до дитини і вживає замість займенника *„wir“* словосполучення *„deine Eltern“,* наприклад:*“Du kannst sicher sein, nicht wahr, dass deine Eltern nur dein Bestes im Auge haben“ (Th. Mann. Buddenbrooks).* Вживання третьої особи однини замість форми ввічливого звертання справляє враження відстороненості, неввічливого ставлення: *„Zwei Wohnungen, und er weiß nicht, – ja, ein eigentümlicher Herr sind Sie“(B.Kellermann. Der 9. November).* Вживання першої особи множини замість однини у наукових розвідках визначається як *pluralis modestiae* („множина скромності“): *„Wir (der Autor) gehen jetzt noch auf unsere Untersuchungsergebnisse ein.“* Але сьогодні у німецькомовному науковому дискурсі все частіше вживається форма однини: *„Bei der Darstellung der Varianz von Themenstrukturmustern folge ich Müller (2002, 346), der, (…) zu folgender Feststellung gelangt (M.Hofmann. Textmustervarianz)“.* З іншої причини, а саме, з метою активізувати слухачів або читачів, мовець чи той, хто пише, вживає так звану авторську форму множини: *„Nun behandeln wir das Problem …“.*

У мовленні дорослих, на відміну від дитячого, вживання займенника *wir* замість *du* виражає прихильне, ніжне, пестливе ставлення: *„Und jetzt gehen wir schön in die Schule! Wir werden (du wirst) so etwas nie wieder tun, hörst du?“*[3, с. 128-130]. Ці форми можна зустріти і у мовленні деяких лікарів під час прийому пацієнтів: *„Nun, Frau Meier, wie geht es uns denn heute?“* та у розмові з пацієнтами у лікарні: *„Wie fühlen wir uns?“.*

Під час церковних богослужінь вживається не ввічлива форма *Sie*, а друга особа множини *ihr:“Brüder und Schwester, ihr habt euch versammelt…“*

Утворення нових слів передає творчу силу мови і креативність самого мовця. Нові, креативні способи утворення слів мають і стилістичну цінність. Словотвір пропонує простір для творчості, він надає можливість для експериментів зі словами. Зразки утворення нових слів (зокрема дієслів) сприятимуть розумінню читачами запропонованого тексту. Наприклад, дієслово *geigen* утворене від іменника *Geige.* Воно позначає музикування (гру) на інструменті. Таким же чином ми можемо утворювати наступні дієслова, які позначають дію: *harfen, orgeln, flöten, trommeln* та ін.

Але не треба випускати з уваги і вплив цих новоутворених слів. Вони мають своєрідний вплив на читачів, спонукають їх до аналізу, мають розважальний характер. Справжній письменник повинен використовувати всі можливості словотвору, елегантність конструкції, спонукання до пояснення, перевагу скорочення. Та необхідно зважати і на побічний вплив: чи має новоутворене слово іронічний відтінок, чи воно висловлює оціночне судження, чи, можливо, має про вокативний характер? Як необхідно реагувати, коли хтось, приміром, скаже: *„Wenn ich recht schmutzige Hände habe, tränke ich sie mit Wasser und entschmutze sie also; dann sind sie pflegeleicht“*?

Необхідно зважати й на наступне, а саме: від іменника *Laute* можна було б утворити дієслово *lauten,* але таке дієслово вже утворене від іменника *Laut,* воно має дещо інше значення. Від іменника *Zither* можна утворити дієслово *zithern,* але воно близьке до дієслова *zittern* і їх можна переплутати. Так само і дієслово *paucken* від іменника *Pauke.* Ці новоутворення не заборонені, але треба обдумати вплив даного слова. У правильному контексті вони можуть бути вжиті цілком доречно [7, с. 193].

При утворенні нових слів може виникнути «конфлікт» з іншими, вже існуючими словами. Заново утворене слово може вже існувати у іншому значенні, або ж зміст новоутвореного слова вже використаний. Ці обставини можуть блокувати утворення нових слів. Складно утворити дієслово від іменника *Tuba*: *tubaen* вряд чи підходить, а *tuben* дуже схоже на іменник *Tube.* Те ж саме спостерігається і з іменниками *Cello Piano Oboe.* Речення *«Und gittarts du?»* звучить дуже незвично.

Новоутворене дієслово не повинно бути складним для вимови, у ньому не повинно бути якихось незвичних послідовностей звуків, воно не повинно бути занадто довгим чи складним. Складні слова чи слова іншомовного походження, як наприклад у реченні «*Ich blockflöte und sackpfeife»* є такими ж дивними та незвичними, як *fagotten, klarnetten,* чи *schalmeien.* А чому б і не *pianieren*? Різні варіанти є тут можливими. Назва рідкісного інструменту чи багатозначна назва не зовсім підходять для цього, наприклад: *Kannst du hornen?* У даному випадку чіткість висловленого питання залежить від контексту та відповідності дієслова. За аналогією співбесідник може утворити, наприклад, наступні слова: *Er geigt besser, als ich flöte. Wir vertreiben uns die Zeit, indem wir geigten und harften.*

Новоутворене слово повинно бути прозорим і зрозумілим у певному зв'язку. Такі дієслова, як *trompeten, flöten, posaunen* можуть вживатися для характеристики способу мовлення певної особи, так можна розуміти й інші аналогічні новоутворені слова, наприклад *schalmeien.* Часто значення новоутвореного слова не є нейтральним, а має оціночний відтінок. Іноді новоутворення мають іронічне забарвлення, тому що автор відмежовується від них, тримає дистанцію між собою і ними [7, с. 197].

Отже, за наслідками стилістичних досліджень морфології, використання частин мови є стилерозрізнювальною ознакою. Оскільки у кожній розвиненій мові дієслова становлять найчисленнішу групу лексем, то вони є активними у всіх стилях. Дієслово як частина мови має свої лексичні та граматичні властивості, які обумовлюють його значення та його стилістичну цінність. Особливу роль відіграють дієслова у стилі художньої літератури. Науковий, офіційно-діловий та побутовий стиль характеризуються меншою частотою вживання дієслів, що обумовлено необхідністю створення певних стилістичних ефектів відповідно до мети та призначення мовлення.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Токарєва – кандидат педагогічних наук, доцент, завідувач секції німецької філології (кафедра германської філології) Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: проблеми стилістики німецької мови.

УДК 81-11: 81'44

INPUT ЯК ПЕРВИННИЙ КОМПОНЕНТ ОПТИМАЛЬНОТЕОРЕТИЧНИХ ДОСЛІДЖЕНЬ У СИНТАКСИСІ

Оксана ТУРИШЕВА (Київ, Україна)

Представлену статтю присвячено розгляду первинного компонента оптимальнотеоретичних досліджень – INPUT (вхідні дані). З метою описати природу INPUT і встановити їх значимість для проведення досліджень в галузі синтаксису в межах теорії оптимальності було розглянуто і проаналізовано ряд робіт авторитетних американських та європейських лінгвістів. У публікації представлено дві протилежні позиції. Перша передбачає наявність вхідних даних, які містять відомості про предикатно-аргументну структуру та є носіями дискурсивно-контекстуальної інформації. Друга презентує думку, що в синтаксисі для визначення набору вихідних кандидатів і формулювання достовірних обмежень вхідні дані не потрібні.

Ключові слова: *теорія оптимальності, синтаксис, вхідні дані, генератор, обмеження, вихідні дані.*

Представленная статья посвящена рассмотрению первичного компонента оптимальнотеоретических исследований – INPUT (входящие данные). С целью описать природу INPUT и определить их значимость для проведения исследований в области синтаксиса в рамках теории оптимальности было рассмотрено и проанализировано ряд работ авторитетных американских и европейских лингвистов. В публикации представлено две противоположные позиции. Первая предусматривает наличие входящих данных, которые содержат сведения о предикатно-аргументной структуре и являются носителями дискурсивно-контекстуальной информации. Вторая свидетельствует о том, что в синтаксисе для определения набора исходящих кандидатов и формулирования ограничений по принципу «верности» во входящих данных нет необходимости.

Ключевые слова: *теория оптимальности, синтаксис, входящие данные, генератор, ограничения, исходящие данные.*

This article deals with the first component of optimality theoretic mechanism – INPUT. With a view to describing the nature of the INPUT and establishing its significance for researches in the field of syntax within the framework of optimality theory a series of contributions of competent American and European linguists were reviewed and analyzed. This paper focuses on two opposing opinions. The first one proclaims that the INPUT is an integral part of optimal theoretic input-output mechanism, consists of a predicate-argument structure and contains a discourse-contextual information. The second one presents the opinion that INPUT can be dispensed with in syntax.

Key words*: optimality theory, syntax, input, generator, constraints, output.*

Нові часи вимагають від науковців нових підходів до проведення лінгвістичних досліджень. Наразі це стало вимогою часу, частково «спровокованою» досягненнями суміжних наук. Мати сміливість спробувати щось нове попри можливі невдачі є основною рисою сучасного дослідника.

Теорія оптимальності (далі – ТО) є на разі одним з таких підходів. Створена на початку 90х років 20 ст. Аланом Прінсом, Полом Смоленскі та Джоном МакКарті («Optimality Theory: Constraint Interaction in Generative Grammar» А. Прінс, П. Смоленскі; «Prosodic Morphology I: Constraint Interaction and Satisfaction» Дж. МакКарті й А. Прінс), вона одразу набула популярності серед американських і західноєвропейських дослідників. В українській лінгвістиці дослідження, виконані в ракурсі ТО, не є широковідомими. Цим обґрунтовується беззаперечна актуальність представленої роботи.

Загалом ТО – це багатокомпонентна модель, представлена такою схемою: вхідні дані (далі – INPUT) – генератор (далі – GEN) – вихідні дані (далі – OUTPUT) – оцінка (далі – EVAL) – оптимальний кандидат. Основне питання, яке висвітлюватиметься у статті, – це природа вхідних даних в межах ТО. Робота має на меті розкрити сутність вхідних даних і встановити значимість цього компонента для проведення оптимальнотеоретичних досліджень в галузі синтаксису.

У зв’язку з цим виникає закономірне питання, а чому саме в синтаксисі? І чи є взагалі принципова різниця між дослідженнями в галузі, наприклад, фонології та синтаксису в межах ТО, адже вона позиціонується як формальна теорія взаємодії обмежень в універсальній граматиці [5, с. 3]. Відповідь на це питання є однозначно стверджувальною, оскільки, як показує проаналізований нами матеріал, підходи до трактування INPUT відрізняються залежно від напряму наукового пошуку.

В роботі Рене Кагера «Optimality theory» (2004), присвяченій переважно дослідженням в галузі фонології, INPUT є лексичною одиницею, а кандидати – варіаціями її репрезентації. Оптимальнотеоретичну граматику (ОТГ) автор називає «[…] input-output mechanism that pairs an output form to an input form […]» [4, с. 18]. Презентуючи базові компоненти ОТГ, він виокремлює три компонента: **лексикон (1)**, який містить лексичні репрезентації (або базові (поверхневі) форми) морфем, які трансформують INPUT у **генератор (2)**, який генерує вихідних кандидатів для якогось INPUT та передає їх **оцінці (3)** – набору ієрархізованих обмежень, який оцінює вихідних кандидатів відповідно до їхньої значимості та обирає оптимального кандидата [4, с. 19].

Лексикон містить всі контрастивні властивості морфем (корінь, основу й афікси) певної мови, включно з їхніми фонологічними, морфологічними, синтаксичними та семантичними характеристиками.

Орієнтуючись на мету публікації, зосередимо увагу на синтаксисі. В роботі Г. Мюллера «Optimalitätstheorie dargestellt am Beispiel der Syntax» (2003) INPUT представлено обмеженим набором лексем із додатковими характеристиками. Так, наприклад, для визначення оптимальної позиції резумптивного займенника в англійській мові вхідними даними є набір лексем з вказівкою на відносність: I, who(m), saw, REL, the, man.

Процес вибору оптимального кандидата виглядає так [6, с. 7]:

Input: I, who(m), saw, REL, the, man	REL	CNPC	DEP
☞O1: the man who(m) I saw t			
O2: the man who(m) I saw him			*!
O3: the man I saw who(m)	*!		

До питання характеристики вихідного матеріалу для генератора можна підійти з іншої позиції – характеристики OUTPUT-кандидатів. За Г. Мюллером два кандидати можуть змагатися між собою, якщо вони мають [6, с. 2]: однакові автосемантичні слова; однакові слова («нумерація» у Н. Хомського); однакове значення; однакові повнозначні слова й однакове значення; однакові слова й однакове значення; однакові повнозначні слова та «досить схоже» значення; однакову F-стуктуру (функціональну структуру – прим. авт.; пор. лексико-функціональна граматика, ЛФГ); однакову D-структуру (глибинну структуру – прим. авт.; пор. теорія управління та зв'язування/трансформаційна граматика); однакові предикатно-аргументні структури та «логічні форми».

Подібна позиція презентована у Джейн Грімшоу (1997) [2]. В її розумінні кандидати можуть змагатися між собою в тому випадку, якщо вони мають однакову аргументну структуру та логічну форму.

Абсолютно нетипове для більшості робіт розкриття природи INPUT представлено в спільній праці Ф. Хека, Г. Мюллера, Р. Фогеля, З. Фішер, С. Вікнера і Т. Шмід «On the nature of the input in optimality theory» (2002). Автори пропонують відмовитись від концепту INPUT. Вони спрогмоглися показати, що синтаксичні обмеження по принципу достовірності можуть бути сформульовані без будь-яких втрат, тобто вони не потребують співвіднесення з INPUT. Причину цього автори вбачають у тому, що в кожній синтаксичній структурі закладено «історію» її деривації, а тому при переході від INPUT до OUTPUT не втрачається жодної інформації. Тут варто нагадати про те, що обмеження бувають двох типів: за принципом достовірності та маркованості. Обмеження першого типу передбачають повну відповідність вхідних та вихідних даних, другого – допускають відмінності між INPUT та OUTPUT.

Вхідні дані виконують дві основні функції [3, с. 345]: визначають набір кандидатів (лише структури, які походять від одного INPUT, можуть брати участь у «змаганні») та задіяні у формуванні достовірних обмежень.

В оптимальнотеоретичній фонології припускають, що INPUT це базова репрезентація – лексична одиниця. Для фонології INPUT залишається обов'язковим елементом, оскільки внаслідок деривації інформація втрачається. Якщо у фонології ситуація більш менш стала, то в синтаксисі питання природи INPUT є наразі дискусійним.

Автори зазначеної вище праці стверджують, що оптимальнотеоретичний синтаксис може обійтися без INPUT. Тобто INPUT не повинен визначати набір кандидатів для процесу оцінки. Вони закликають не долучати цей елемент до загальної схеми для проведення досліджень у галузі синтаксису, зазначаючи при цьому, що це стосується не всіх напрямів оптимальнотеоретичного синтаксису [3, с. 346].

Свою позицію вони обґрунтовують на прикладі порівняння фонології та синтаксису. Вихідні дані вони вважають необхідними для дефініції достовірних обмежень у фонології. Але нас цікавить, в першу чергу, питання, наскільки принципово важливими є вхідні дані для формулювання достовірних обмежень у синтаксисі.

Автори наголошують на тому, що запропоновані дефініції INPUT не є задовільними для формування набору кандидатів та призводять до поняттєвої неточності. Цей факт вони називають першою причиною, яка «підриває авторитет» INPUT. Другу причину вони вбачають у існуванні так званих достовірних обмежень. Далі, посилаючись на те, що в синтаксисі частина інформації, закладена в INPUT (а потім спроектована на достовірні обмеження), має залишатися доступною для OUTPUT, а, отже, співвідноситись з обмеженнями. Таким чином, це не є аргументом необхідності існування INPUT [3, с. 363].

Підкріплюючи свої міркування конкретними прикладами, вони приходять до висновку, що синтаксичні достовірні обмеження можуть співвідноситися тільки з OUTPUT, без посилання на INPUT. Автори доводять, що синтаксичні вихідні репрезентації є структурованими об'єктами, які здатні передавати всю інформацію, закладену достовірними обмеженнями в INPUT. Вони стверджують, що в синтаксисі для визначення набору вихідних кандидатів і формулювання достовірних обмежень вхідні дані не потрібні [3, с. 371-372].

Цей факт важко заперечити, адже, на відміну від фонології, синтаксис зберігає інформацію. Синтаксичні системи побудовані так, що внаслідок деривації інформація не втрачається. Всі властивості INPUT можна реконструювати з OUTPUT. Для синтаксису визначальними є реляційні властивості слів/морфем, які можуть бути визначені лише в межах синтаксичного контексту. Ці фактори вони називають ключовою відмінність між фонологією та синтаксисом [3, с. 372].

Критичне ставлення до такої позиції висловлює М. Бузінгер. Він апелює до того, що якщо пристати на цю точку зору, то виникає специфічна для синтаксису оптимальнотеоретична модель, оскільки в порівнянні з традиційною моделлю ТО випадає один компонент – INPUT. У такому разі можна було б висунути припущення, що ТО допускає варіації в залежності від того, що є предметом дослідження. Далі М. Бузінгер стверджує, що це мало б незадовільні наслідки, оскільки призвело до того, що «… die eingangs konstatierte Unabhängigkeit vom modellierten Gegenstand im optimalitätstheoretischen Rahmen doch nicht gegeben ist» [1, с. 171].

Як показав аналіз наукових робіт, далеко не всі лінгвісти, які працюють в межах оптимальнотеоретичного синтаксису, дотримуються таких же принципів як Ф. Хек та ін. Так, наприклад, Г. Легендре, Дж. Грімшоу та С. Вікнер [5] у своїх дослідження використовують INPUT, зазначаючи що останній містить інформацію про предикатно-аргументний зв'язок, включно з інформацією [NEW] і [PROM], де перше – це новизна (+/-) інформації, а друге – її важливість (+/-). Тобто не меншої ваги в цьому сенсі набуває дискурсивно-контекстуальна інформація [5, с. 148]. Таку ж думку представлено у Дж. Грімшоу та В. Самек-Лодовічі (1995), а також В. Самек-Лодовічі (1996).

Приклад вхідних даних для речення: *(Ich glaube dass) Hans Maria mag*

INPUT: Hans [Subj; – NEW; + PROM]; Maria [Obj; + NEW; – PROM] [5, с. 149]

Відповідно до викладеного вище оптимальним може вважатися лише той кандидат, який унаочнюватиме закладену в INPUT лексичну репрезентацію, предикатно-аргументну структуру та зберігатиме дискурсивно-контекстуальну інформацію вхідних даних.

Але нас більшою мірою зацікавила позиція Фабіана Хека та ін. Провівши невеликий експеримент, метою якого було встановлення частиномовної належності лексеми типу MEIN- в аспекті теорії оптимальності (на часі публікації знаходиться у друці), ми прийшли до висновку що долучення INPUT є зайвим для формування набору кандидатів та формулювання достовірних обмежень. Таким чином, власний емпіричний досвід спонукав нас пристати на твердження Ф. Хека та ін., але з обов'язковою вказівкою на те, що такий підхід є релевантним далеко не для всіх оптимальнотеоретичних досліджень.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Турищева – кандидат філологічних наук, доцент кафедри теорії, практики та перекладу німецької мови Національного технічного університету України «Київський політехнічний інститут імені Ігоря Сікорського».

Наукові інтереси: теорія оптимальності, актуальні питання морфології та синтаксису німецької мови, класифікація частин мови, історія частиномовної проблематики, сучасні граматичні теорії.

УДК 81'367 =111

ЕКСПРЕСИВНІ ЗАСОБИ НОВИННИХ ТЕКСТІВ BBC ТА CNN (НА МАТЕРІАЛІ ОНЛАЙН НОВИН)

Вікторія ГЕТМАН (Київ, Україна)

Стаття містить аналіз найбільш часто вживаних у новинних текстах синтаксичних конструкцій експресивного синтаксису, які завдяки своїй виразності, своєрідності та яскравості слугують цілям інформування. Розглянуто основні функції парентези, приєднання, синтаксичного паралелізму та анафори, протиставлення. Зазначено комунікативно-прагматичну спрямованість досліджуваних засобів, їх роль у привернені уваги читача до подій та вплив на його свідомість.

Ключові слова: *новинний медіатекст, синтаксична конструкція, експресія, парентеза, анафора, синтаксичний паралелізм, протиставлення.*

Статья представляет анализ наиболее часто используемых в новостных текстах синтаксических конструкций экспрессивного синтаксиса, которые благодаря выразительности, своеобразию и яркости служат целям информирования. Рассматриваются основные функции парентезы, присоединения, синтаксического параллелизма, анафоры, противопоставления. Отмечена коммуникативно-прагматическая направленность исследуемых средств, их роль в процессе привлечения внимания читателя к событиям, а также влияние на его сознание.

Ключевые слова*: новостной медиатекст, синтаксическая конструкция, экспрессия, парентеза, анафора, синтаксический параллелизм, противопоставление.*

The article highlights the use of expressive syntax constructions. Their expressive potential, originality and verve serve the news informing purposes. The article analyses the main functions of parenthesis, attachment, syntactic parallelism, anaphora and antithesis. The communicative and pragmatic peculiarities of the named stylistic means are pointed out, as well as their role in drawing the reader's attention and influencing his/her consciousness.

Key words*: news mediatext, syntactic construction, expressiveness, parenthesis, anaphora, syntactic parallelism, antithesis.*

Серед усього потоку інформації, яка щоденно продукується засобами масової інформації та потрапляє на шпальти газет, веб-сторінки, на екрани телебачення, новини посідають особливе місце, оскільки вони найповніше реалізовують основну функцію засобів масової інформації – інформативну. Бо «новина – це саме та субстанція, в ім'я якої, в першу чергу, функціонують засоби масової інформації, для якої вивільняється інформаційний простір, про яку найбільше дбають ті, хто опікується свободою слова» [15, с. 16]. Роль новин у інформаційному просторі підсилюється тим, що як вважає Річард Харріс, автор книги «Психологія масових комунікацій», люди сприймають новини, як такі, котрі найбільш об'єктивно відображають реальність, а не створюють її, вони слухають, читають і дивляться новини, щоб дізнатися що відбулося у світі в принципі [13, с. 228-229]. Однак, у сучасних умовах функціонування засобів масової інформації слухач, читач та глядач уже не завжди настільки некритично сприймає новини як беззаперечне джерело інформації про світ, вибирає з безмежного потоку незчисленної кількості новинних повідомлень ті, які найбільш апелюють до його інтересів, вподобань і переконань та отримані із надійного, максимально незаплямованого новинного каналу. Але навіть найбільш скрупульозні адресати не застраховані від пропаганди та дезінформації у еру істинно тотальних інформаційних воєн.

Хоча основною функцією он-лайнових новин є інформативність, невід'ємними рисами переважної більшості новиниих текстів є експресивність, як спосіб надання мовленню своєрідності і виразності [14, с. 9], та персуазивність, що обумовлюється їх комунікативно-прагматичною спрямованістю. Аналізуючи тексти новин з точки зору експресивного синтаксису було відмічено, що такі синтаксичні конструкції, як парантези, приєднання, повтор (синтаксичний паралелізм, анафора) та протиставлення сприяють привернenню уваги адресата до події, формуванню оцінки, надають додаткову інформацію щодо інтерпретації події, переконують читача у достовірності даних, переслідуючи тим самим інтереси сторони, яка генерує повідомлення.

Суть **парентези** полягає у членуванні висловлювання на частини за допомогою вставки, у так званому «вторгненні» у склад речення слова чи синтаксичної конструкції, яка порушує лінійні синтаксичні зв'язки [1; 2; 4]. Парентези характеризуються великою синтаксичною і семантичною самостійністю стосовно базового речення, а також відіграють ряд комунікативних функцій: засіб вираження виправдання, самозображення, додаткової інформації та додаткової характеристики героїв, сповільнення оповіді та підвищення зацікавленості [5, с. 11].

Основними функціями парентези є:

- характеристика об'єкта/суб'єкта повідомлення: *"Hindi, **the official language of central government**, is an artificial and largely unspoken 20th Century construct"* [BBC, Nov. 27, 2012]. *" But when the tide turned against him over his sudden change of policy on the Carbon Pollution Reduction Scheme, Rudd -- **who famously has no faction within a notoriously tribal Labor Party** -- was a hostage to the polls"* [CNN, June 27, 2013]. Означення, яке характеризує особу, як правило, «вклинюється» у синтаксичну послідовність складових компонентів речення після називання особи [12, с. 61-62]: *"Lesya Orobets, **an MP for the Fatherland opposition party**, said the talks 'showed almost no result', ..."* [BBC, Jan. 21, 2014]; *"Bishop Charles Scicluna, **the Vatican's former chief prosecutor of clerical sexual abuse**, said: 'The Holy See gets it that there are things that need to be done differently'"* [BBC, Jan. 16, 2014]; *" 'This will go a long way in providing affordable medicine for the poor,' said Anand Grover, **a lawyer representing Cancer Patients Aid Association,** adding that he was 'ecstatic with the ruling' "* [BBC, Apr. 04, 2013]; *"Litvinenko, **a former KGB agent and fierce critic of Putin**, came to Britain in 2000 after turning whistle-blower on the FSB, the KGB's successor"* [CNN, Jan. 27, 2015]. Але у текстах новин американської телерадіокомпанії CNN у багатьох випадках превалює інша модель, при якій спершу йде означення, яке і характеризує вказану після нього особу: ***Deputy Prime Minister** Bulent Arinc apologized Tuesday "for the police aggression against our citizens (Turkish ones)…"* [CNN, June 05, 2013]; *"**The leader of the left-wing Syriza party,** Alexis Tsipras, was sworn in as Greece's new Prime Minister on Monday after forming a coalition with the right-wing Independent Greeks party"* [CNN, Jan. 26, 2015]; *"Speaking at a news conference in Paris, **French Interior Minister** Bernard Cazeneuve said "a new blow has been dealt to terrorism" with the arrests in the Herault region"* [CNN, Jan. 27, 2015]. Зазначений порядок слідування компонентів синтаксичної конструкції має місце також і у новинних медіатекстах британської телерадіомовної корпорації BBC, але рідше: *"**New York Governor** Andrew Cuomo said that weather is imprecise by its very nature and that they had planned as best they could but safety had to come first"* [BBC, Jan. 27, 2015];

- внесення додаткової інформації: *"About 50 people were reckoned to have been in the building, **located some 40km (25 miles) east of the city of Freiburg**, at the time"* [BBC, Nov. 26, 2012]; *"The statement, **signed by Syrian Coalition media office director Khalid Saleh,** cited these as 'illegal practices, intimidating civilians'…"*[CNN, Jan. 15, 2014].

- уточнення при подачі інформації: *"Asked if Western intelligence agencies, **including British intelligence** – had recently visited Damascus, he said:…"* [BBC, Jan.01, 2014]; *"The Organisation for Security and Co-operation in Europe (OSCE) later confirmed that it had sent 35 unarmed military monitors – **from 18 European countries** – to Ukraine in response to a request from Kiev"* [BBC, March 15, 2014]; *"For my father, **a Bombay Parsi**, and my mother, **a north Indian Hindu**, English was their common language, and my own mother tongue when I grew up in Bombay in the 1950s"* [BBC, Nov. 27, 2012] – зазначена парентеза допомагає читачам зрозуміти, чому сім'я, члени якої народились і виросли в одній і тій же державі вимушені спілкуватися зовсім іншою мовою, аби порозумітись;

- пояснення: *"Ukraine's Institute of Mass Information, **an organization promoting media rights and freedom of speech**, said 34 journalists had been injured while reporting on the clashes"* [CNN, Jan. 21, 2014]; *"Distrust among the population in eastern Ukraine, **the base of Yanukovych's power**, grew as the new national government shifted rapidly in a pro-Western direction"* [CNN, April 15, 2014];

- опис явищ: *"Tens of thousands of fans – **some in costume** – gathered around the theatre for the screening"* [BBC, Nov. 28, 2012]; *"There are also reports that hired thugs, **armed with baseball bats and sticks**, were trying to scare people in the city center"* [CNN, Jan. 21, 2014]; *"Protesters – **some of them armed** – asked hotel guests for blankets to use as bandages"* [CNN, Febr. 20, 2014] – такі описи посилюють наочність і навіть додають емотивної складової зображуваним подіям;

- надання оцінки: *"The document said there was a possible threat, **though less likely**, from Russian jihadists returning from Syria"* [BBC, Jan. 27, 2014]; *"If the ceasefire holds -- **which is far from certain** -- it could bring to an end a 10-month conflict that has claimed more than 5,000 lives…"* [CNN, Febr. 12, 2015]; *"The killing, **a seismic event in Lebanese history**, fueling the sectarian divisions between Sunni and Shiite Muslims in the Mediterranean country, led to the withdrawal of Syrian troops"* [CNN, Jan. 16, 2014] – дані парентетичні внесення висловлюють деякий сумнів, наштовхуючи читачів на роздуми, додають смислове навантаження, що певною мірою скориговує хід думок реципієнтів.

Парантетичні конструкції виконують у тексті сполучну функцію, що робить сам текст легшим та доступнішим для сприйняття [9].

Приєднання слід розуміти, як додавання до основного тексту додаткових повідомлень, пояснень, уточнень, які виникають у свідомості не одночасно з провідною думкою, а лише після того, як вона вже сформувалася [10, с. 58]. Приєднувальні конструкції сполучаються із відносно незалежною семантико-граматичною частиною синтаксичної єдності. Зміст приєднувальних конструкцій залежить від змісту і будови попереднього, структурно основного речення [8, с. 305]. Приєднання може бути як сполучниковим, так і безсполучниковим, може вводитися за допомогою спеціальних слів, наприклад: *"Gunmen set fire to a British Council cultural centre in Gaza City, **among other violent attacks on UK-owned city**"* [BBC, March 14, 2006]; *"You talk to some people here in Baghdad and they talk in their neighborhoods, **mixed neighborhoods**"* [CNN, March 14, 2006]; *"His funeral was held on Monday, **while in Cairo thousands of people marched through Tahrir square for the funeral of another young activist killed in recent clashes with police**"* [BBC, Nov. 26, 2012]; *"The app offers users a range of filters that can be added to an image, **from simple colour changes to a more extreme vintage look**"* [BBC, Nov. 28, 2012]; *"Further and even tougher sanctions are still possible, **like blocking the export of fuel oil to North Korea**"* [BBC, Sept. 09, 2016]. В залежності від ситуації приєднувальні конструкції то підвищують інформативність висловлювання, то підсилюють його експресивність, то надають йому емоційно-оцінювального характеру.

Повтор як стилістичний прийом, що може охоплювати мовні одиниці всіх рівнів є широковживаним в текстах інтернет-новин, оскільки реалізує стратегію комунікативного впливу на свідомість читача, завдяки чому досягається багатошаровість впливу текстів новин [6, с. 107].

Синтаксичний паралелізм, для якого характерне тотожне або схоже розташування елементів мови в суміжних частинах тексту, однакова побудова речень, однотипна послідовність двох або більше суміжних мовних одиниць теж сприяє підсиленню впливу на свідомість читача та додає виразності сказаному [7; 11]: *"**'The people want to bring down the regime,'** some shouted, repeating a chant that was used in the same square last year during the protests that led to former President Mubarak's fall. **'We don't want a dictatorship again,'** said 32-year-old Ahmed Hussein"* [BBC, Nov. 28, 2012]; *"Imagine treating your phone like a piece of paper. **Roll it up. Drop it. Squish it in your backpack. Step on it** – without any damage"* [BBC, Nov. 30, 2012].

Дослідження мовного матеріалу показало, що синтаксичний паралелізм може вживатися у сполученні з **анафорою**, як стилістичним прийомом єдинопочатку, утримуючи і закріплюючи при цьому у пам'яті читача надану інформацію, балансуючи на межі строгого та стриманого новинного повідомлення і експресивного та виразного висловлювання*: "But Egyptian journalist Mona Eltahawy said the crowds have turned out to tell Morsy: '**We are** your checks and balances, **we are** the people who will keep you honest, right after you grabbed all of this power for yourself that has made you even more powerful than Mubarak'"; "'**They don't know if they are going** to have the order from Wal-Mart three years down the road. **They don't know if they are going** to be able to make the investment'"* [CNN, Nov. 28, 2012]. *"'**He was the most prominent critic of** Putin. **He was the most powerful leader of** the opposition of Russia,' she said"* [BBC, March 12, 2015]; *" '**We need to strengthen** our way of co-operating together first of all with Arab countries and then internally. **We need to share** information more, we need to co-operate more'"* [BBC, Jan. 15, 2015]; *"The United States wants peace, Kerry said. '**But we cannot close our eyes** to tanks that are crossing the border from Russia and coming into Ukraine, **we cannot***

***close our eyes** to Russian fighters in unmarked uniforms crossing the borders…'"* [CNN, Febr. 05, 2015]; *"**You can't go** to hospital; you can't see your friends; **you can't go** to school; **you can't go** to work," he said"* [CNN, June 21, 2013] – тут вживання анафори поєднується із використанням стилістичного прийому перерахування однорідних синтаксичних одиниць; *"'I will be with the people. **If I have to fight, I will fight. If I have to go under bullets, I will. I will stand up for the people,** because I want to live in a different country'"* [CNN, Jan. 21, 2014] – разом з анафорою спостерігаємо тут і явище анадиплосису.

Усі зазначені приклади, які містять повтори з анафорою, відтворюють у вигляді прямої мови висловлювання «героїв» новинних повідомлень і несуть семантику категоричності, рішучості, впевненості, стійкості, глибокої переконаності у суті сказаного. Безперечно, подібні внесення висловлювань у основний текст новин збільшують його ілокутивну силу, аргументативний потенціал та інтенсифікацію змісту.

Протиставлення, яке вважається універсальним прийомом аргументації [3, с. 92] виступає досить дієвим способом побудови логічного викладу матеріалу новинного тексту, підтверджуючи основну ідею висловленого. Включення твердження відмінного від того, що складає канву події може, на перший погляд, внести певні сумніви щодо правильності сприйняття і розуміння сказаного автором, але подальше розгортання подій прояснює ситуацію і ще більше запевняє у достовірності наведених фактів: *"'Israel is prepared to live in peace with a Palestinian state,' Israeli Prime Minister Benjamin Netanyahu said Thursday. **'But** for peace to endure, Israel's security must be protected, the Palestinians must recognize the Jewish state and they must be prepared to end the conflict with Israel once and for all'"* [CNN, Nov. 30, 2012]. А використання синтаксичного паралелізму і анафори з модальним дієсловом must (must be protected, must recognize, must be prepared) додають категоричності висловлюванню прем'єр-міністра Ізраїлю і читачам стає зрозуміло, що найближчим часом перемир'я між Ізраїлем та Палестиною навряд чи відбудеться.

Використання прийому протиставлення може мати набагато більший та серйозніший ефект, ніж може здатися на перший погляд. Абсолютно таке, здавалось би, «плавне» висловлювання поступово «набирає обертів», при чому не різко, але впевнено і переконливо: *"They've been demonstrating, **not** just the ability to cause a nuclear detonation, **but** to mount it and turn it into a weapon,' said John Delury, an assistant professor of East Asian studies at Yonsei University in South Korea* [CNN, Sept. 09, 2016]; *"'They **can arrest** me and 100 of us, **but** they **can't arrest** every honorable citizen in Egypt,' Elerian told CNN Thursday. 'They **can't stop** this glorious revolution'"* [CNN, Jan. 14, 2014]. Останній приклад демонструє ще і синтаксичний прийом перерахування, який сприяє інтенсифікації змісту висловленого.

Автор статті *Who, What, Why: What happened to crime in New York City?* доводить читачам, що рівень злочинності значно знизився у Нью-Йорку, навіть є дні, коли зовсім не відбувається ніяких злочинів. І хоча автор зазначає, що злочини ще мають місце, але він вірить у можливість існування днів без злочинів: *"**While** violent crimes like stabbing and non-fatal shootings are more common, it's still well within the realm of possibility that some days would be violent-crime free"* [BBC, Nov. 30, 2012].

Маніпулятивний потенціал протиставних конструкцій є доволі високим, базується на семантико-логічній операції поєднання за протилежністю [3, с. 94], відображає протиріччя, на основі якого вибудовується логічна «нитка» висловлювання і в такий спосіб досягається найголовніша мета новинного повідомлення – інформування.

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ВІДОМОСТІ ПРО АВТОРА

Вікторія Гетман – старший викладач кафедри іноземних мов Київського університету права Національної Академії Наук України.

Наукові інтереси: територіальна варіативність англійської мови у сучасному світі, медіалінгвістика.

УДК 81'367.4

ЛЕКСИКО-ГРАМАТИЧНИЙ СТАТУС АБСЕНТИВНИХ ІНФІНІТИВНИХ КОНСТРУКЦІЙ (НА МАТЕРІАЛІ НІМЕЦЬКОЇ МОВИ)

Наталія ДРАЧ (Київ, Україна)

Розвідка присвячена вивченню граматичної конструкції абсентиву в сучасній німецькій мові, зокрема, у статті окреслено основні морфолого-синтаксичні та лексико-семантичні ознаки абсентивних граматичних конструкцій, особливості їх використання, піддано критичному розбору деякі з них. В межах розвідки виявлено розбіжності у підході до визначення ступеню абсентивності у конструкції «sein + Infinitiv», а також її відмінність від еліптичних форм перфекту та плюсквамперфекту.

***Ключові слова**: абсентив, абсентивність, інфінітив, інфінітивна конструкція, смислове дієслово, відсутність.*

Статья посвящена изучению грамматической конструкции абсентива в современном немецком языке, в ней подано основные морфолого-синтаксические и лексико-семантические признаки абсентивных инфинитивных конструкций, особенности их использования, осуществлено критический разбор некоторых из них. В рамках исследования выявлено разногласия в подходе к определению степени абсентивности в конструкции «sein + Infinitiv», а также ее отличие от эллиптических форм перфекта и плюсквамперфекта.

***Ключевые слова**: абсентив, абсентивность, инфинитив, инфинитивная конструкция, смысловой глагол, отсутствие.*

The research is dedicated to the study of abscentive grammatical construction in contemporary German language, semantic core of which is meaning of abscentiveness, i.e. absence of action performer (the action is expressed with infinitive). It was specified formal components of this infinitive construction and it was analyzed the most recent linguistic publications related to this topic. In the article it was outlined the main morphological and syntactic and lexical-semantic features of abscentive grammatical constructions, peculiarities of their application, some of them have been subjected to critical analysis, for instance, regularity and frequency of action, indicated by main verb in construction. In the framework of this research it was found differences in the approach to determining the abscentiveness' degree in «sein + Infinitiv» construction. It was proved the inexpediency to refer listed above infinitive constrcutions to elliptic forms of past tenses of Perfect and Plusqamperfect. For this purpose a number of examples was shown and typical contexts of their application.

***Key words:** abscentive, abscentiveness, infinitive, infinitive construction, semantic verb,* absence.

Постановка наукової проблеми у загальному вигляді та її зв'язок з важливими науковими чи практичними завданнями. Дослідження явища абсентиву посідає значне місце у мовознавчих студіях західних лінгвістів з початку ХХ ст. Значна увага науковців до цього мовного феномену зумовлена чітко визначеною тенденцією носіїв мови багатьох європейських країн до широкого використання граматичної конструкції, яка досі не має доступу ані до теоретичних, ані до практичних граматик відповідних мов, у тому числі, сучасної німецької мови. Доцільним поясненням цього залишається той факт, що інфінітивна конструкція абсентиву функціонує здебільшого у сфері усного побутового спілкування і є рідкісним в літературній мові. Важливою передумовою подібних тенденцій є перенасичення інформаційно-комунікативного простору і розширення можливостей спілкування онлайн, які, в свою чергу, зумовлюють мінливість і постійний розвиток мовної системи, вимагають від неї активно реагувати на потреби часу, бути чітко структурованою та економною. Спрощена граматична структура та синтаксична лаконічність абсентивних інфінітивних конструкцій зумовлюють їх значущість та право існувати в теоретичній і практичній граматиці німецької мови. Саме тому вивчення граматичних конструкцій абсентиву, їх морфолого-синтаксичних та лексико-семантичних ознак, дослідження особливостей їх використання є наразі актуальним і має практичне значення.

Аналіз останніх досліджень і публікацій з даної теми, виділення невирішених раніше частин загальної проблеми, котрим присвячується означена стаття. У своїй статті «The absentive 2000» Каспер де Ґрот [4], спираючись на результати внутрішньомовного та позамовного аналізу ряду європейських мов та їх діалектів, визначив сполучення відмінюваного дієслова «бути» з інфінітивом смислового дієслова граматичною конструкцією абсентиву та охарактеризував відповідні конструкції як «neuly discoverded grammatical category». Одним із висновків його дослідження було визначення певних європейських країн, де спостерігається мотивоване використання абсентивних інфінітивних конструкцій, а також тих, які або повністю відхиляють можливості вираження абсентивності через інфінітивну структуру із дієсловом «sein», або допускають їх використання виключно в минулому часі. Відтоді проблему визначення абсентивних граматичних конструкцій намагалися розкрити у своїх працях В. Абраам, П. Айзенберг, Г. Глюк, Е. Гентчель, П. М. Фоґель, Л. Гофманн, О. Краузе та ін. Ряд емпіричних досліджень та детальний аналіз абсентивних інфінітивних конструкцій провела С. Кеніг. Вона визначила основні граматичні критерії дієслів, інфінітивна форма яких може бути використаною з метою вираження абсентиву. Базуючись на дослідженнях, проведених інститутом вивчення німецької мови, дослідниця представила у вигляді діаграми перелік найпоширеніших дієслів, які вживаються в абсентивних інфінітивних конструкціях, та поставила під сумнів деякі з морфолого-синтаксичних ознак, виявлені іншими мовознавцями.

Формулювання цілей статті (постановка завдання). Оскільки вивчення абсентивних інфінітивних конструкцій у німецькій мові має вагоме практичне значення для тих, хто вивчає її як іноземну, основна мета даної розвідки – виявлення основних морфолого-синтаксичних та лексико-граматичних ознак абсентивних конструкцій із вживанням інфінітиву та аргументація недоцільності сприйняття зазначених конструкцій в якості еліптичних форм минулих часів перфекту та плюсквамперфекту.

Виклад основного матеріалу дослідження з повним обґрунтуванням отриманих наукових результатів. Протягом останніх років серед західних мовознавців ведуться дискусії навколо мовного явища з назвою «абсентив». Формально цю граматичну конструкцію можна представити таким чином: підмет + дієслово «sein» (у відмінюваній формі) + смислове дієслово (у формі інфінітиву) [8, с. 42].

Типовим прикладом абсентивного речення є: *Paul ist einkaufen* та його відповідні форми минулого часу:

Perfekt: *Er ist einkaufen gewesen*.

Imperfekt: *Er war einkaufen.*

Важливою ознакою, яка послугувала основою для назви цієї граматичної конструкції, є виявлення «абсентивності» тобто «відсутності» суб'єкта дії, вираженої основним смисловим дієсловом (англ. «absent», нім. «abwesend» – *відсутній*). На думку більшості лінгвістів, структурні елементи типу *«weg», «weggehen», «gehen»* тощо, які б могли виражати «абсентивність» на лексичному рівні, не є обов'язковими складовими категорії абсентиву. Лише деякі виділяють ознаки корелятивності і проводять аналогії зазначеної інфінітивної конструкції з конструкцією «gehen» + інфінітив. На думку В. Абраама, інфінітивна конструкція з дієсловом «sein», яка не маркована часткою «zu», є еліптичною формою граматичної структури з дієсловом «gehen» у минулому часі перфект:

Er ist einkaufen (gegangen).

Проте критичний розбір подібних конструкцій як на морфолого-синтаксичному рівні, так і на рівні семантики дає нам підстави відхиляти згадану вище теорію «перфектної еліптичності». Оскільки використання дієслова «gehen» унеможливлює розрізненість часових форм імперфекта та плюсквамперфекта речення *Er war einkaufen* в якості еліптичного варіанту (*Er war einkaufen gegangen),* то воно є контекстуально недоцільним, адже використання плюсквамперфекту обумовлене чіткими правилами, а саме наявністю двох дій в минулому часі з певним часовим проміжком. Тому використання структури «*Er war einkaufen gegangen*» не може бути граматично коректною відповіддю на запитання «*Wo war er gestern?*» і не є комунікативно мотивованою, а отже інфінітивна конструкція «*Er war einkaufen*» не є її еліптичною формою. На семантичному рівні також прослідджуються приклади, в яких використання конструкцій перфекту чи плюсквамперфекту були б алогічними та контекстуально невиправданими. Наприклад: «*Wo ist Peter?*» – «*Er ist in der Küche, Kaffee trinken*» у порівнянні з «*Er ist in der Küche, Kaffee trinken gegangen*».

Аналіз останніх публікацій дав можливість визначити основні морфолого-синтаксичні та лексико-семантичні ознаки абсентивних інфінітивних конструкцій. На морфолого-синтаксичному рівні – це наявність суб’єкта дії, відмінюваного дієслова «sein» та смислового дієслова (елементи типу «(weg)gehen» не є обов’язковими). До основних семантичних ознак належать:

1. Наявність виконавця дії, вираженого підметом, який на момент мовлення є відсутнім, тобто віддаленим від так званого вказівного центру (deiktisches Zentrum), поза можливостями візуального сприйняття.
2. Причиною відсутності виконавця є дія, яка є закодованою у смисловому дієслові і виконується суб’єктом в іншому, відмінному від вказівного центра, місці.
3. Передбачається, що виконавець дії через певний проміжок часу повернеться до вказівного центру.
4. Виражена інфінітивом смислового дієслова дія є такою, яка виконується суб’єктом на регулярній основі (наприклад, в якості хобі) [11, с. 254].

П.М. Фоґель зауважила: найуживаніші дієслова, які використовуються в абсентивних інфінітивних конструкціях, позначають дію, що виконується з певним ступенем регулярності, семантично вагомою складовою є значення виду занять, хобі тощо [11, с. 255]. На нашу думку це не є в достатній мірі обґрунтованим, оскільки в мові зустрічаються абсентивні інфінітивні конструкції, в яких дія, виражена інфінітивом смислового дієслова, виконується рідко або навіть одноразово. Про зазначену «одноразовість» дії можуть сигналізувати прислівники часу чи способу дії типу *«zum erstem Mal ausgerechnet heute, ausnahmsweise»* тощо:

Tina ist zum ersten Mal pokern. Erik ist ausgerechnet heute angeln.

Проблемним для мовознавців залишається також питання, чи дійсно зазначена граматична конструкція «sein» у поєднанні з інфінітивом смислового дієслова виражає абсолютну фактичну «абсентивність», тобто «відсутність виконавця дії». Хоча статичний аспект «відсутності» зазначеної конструкції є ключовим в абсентивній семантиці, проте метою подібних абсентивних висловлювань може бути не лише вираження відсутності особи, її віддаленість від місця, де відбувається мовленнєвий акт, а й передача інформації про дію, яку саме виконує особа, що є відсутньою на момент мовлення.

С. Кеніг резюмує погляд переважної більшості лінгвістів стверджуючи, що саме відсутність як така утворює ядро абсентивної семантики [8, с. 65].

Г. Глюк, наприклад, інтерпретує абсентив як виявлення «відсутності» особи, вираженої підметом та предикативною конструкцією з інфінітивом: *Clemens ist einkaufen. Jenny ist schwimme* [5, с. 7].

В. Абраам рішуче зводить інфінітивну абсентивну конструкцію до вираження «відсутності» і тому виключає можливість використання у зазначеній структурі в якості агенса займенників першої та другої особи, пояснюючи це тим, що мовець та слухач не можуть перебувати поза межами комунікативної ситуації. Проте неупереджене дослідження конструкції «підмет + *sein* (finit) + смислове дієслово (Infinitiv)» дозволяє нам не обмежуватися зазначеними способами її застосування. Більш вагомими факторами, які виступають на користь широкого використання абсентиву, є новітні технічні (електронні, цифрові) засоби комунікації сьогодення. Саме вони, на нашу думку, дають можливість розширити комунікативні сфери використання абсентивних конструкцій та допускають доцільність абсентиву у першій особі теперішнього часу. Таким чином, речення *«Ich bin Tennis spielen»* може бути відповіддю на запитання «*Wo bist du?»*, надіслане за допомогою мобільного пристрою. Маємо підстави переконатися в тому, що можливість опосередкованого спілкування сприяє розвиткові мови, створюючи нові граматичні можливості, зокрема, робить доцільним використання дієслова в першій особі з метою вираження абсентивності. Однак подібна функціональна ознака інфінітивної конструкції не є абсолютно новою. Мові давно відомі класичні письмові послання типу *«Bin Brötchen holen. Bin Zeitung kaufen»* тощо.

С. Кеніг провела детальний порівняльний аналіз абсентивних форм з прогресивними мовними формами і дійшла висновку, що абсентив є не лише контекстуально залежним феноменом вираження відсутності, але й окремою граматичною формою, з властивим їй чітко вираженим інтерним значенням. Проведені нею емпіричні дослідження показали, що від 59,4% до 80% опитуваних (носії мови) в процесі виконання різноманітних мовленнєвих завдань, схилялися до використання абсентивних інфінітивних конструкцій з метою вирішення поставлених перед ними комунікативних цілей.

Висновки з даного дослідження і перспективи подальшого розвитку.

Беручи до уваги показники емпіричного дослідження С. Кеніг можна з впевненістю стверджувати, що абсентивні інфінітивні конструкції з дієсловом «sein» та інфінітивом смислового дієслова завдяки своїй економній структурі тенденційно вживаються в сучасній німецькій мові, беззастережно використовуються носіями мови та не можуть не братися до уваги тими, хто вивчає німецьку мову як іноземну. Неможливість віднести абсентив до існуючих в сучасній традиційній граматиці німецької мови граматичних конструкцій та наявність розбіжностей в поглядах мовознавців щодо їх функціональних ознак доводять необхідність їх подальшого вивчення. Отже, перспективою подальшого дослідження постає здійснення контрастивних функціональних лінгвістичних студій на матеріалі різних мов, зокрема, у практичному значенні вивчення проблемних питань абсентиву для філологів німецької мови.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Драч – викладач кафедри германської філології Київського університету імені Бориса Грінченка, аспірант Київського університету імені Бориса Грінченка.

Наукові інтереси: граматика німецької мови, функціональна граматика, активна граматика асоціативно-вербальної мережі, конструкційна граматика.

УДК 811, 112, ’2, 367, 335

ФУНКЦІОНУВАННЯ СКЛАДНОПІДРЯДНИХ РЕЧЕНЬ З ПІДРЯДНИМИ ДОДАТКОВИМИ У СЕРЕДНЬОВЕРХНЬОНІМЕЦЬКІЙ МОВІ

Маргарита ОКСАНИЧ (Кропивницький, Україна)

У статті розглядаються структурні особливості підрядних додаткових речень у середньоверхньонімецькій мові, а також функції підрядних додаткових сполучників у зазначений період. З’ясовано, що для диференціації типів підрядності поряд з основним сполучником або замість нього в головному реченні використовуються корелятивні частки, такі, наприклад, як so. Установлено, що синтаксис середньоверхньонімецької мови тривалий час характеризувався структурною варіативністю.

Ключові слова: *сполучник, поліфункціональність, порядок слів, підрядне речення, коррелят, структура.*

В статье рассматриваются структурные особенности подчиненных изъяснительных предложений в средневерхненемецком языке, а также функции подчиненных изъяснительных союзов в указанный период. Автор выяснил, что для дифференциации типов подчиненности в главном предложении с основным союзом или вместо него употреблялись коррелятивные частицы, как, например, so. Установлено, что синтаксис средневерхненемецкого языка долгое время характеризовался структурной вариативностью.

Ключевые слова*: союз, полифункциональность, порядок слов, подчиненное предложение, коррелят, структура.*

The paper focuses on structural peculiarities of object clauses in Middle High German, as well as on functions of object subordinate conjunctions in this very period. It is cleared up that to differentiate types of subordination correlative particles such as ***so*** *are used with the main conjunction or instead of it. The idea that the syntax of Middle High German is characterised by structural variability is grounded by the author, at the same time new syntactic markers peculiar to modern German starting to appear. It is also mentioned that the tendency toward complex sentence evolution is marked by many factors among which there are speech economy, correlation between form and meaning of a syntactic unit, and a person’s changing perception of the real world.*

Key words: *conjunction, polyfunctionality, word order, subordinative clause, correlative, structure.*

Складнопідрядне речення як граматична та змістовна цілісна величина є синтаксичною текстовою єдністю, що відрізняється від інших синтаксичних одиниць специфічною семантико-синтаксичною структурою, семантичною автономією, граматичною незалежністю та фонетичною завершеністю [10, с. 105]. Тенденцією до еволюції складнопідрядного речення є динаміка його структури внаслідок мовної економії і надмірності синтаксичної одиниці, співвіднесеності форми і змісту та історично-змінюваного логічного уявлення людини про об’єктивний світ [11, с. 115].

У германістиці специфіку побудови й функціонування підрядних додаткових речень досліджували переважно на матеріалі сучасної німецької мови. Недостатньо вивченими залишаються підрядні додаткові речення в історичній перспективі, тому **мета** цієї статті – виявити формально-синтаксичні характеристики складнопідрядного речення з підрядним додатковим у середньоверхньонімецький період та з’ясувати функції додаткових сполучників у ньому.

У середньоверхньонімецький період спостерігається тенденція розвитку тих рис синтаксису, які притаманні сучасній німецькій мові. У творах зазначеного періоду все частіше з’являються складні речення, зокрема складнопідрядні [3, с. 89; 12, с. 157]. До найпоширенішого типу підрядних речень належали підрядні додаткові, які вводилися найуживанішим сполучником середньоверхньонімецького періоду ***daz*** [1, с. 67; 3, с. 90; 12, с. 157; 17, с. 47-53, 61; 24, с. 64]. Проаналізуємо приклади:

(1) Chriemhilt in ir sinne ir selber nie veriach ***daz*** *si deheinen wolde zeime trvte han (Nibelungenlied, 0046,2-0046,3). „Кримхільда не сказала, що вона хотіла, щоб він був її коханим чоловіком”*[44]

У прикладі (1) сполучник *daz* уводить підрядне додаткове речення, яке розташоване у постпозиції щодо головного речення. Дієслово *veriach* керує підрядним додатковим *daz*-

[44] Переклад прикладів з середньоверхньонімецької мови здійснений автором

реченням. При цьому спостерігаємо, що підмет підрядного речення *si* займає постпозицію щодо сполучника *daz,* розташовуючись з ним контакно, а присудок *wolde* знаходиться у фінальній позиції підрядного речення. Отже, підмет і присудок підрядного речення розміщені дистантно. Така структура тяжіє до структури сучасного підрядного німецького речення. Використання дистантного положення підмета з присудком у фінальній позиції підрядного речення підтверджує думку дослідників про те, що середньоверхньонімецька поезія тяжіла до розташування дієслова у фінальній позиції у підрядному реченні.

У досліджуваній нами пам'ятці зустрічаються підрядні додаткові речення зі сполучником *daz*, які мають медіальну позицію присудка, як у прикладі (2):

(2) Der wirt den sinen gesten daz wol erzeigen bat ***daz*** *man si gerne sæhe in Buregonden lant (Nibelungenlied, 0802,2-0802,3). „Господар попрохав довести своїм гостям, що їх залюбки приймають у Бургундії”.*

Структура цього речення унаочнює постпозицію підрядного додаткового речення, маркованого сполучником *daz*. Головне дієслово *bat* керує підрядним додатковим реченням. Підмет *man* розташовується контактно зі сполучником *daz.* Проте, на відміну від прикладу (1), присудок *sæhe* у прикладі (2) розміщується у медіальній позиції, що не відображає фіксованого порядку слів. Ми можемо припустити, що така позиція спричинена зовнішніми для структури середньоверхньонімецького речення факторами, а саме поетико-риторичними, адже у прикладі (2) ми чітко спостерігаємо, що останнє слово в підрядному реченні *lant*, що є обставиною, римується зі словом *bat* у головному реченні. Логічно, що присудок підрядного речення *sæhe* розташовується не в фінальній позиції. Щоб не зіпсувати рифму, автор розташовує його в медіальній позиції.

Наше дослідження пам'ятки середньоверхньонімецького періоду „Пісня про Нібелунгів” виявило 66 % вживання *daz* у підрядних додаткових реченнях із загальної кількості (676) проаналізованих одиниць.

Першим кроком до уточнення зв'язку між елементами складнопідрядної одиниці служать корелятивні частки в головному реченні, які, завдяки своєму значенню, допомагають диференціювати типи підрядності. Явище кореляції пов'язане з виникненням підрядного речення та уточненням багатозначних сполучників, наприклад *daz* та інших. У давньоверхньонімецькій мові випадки кореляції є нечисленними. Особливого ж розвитку та необхідності використання вони досягають лише в новонімецький період. З таких співвідносних часток іноді розвиваються нові сполучники [17, с. 60].

Слід зазначити, що в середньоверхньонімецькій мові корелят *so* зустрічається частіше, ніж у давньоверхньонімецькій, але не є обов'язковим [17, с. 61; 21, с. 142]. Доволі часто корелят *so* трапляється у підрядних обставинних реченнях наслідку, рідше у підрядних додаткових [21, с. 142]. У проведеному нами дослідженні засвідчений поодинокий випадок вживання корелята *so* самостійно без поєднання зі сполучником *daz*, як у прикладі (3):

(3) Ich rat iv an den triwen ***so*** *svlt ir zvo den Hvnen vil gewærliche varn (Nibelungenlied, 1504,3-1504,4). „Я вам вірно раджу, щоб ви поїхали до країни добре орзброеними”.*

У прикладі (3) головна та підрядна частина поєднані корелятом *so.* Підрядне речення розташовується у постпозиції щодо головного речення. Складений присудок підрядного речення *svlt varn* утворює рамкову конструкцію з інфінітивом у фінальній позиції та фінітним дієсловом *svlt.* Підмет *ir* розміщується після фінітного дієслова *svlt,* тобто на третьому місці. Така структура підрядного речення є ідентичною структурі підрядного додаткового речення сучасної німецької мови. Відмінність лише в тому, що у сучасній німецькій мові підрядні додаткові речення не маркуються корелятом *so*. Зважаючи на те, що така конструкція в досліджуваній нами пам'ятці зустрілася нам лише один раз, ми припускаємо, що поєднання підрядних додаткових речень корелятом *so* у середньоверхньонімецький період залишається архаїчним явищем давньоверхньонімецької епохи.

Порядок слів уважають одним із визначальних аспектів граматичної структури мови. Його синтаксична функція є важливішою порівняно з його стилістичною функцією. Порядок слів у складнопідрядному середньоверхньонімецькому реченні все ще залишається вільним.

Присудок може займати як ініціальну так і фінальну позицію. Друга частина складеного присудка може займати довільне місце в реченні, тобто вона залишається рухомою [12, с. 155; 3, с. 89]. Фінальна позиція дієслова в підрядному реченні все ще не була правилом [3, с. 89; 20, с. 186], але поволі починає тяжіти до норми сучасної німецької мови [24, с. 64]. Часто присудок займає в підрядному реченні медіальну позицію [20, с. 188; 24, с. 64]. Оскільки фінальна позиція присудка присутня лише в підрядних реченнях, вона поступово стає ознакою підрядних речень [20, с. 139].

Проведений нами аналіз складнопідрядних додаткових речень зі сполучником *daz* у пам'ятці „Пісня про Нібелунгів" дає змогу виокремити 67% підрядних речень з фінальною позицією присудка та 33% підрядних одиниць з медіальною позицією присудка із загальної кількості (408) проаналізованих одиниць. Проте сполучник ***daz*** не був єдиним сполучником, який вводив підрядні додаткові речення у зазначений період, оскільки з ним конкурував сполучник ***ob***. Проаналізуємо приклад (4) :

*(4) Si versvchtez manigen ende **ob** chunde daz geschehn daz si Chriemh' mohte noch gesehn (Nibelungenlied, 0733,1-0733,2). „Вона спробувала дізнатися у короля, чи можливо було знову побачити Кримхільду на Рейні"*

Приклад (4) демонструє, що підрядне додаткове речення вводиться сполучником ***ob*** і знаходиться у постпозиції до головного речення. При цьому, у головній частині речення підмет *si* та присудок *gesehn* розташовані дистантно. У підрядній частині фінітне дієслово *gesehn* займає фінальну позицію, утворюючи з підметом при цьому рамкову конструкцію.

Серед досліджуваних підрядних додаткових речень зі сполучником *ob* трапляються також такі, що розташовуються у препозиції щодо головного речення, як у прикладі (5):

*(5) **Ob** iemen nemen wolde die boten hiezen daz sagn (Nibelungenlied, 1462,4). „Посланці дозволили собі спитати, чи зтось її бажав".*

У прикладі (5) спостерігаємо препозицію підрядного додаткового речення, маркованого сполучником *ob*. Присудок підрядного речення *wolde* розташовується у фінальній позиції. Підмет підрядного речення *iemen* розташовується контактно зі сполучником *ob*. Такий порядок слів цілком відповідає порядку слів підрядного речення сучасної німецької мови.

Наше дослідження виявило 3,1% вживання *ob* у підрядних додаткових реченнях із загальної кількості (676) проаналізованих одиниць. Корпус досліджуваних одиниць зі сполучником *ob* складає 21 одиницю (3,1%), із них 19% припадає на підрядні речення у препозиції та 81% охоплює підрядні речення, що розташовуються у постпозиції щодо головного речення. Результати аналізу фактичного матеріалу свідчать, що переважна більшість додаткових підрядних речень, маркованих сполучником *ob* (81%), розташовується у постпозиції щодо головного речення. Таким чином, ми можемо говорити про домінування постпозиції підрядних додаткових речень, маркованих сполучником *ob,* у досліджуваний нами період.

У прикладах (4-5) присудок розташовується у фінальній позиції підрядного речення, що свідчить про формування тих рис синтаксису, які притаманні сучасній німецькій мові. Проте зафіксовано також підрядні додаткові речення зі сполучником *ob* з медіальною позицією присудка, як у прикладі (6):

*(6) Mñ vragtes **ob** si wolde den vil wætlichen man (Nibelungenlied, 0619,4). „Її спитали, чи хотіла б вона бачити цього героя".*

Приклад (6) демонструє постпозиційне розташування підрядного додаткового речення, яким керує головне дієслово *vragtes*. Присудок підрядного речення *wolde* розташований у медіальній позиції. Це нетипова позиція присудка для сучасної німецької мови. Підмет *si* займає фіксовану другу позицію. Він розташовується контактно зі сполучником *ob.* Кількість підрядних речень з присудком у фінальній позиції складає 13 одиниць (62%), а з присудком у медіальній позиції – 8 одиниць (38%).

Отримані результати указують на те, що порядок слів у підрядних додаткових реченнях, маркованих сполучником *ob*, все ще залишався вільним, проте тяжів до сталого розміщення членів. Свобода розміщення компонентів підрядного речення, як ми вважаємо, пояснюється тим, що порядок слів у середньоверхньонімецькій мові ще цілком не оформився. Відповідно, у середньоверхньонімецький період підрядні речення комбінували у своїй структурі сталий та вільний порядок слів.

Підрядні додаткові речення, марковані сполучником *ob*, проявляють структурну варіативність, розташовуючись як у постпозиції, так і у препозиції відносно головної частини складного речення.

Незважаючи на те, що сполучник *ob* у середньоверхньонімецький період не був часто вживаним, у сучасній німецькій мові він зберіг свою функцію маркера підрядних додаткових речень і не був повністю витіснений іншими сполучниками.

Історичні розвідки свідчать, що додаткові підрядні речення, які містили непряме питання, уводилися займенниками *wer (swer), waz (swaz), welch, weder*, а також прислівниками *wa, war* [12, с. 158], як у прикладі (7):

(7) ***Wer*** *ivch her <u>habe gesendet</u> des enhan ich niht vernomen (Nibelungenlied, 0143,2). „Тих, хто вас сюди послав, я ще не допитав"*

Очевидно, що сполучник *wer* вводить підрядне додаткове речення, яке вжито в препозиції до головної частини. Підмет підрядного речення *ivch* та присудок *habe gesendet* утворюють рамку. Присудок підрядного речення займає фінальну позицію. У „Пісні про Нібелунгів" сполучник *wer (swer)* у підрядних додаткових реченнях вживається у 4,6% із загальної кількості (676) проаналізованих одиниць.

У наступному прикладі (8) підрядне додаткове речення знаходиться у препозиції до головного і вводиться сполучником ***waz***. Присудок *meinen* займає фінальну позицію, розташовуючись дистантно з підметом *si.*

(8) ***Waz*** *si da mite <u>meinen</u> daz kan ich niemen gesagen (Nibelungenlied, 1817,3). „Я не чув від жодного, що вони мали на увазі"*

Приклад (8) демонструє підрядне додаткове речення у препозиції до головного, яке вводиться сполучником ***waz***. Присудок *meinen* займає фінальну позицію, розташовуючись дистантно з підметом *si.* Підмет підрядного речення *si* розташований контактно зі сполучником *waz,* що відповідає нормам сучасної німецької мови. Суцільне обстеження середньоверхньонімецького тексту виявило 7,25% вживання сполучника *waz (swaz)*.

Випадки вживання займенника *welch* та прислівника *wa* у підрядних додаткових реченнях середньоверхньонімецької мови є поодинокими, що підтверджують наступні приклади (9-10):

(9) ***Welh*** *wege si <u>fvoren</u> ze Rine dvrch div lant desen chan ich niht bescheiden (Nibelungenlied, 1457,1)"Я не можу вам повідомити, якими шляхами вони їхали від Рейну через усю країну"*

(10) ***Wa*** *ich den kunic <u>uinde</u> kan mir daz iemen sagen (Nibelungenlied, 0077,2-0077,3) „Мені слід сказати, де я знайду короля"*

У прикладах (9) та (10) займенники *welch* та *wa* вводять підрядні додаткові речення, які містять непрямі питання. У прикладі (9) підмет підрядного речення *si* та присудок *fvoren* розташовані контактно, хоча присудок не займає фінальної позиції, яка є типовою для сучасно підрядного речення. Проте у прикладі (10) присудок *uinde* займає фінальну позицію у підрядному реченні і при цьому розташовується дистантно з підметом *ich*.

У досліджуваній пам'ятці нами не знайдено жодних додаткових речень з *weder* та *war*. Ми можемо припустити, що ці сполучники не вживалися у жанрі середньоверхньонімецького епосу, оскільки сполучниковий запас у мові цього періоду був досить достатнім для поєднання підрядних речень.

Оскільки у середньоверхньонімецький період деякі підрядні сполучники характеризуються функціональною недеференційованістю та поліфункціональністю, спостерігається відсутність чітких меж між сурядними та підрядними сполучниками. Так, наприклад, з поліфункціональним сполучником *daz* конкурував сполучник *und(e)* [17, с. 47-53]. Г. Пауль зазначав, що у середньоверхньонімецький період у безсполучникових підрядних реченнях логічна залежність одного речення від іншого траплялася частіше, ніж у нововерхньонімецький період [21, с. 142]. Порівняємо:

(11) Sigelint div riche nach alten siten pflac durch ir kindes liebe geben rotez golt (Nibelungenlied 0039,2-0039,3). „Багата Зігелінд дотримувалася старих звичаїв, (що) віддала синові червоне золото".

Приклад (11) доводить існування безсполучникових підрядних додаткових речень середньоверхньонімецький період. Підрядне речення розташовується у постпозиції щодо головного речення. Присудок *geben* розташований у медіальній позиції підрядного речення, проте ми спостерігаємо відсутність підмета і припускаємо, що ця конструкція за своєю структурою відтворює інфінітивний зворот, але з порушенням дієслівної рамки, оскільки присудок займає не фінальну позицію в реченні.

Проте, ми усе ж зафіксували випадки прямого порядку слів у безсполучникових додаткових реченнях. Г. Пауль стверджував, що у середньоверхньонімецький період існувало багато підрядних речень з логічною підрядністю, які за своєю структурою були схожі на головні речення [21, с. 142], як у прикладі (12):

(12) So mvse man von schulden Sivride iehn er ware ein der beste der ie vf ors gesaz (Nibelungenlied, 0730,2-0730,3). „Все ж таки шляхетному лицареві слід визнати, що він був найкращим, хто сидів на коні".

Приклад (12) – це поспозиційне безсполучникове підрядне додаткове речення, у якому присудок *ware* розташовується на другому місці після підмета *er*, який займає ініціальну позицію в підрядному додатковому реченні. Розташування підмета *er* та присудка *ware* демонструють прямий порядок слів. Така структура відображає структуру простого розповідного речення сучасної німецької мови з прямим порядком розташування її компонентів, а отже і притаманна сурядному реченню сучасної німецької мови. Порівнюючи приклади (11-12), ми спостерігаємо дві структури підрядного безсполучникового речення у досліджуваній пам'ятці. Приклад (11) демонструє позицію присудка, яка не притаманна безсполучниковому додатковому реченню сучасної німецької мови. Це дає нам підстави стверджувати, що безсполучникові речення у середньоверхньонімецький період характеризувалися вільним розташуванням компонентів. Приклад (12), навпаки цілком відображає фіксовану позицію членів безсполучникового підрядного речення з медіальною позицією присудка в контактному розташуванні з підметом, який знаходиться в ініціальній позиції підрядного речення.

Аналіз фактичного матеріалу дозволив нам виявити безсполучникові підрядні додаткові речення з фінальною позицією присудка, як у прикладі (13):

(13) Sone wil ichz niht versprechen ichn welle ivch lazen leben (Nibelungenlied, 2160,2). „Я не могу вам обіцяти, що я вас залишу живими".

У прикладі (13) підрядне додаткове безсполучникове речення розташоване у постпозиції щодо головного речення. У структурі підрядного речення спостерігаємо, що підмет *ichn* розташовується у ініціальній позиції підрядного речення, а присудок *lazen leben* займає фінальну позицію. Порядок слів у безсполучникових підрядних реченнях сучасної німецької мови передбачає для присудка другу позицію після підмета. Проте, в прикладі (13) присудок *lazen leben* демонструє позицію, яка притаманна додатковим реченням з фінальною позицією присудка. Ці протиріччя викликані, на наш погляд, недорозвиненою синтаксичною системою у середньоверхньонімецький період, і тому сурядні та підрядні зв'язки в цей період не були чітко окреслені, а порядок слів не слугував основним показником підрядності.

Спостерігаючи за структурою безсполучникових додаткових речень у досліджуваний період, ми помітили, що на синтаксичному рівні безсполучникові додаткові речення є сурядними конструкціями, що демонструють порядок слів простих незалежних розповідних речень. Проте все ще існують випадки вільного розташування компонентів, оскільки синтаксис середньоверхньонімецького періоду перебував у стадії становлення і все ще зберігав риси давньоверхньонімецького періоду. На семантичному рівні додаткові речення є підрядними утвореннями, оскільки демонструють залежність змісту підрядної частини від головної, що доводять приклади (11-12).

Отже, проведений аналіз засвідчує, що в досліджуваний період безсполучникові підрядні додаткові речення мали два типи розташування компонентів: з фінальною та медіальною позицію присудка. Кількісний аналіз безсполучникових додаткових підрядних речень у досліджуваний пам'ятці виявив 22 одиниці з медіальною позицією присудка (55%) та 18 одиниць з фінальною позицією присудка (45%). Підрахунки показують, що безсполучникові додаткові підрядні речення тяжіли до структури таких речень сучасної німецької мови.

Оскільки у середньоверхньонімецький період ще не сформувалася чітка межа між сурядним та підрядним зв'язком, визначати тип речення можна було лише за порядком розташування його членів.

Складнопідрядні додаткові речення з співставленням частин становлять нечисленну групу порівняно з підрядними реченнями, які марковані підрядними сполучниками. Корпус налічуваних одиниць становить 41 речення, що складає 6,07% із загальної кількості (676) проаналізованих одиниць. З них 97,6% припадає на безсполучникові конструкції і 2,4% складають речення, марковані сполучником *unde.* Отримані результати дають підстави припустити, що у досліджуваному творі безсполучникові складні конструкції, які становлять лише 5,9 % із загальної кількості підрядних додаткових речень, не були розповсюдженими, а представляли залишкове (архаїчне) явище логічної підрядності з давньоверхньонімецького періоду, коли синтаксичні зв'язки між частинами складного цілого були не чітко окресленими. Сполучник *unde* втратив свою підрядну функцію у сучасній німецькій мові, оскільки був витіснений іншими підрядними сполучниками, натомість у сучасній німецькій мові він набув функцію сурядного сполучника.

Незважаючи на достатньо розвинену систему складнопідрядного речення у середньоверхньонімецький період, відбувався подальший розвиток системи підрядних сполучників. Проведений нами аналіз слугує підтвердженням того, що в середньоверхньонімецьку епоху найпоширенішим сполучником підрядності був сполучник *daz*, який уводив більшість типів підрядних речень, однак з ним конкурував сполучник *ob* та займенники *wer (swer), waz (swaz), welch.* У сучасній німецькій мові сполучник *daz* зберіг лише свою первинну функцію сполучника додаткових підрядних речень,

Проведений аналіз дозволив уточнити статус підрядних додаткових речень та варіативність додаткових сполучників. Розроблені положення є перспективними для подальшого аналізу складних речень з іншими підрядними частинами в історичній перспективі.

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ВІДОМОСТІ ПРО АВТОРА

Маргарита Оксанич – викладач кафедри практики германських мов Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: історичний синтаксис німецької мови, германське мовознавство.

УДК 81'42:81'36

ПРО ВЗАЄМОЗВ'ЯЗОК СЕМАНТИКИ І СИНТАКСИСУ ПРИКМЕТНИКІВ СУЧАСНОЇ НІМЕЦЬКОЇ МОВИ

Наталія ОМЕЛЬЧЕНКО (Львів, Україна)

У статті зроблено спробу в загальних рисах представити взаємозв'язок семантики та синтаксису на основі ідентифікацій валентних особливостей прикметників, що позначають основні поняття температури у сучасній німецькій мові. Проведено розмежування між термінологічним та мовним значенням вказаних прикметників та встановлено рівні їхньої валентності та логічні, семантичні та синтаксичні моделі їхньої реалізації на рівні лексико-семантичних варіантів слова.

Ключові слова: *валентність, лексико-семантична структура слова, мовна відносність, синтаксичні потенції слова*

В статье сделана попытка в общих чертах представить взаимосвязь семантики и синтаксиса на основе идентификаций валентных особенностей прилагательных, обозначающих основные понятия температуры в современном немецком языке. Проведено разграничение между терминологическим и языковым значением указанных прилагательных и установлено уровни их валентности и логические, семантические и синтаксические модели их реализации на уровне лексико-семантических вариантов слова.

Ключевые слова: *валентность, лексико-семантическая структура слова, языковая относительность, синтаксические потенции слова.*

An attempt is made in the article to generally present the interconnection between semantics and syntax on the basis of identification of valent features of adjectives marking chief notions of temperature in Modern German Language.

The limit is drawn between terminological and lingual meanings of the researched adjectives, levels of their valency are singled out, as well as semantic and syntactic models of their realization at the level of lexico-semantic variants of word are distinguished.

Key words: *valency, lexico-semantic structure of word, linguistic relativity, syntax potential of word.*

Прикметники утворюють структурований сегмент концептуальної і мовної картини світу носія німецької мови, яка вербалізується за допомогою ідіоетнічних інтелектуальних моделей. Ці моделі структуровані таким чином, що кожен їх елемент має строго визначене значення в межах певної системи координат. Цю тезу можна проілюструвати на такому прикладі: *Der kleine Elefant zerdrückte eine große Mücke*, де значення кожного із прикметників визначається не натуральною величиною носія ознаки, а на основі порівняння з іншими денотатами двох систем, в які входять екстенсіонали іменників: клас слонів і клас комах. Також прикметники – мовні індикатори температурних станів – мають різні смисли в різних системах світосприйняття (пор. значення прикметника *«kalt»* літом і зимою, або сприйняття цих станів жителем Чукотки і жителем Сахари). Іншим типом мовної невизначеності, яка базується на невизначеності побутових понять, що лежать в основі мовленнєвою діяльності, є поняття дифузності границь мовного знака: коли починається «рано» 1 год. ночі, чи тоді, коли я прокидаюсь?, де починається і закінчується на мовній шкалі відображення температурних станів *«kalt»*, *«heiß»* чи *«warm»*? [4, 168 S.]. Особливо високий рівень семантичної релятивності мають прикметникові позначення температурних станів в системі ступенів порівняння. Наприклад, в той час, як у семантичному ряду лексема *«warm»* займає певне місце між *«kalt»* і *«heiß»*, в системі ступенів порівняння вона втрачає цю семантичну визначеність. Так, словоформа *«wärmer»* у реченні *Heute ist es kalt, aber wärmer als gestern* може набирати на температурній шкалі ознаки, які характерні для словоформи *«kalt»* [1, с. 157].

Інша проблема, яка пов'язана з прикметниками різних лексико- семантичних полів, пов'язана з семантичною структурою слова, яка складає в переважній більшості із багатьох лексико-семантичних варіантів, які можуть бути конституентами інших полів. Так, наприклад, прикметник *«lau»*, який в основному значенні відноситься до поля температури, у своєму метафоричному значенні *«unsicher»*, *«unentschlossen»* входить у лексико-семантичне поле оцінки: *ein lauer Kerl, sich lau verhalten*. З іншого боку існують прикметники, які лише у своєму переносному значенні стикуються з прикметниковим полем «температури». Так, наприклад, слово *«mild»* має такі значення: *«gütig»*, *«nachsichtig»*, *«nicht stark gewürzt»*, *«sanftt»* і лише у значенні *«keine extremen Temperaturen aufweisend»* входить у вищевказане поле.

Як відомо, у фізиці під поняттям температури розуміють ступінь тепла, який виражається в цифрах, фіксується на шкалі температур і який має дві крайні точки: точку кипіння і точку замерзання. Мова ж не відображає цей стан речей: вона інтерпретує його суб'єктивно відповідно до внутрішньої форми мови – інтелектуальної моделі, яка вербалізує логічні і екстралінгвальні конструкції. Так, тіло для нас є холодним, коли воно при дотику має на 10° нижчу температуру, ніж температура тіла, на температурній шкалі цей стан позначається у фізиці, коли температура є нижче нульової. Мова сприймає тіло холодним, коли воно зовсім не випромінює температуру або випромінює в незначній кількості: *der Ofen ist kalt, kalte Füße*. У фізиці температура є формою енергії і вимірюється у калоріях: 1 калорія – це сукупність тепла, яка нагріває 1 г води від 14,5° до 15,5° за Цельсієм. У мові це поняття розпливчате і сприймається як доволі висока температура: *ein warmer Wind, ein warmes Klima, «heiß»* у мові означає щось на зразок *«sehr warm», «von relativ hoher Temperatur», «eine unangenehm empfundene Wärme»: heiße Quellen, heißer Tee* і т. д., в той час, як у фізиці *«heiß»* визначається як «температура біля точки кипіння» [3, s. 991].

Завдяки абстрагуючій властивості людської мови денотативні ознаки предмета можуть переноситись на людські почуття, душевні стани, через що виникає багатозначність слова, яка базується на метафорі: kalt lachen, warmes Interesse, heiße Musik, або на метонімії: *das Auditorium* означає у прямому значенні *«der Hörsaal»*, а в переносному, метонімічному *«die Zuhörer»: Verstehe mich richtig das Auditorium.*

Важливим моментом характеристики лексичної семантики прикметників є їхня синтагматична орієнтація, тобто здатність реалізуватися у двочленній суб'єктно-предикативній структурі речення: за своїм лексичним значенням одні прикметники тяжіють до суб'єктної сфери, інші до вербальної, а ще інші є нейтральними щодо синтаксичної спеціалізації. Так, наприклад, прикметники, що позначають об'єм предмета (groß, klein, kurz, lang, breit, schmal, dick, dünn) реалізуються переважно у субстантивній сфері, оскільки назви предметів вербалізуються у формі іменників, а прикметники із семантикою руху (schnell, rasch, langsam) переважають у адвербіальній функції, оскільки характеризують процеси, які виражаються дієсловами: у субстантивній сфері вони вживаються з іменниками, які мають сему «рух»: *das schnelle Auto, die langsamen Schritte*. Але, наприклад, прикметники із семантикою «матеріал» виявляють приблизно однакову синтаксичну активність як у сфері іменника так і у сфері дієслова.

В семантико-граматичному плані прикметники є також не монолітними. Так, вони виявляють різну здатність утворювати ступені порівняння, займати синтаксичні позиції, характерні для всього класу прикметників: *der starke Raucher (Attribut), er raucht stark (Adverbiale)*, але *stark* не вживається як предикатив: *der Raucher ist stark*, бо *«stark»* характеризує в цьому випадку не особу, а дію, яку вона виконує. Здатність прикметника займати певні синтаксичні позиції в структурі актуальних і потенційних речень є його синтаксичною валентністю, яка реалізується в таких моделях: A+N, N+Vkop[45]+A, N+Vvoll[46]+A.

Синтаксичні потенції прикметників можна об'єднати в такі функціональні групи:

1. Прикметники, які можуть реалізувати свою валентність у трьох вищенаведених моделях: *eine gute Arbeit, die Arbeit ist gut, er arbeitet gut* (на відміну від традиційної граматики ми відносимо адвербіальну функцію не до якісного прислівника, а до прикметника, який історично витіснив якісний прислівник в адвербіальній позиції)

2. Прикметники, які реалізують свої синтаксичні потенції у двох моделях: A+N і N+Vkop+A: *die breite Straße, die Straße ist breit.*

3. Прикметники, які вживаються у таких синтаксичних моделях: A+N, N+Vvoll+A: *eine wöchentliche Zeitung, die Zeitung erscheint wöchentlich*.

4. Прикметники, які реалізують свою синтаксичну валентність лише у атрибутивній моделі A+N (так звані «атрибутиви»): *die linke Hand.*

5. Прикметники, які вживаються лише «предикативно в моделі N+Vkop+A: *Es ist schade* (так звана «категорія стану»).

Виходячи з вищенаведеного, всі прийменники можна класифікувати з точки зору синтаксичної валентності на:

1) одновалентні;
2) двовалентні;
3) трьохвалентні.

Особливо важливим для розуміння взаємозв'язку лексики і синтаксису прикметників є їхній поділ на абсолютні та відносні. В той час як, наприклад, В. Г. Адмоні відносить до абсолютних (якісних) такі прикметники, що виражають ознаки, які властиві предметам і є їхніми невід'ємними сутностями (*schön, warm, kalt usw.*), під відносними він розуміє такі прикметники, які виражають ознаки, якої-небудь речі, через її відношення до іншої речі, яка позначається лексичною морфемою прикметника: *die hiesige Zeitung*. О. Бегагель же відносить до абсолютних, тобто якісних такі прикметники, які для своєї реалізації у реченні відкривають одне вакантне місце, яке може бути заповнене або іменником або дієсловом: *ein kalter Tag – er antwortete kalt*, в той час як синтаксично-відносні прикметники відкривають для своєї реалізації два вакантні місця: *er ist seinem Vater ähnlich* [2, 151 S.].

Під семантичною валентністю прикметника ми розуміємо його здатність сполучатись з іменником і дієсловами певних лексико-семантичних груп. Так, наприклад, лексико-семантичні варіанти прикметника «heiß» можуть сполучатись із такими лексико-семантичними групами дієслів і іменників:

I. Лексико-семантичний варіант «sehr warm»:
1) предмети – Ofen, Schlüssel, Stein u.a.;
2) частини тіла – Hände, Stirn, Herz;
3) особи – Diederich, mir, das Kind;
4) страви – Suppe, Wurst;
5) рідина – Wasser, Blut, Kaffee, Tee;
6) пори року, частини дня – Tag, Sommer, Abend;
7) почуття – Liebe;
8) позамовна ситуація – Es;
9) процеси – reden, baden, begehren;
10) світлові ефекти – flimmern;
11) природні явища – Luft.

II. Лексико-семантичний варіант – «heftig, anstrengend, erbittert, hitzig»:
1) події, ситуації – Kampf, Krieg, Schlacht.

III. Лексико-семантичний варіант – «leidenschaftlich, innig»:

[45] Vkop – копулятивне дієслово sein, werden, bleiben.
[46] Vvoll – повнозначні дієслова lesen, lernen, geben.

1) почуття – Dank, Liebe, Gebet, Tränen.

IV. Інші лексико-семантичні варіанти мають термінологічний характер: Chemie, Wagen, Favoriten

Логічна валентність лежить в основі лексико-семантичної і синтаксичної валентності прикметника, яка відображає логічну природу суджень у формі предикатів і аргументів. Так, для прикметника характерна логічна структура у вигляді формули (у)Px, де *P* – предикат, який для своєї реалізації передбачає два аргументи *x, y*. *X* – обов'язковий аргумент, репрезентований іменником і дієсловом, без реалізації якого прикметник не може ввійти в суб'єктно- предикативну структуру речення: *ein schöner Tag, er spricht schön*. Аргумент може бути як обов'язковим – *er ist seinem Vater ähnlich* (без реалізації цього аргументу речення втрачає свою граматичність – *er ist ähnlich*), так і факультативним: *heute ist es sehr warm* (речення без аргументу «sehr» залишається граматично оформленим). Знання взаємозв'язку між семантикою і синтаксисом прикметникових слів має як теоретичне, так і практичне значення, особливо при викладанні німецької мови, де спостерігається відхилення у валентності еквівалентних слів:

1) Він помер у глибокій старості – *er starb in hohem Alter*;

2) широкі штани – *weite Hose*.

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ВІДОМОСТІ ПРО АВТОРА

Наталія Омельченко – викладач кафедри технічного перекладу Львівського державного університету безпеки життєдіяльності.

Наукові інтереси: граматичне вчення про слово, взаємозв'язок лексики і синтаксису, теорія валентності.

УДК 811.112.2 + 811.161.2:81'367.625

ФУНКЦІОНУВАННЯ СИНТЕТИЧНИХ ПРЕДИКАТОРІВ У СТРУКТУРІ НІМЕЦЬКОГО РЕЧЕННЯ (З УКРАЇНСЬКИМИ ПАРАЛЕЛЯМИ)

Леся СОЛЮК (Івано-Франківськ, Україна)

У статті досліджено особливості вживання синтетичних предикаторів у німецькій та українській мовах, з'ясовано основні підходи щодо їхньої класифікації, проаналізовано їхні семантичні типи, визначено валентний потенціал. На основі зіставно-типологічного аналізу дієслівних предикаторів обох мов схарактеризовано їхні спільні та відмінні риси. Результати дослідження показали, що між предикаторами процесу є розбіжності, які полягають в наявності чи відсутності субстанційної синтаксеми. На відміну від української мови, де субстанційні синтаксеми виражені імпліцитно, в німецькій вони мають формальне експліцитне вираження (es).

Ключові слова: *семантико-синтаксична структура речення, синтетичні предикатори, вербатив, суб'єктна синтаксема.*

В статье исследованы особенности употребления синтетических предикаторов в немецком и украинском языках, выяснены основные подходы к их классификации, проанализированы их семантические типы, определены их валентные возможности. На основе сопоставимо-типологического анализа глагольных предикаторов обоих языков охарактеризованы их общие и отличительные черты. Результаты исследования показали, что между предикаторамы процесса есть разногласия, которые заключаются в наличии или отсутствии субстанционной синтаксемы. В отличие от украинского языка, где субстанциальные синтаксемы выражены имплицитно, в немецком они имеют формальное эксплицитное выражение (es).

Ключевые слова: *семантико-синтаксическая структура предложения, синтетические предикаторы, вербатив, субъектная синтаксема.*

The article deals with the peculiarities of the usage of synthetic predicators in German and Ukrainian languages. The main approaches to their classification are determined, their semantic types are analyzed, and their valent potential is defined in the article. The central place in the typology of the predicators is taken by verbal predicators; their semantics is one of the most important factors in the formation of semantic and syntactic structure of the sentence. Synthetic predicators realize the meanings of action, process and status. The common and distinctive features of the verbal predicators are determined taking into consideration the contrastive analysis of the both languages. The results show that there are differences between the predicators *of process, which consists in the presence or absence of substantial syntaxeme. Unlike Ukrainian language, in which the substantial syntaxemes are expressed implicitly, in German they have a formal explicit expression (es). The peculiarity of the compared languages is the fact that the same semantic groups of verbs (for instance, for marking colour or health status) are represented by different types of predicators: in Ukrainian – by synthetic and analytical predicators, in German – by analytical predicators only.*

***Key words**: semantic and syntactic structure of the sentence, synthetic predicators, verbatim, subject syntaxeme.*

Речення як елементарна структурна одиниця мови базується на понятті предикатора, який складається з лексико-семантичного (предикатного) та граматичного (предикативного) компонентів. Перший компонент предикатора виражає різні дії і стани, що встановлюються між учасниками відображуваної позамовної ситуації, а другий – актуалізує їх у модально-часовому плані [1, с. 38]. Дослідники розрізняють синтетичні та аналітичні предикатори. Типовим засобом репрезентації синтетичних предикаторів є повнозначні дієслова, які мають особові форми, потрібні для вираження способу і часу, тобто є автосемантичними і диференціюють як "абсолютивні" слова [13, с. 18], слова абсолютивного значення, "самодостатні для формування ними окремої синтаксичної структури" [4, с. 189], слова "закритої" семантики [5, с. 249].

У мовознавстві дослідження валентного потенціалу предикаторів знайшли своє обґрунтування у працях Й. Андерша, І. Пянковської, Н. Арутюнової, Ю. Степанова. Проте зацікавленість дослідників викликають не лише валентнісні, але й функційні параметри предикаторів на синтаксичному рівні. Однак проблематика семантико-синтаксичного потенціалу предикатора як форми вираження семантичного предиката [14, с. 354-355] потребує подальшого вивчення. **Мета нашого дослідження** – схарактеризувати особливості синтетичних предикаторів у структурі речення німецької та української мов (на основі зіставно-типологічного аналізу).

Виклад основного матеріалу дослідження. Зважаючи на те, що вербатив у німецькій та українській мовах виступає основним носієм активної предикатної семантики, він виконує функцію основного конструктивного центру речення. Дієслово містить у своєму складі низку граматичних категорій, що актуалізують пропозитивний зміст, ця його властивість дозволяє повністю прийняти функцію предиката в мові [9, с. 105]. За І. Вихованцем, дієслівні предикатори становлять найпоказовішу частину всієї сукупності предикаторів [2, с. 93]. Водночас очевидно, що не лише дієслово може бути засобом репрезентації предикатора, оскільки виступає поверхневою формою предиката, яка не є єдиною і всеохопною [11, с. 111]. Сюди зараховують так само й прикметники, числівники та прислівники [3, с. 217], які є засобами вираження аналітичних предикаторів.

Зважаючи на те, що дієслово є облігаторним складником предиката в німецькій мові, його можна виокремити як ядро предикації [20, с. 253], яке є визначальним у побудові висловлення. Основною ознакою вербатива є те, що він, з одного боку, встановлює кількість і характер аргументів, а з другого – не змінює свою семантику, незважаючи на те, з якими іменами він поєднується в реченні. Власне, граматична семантика дієслова спрямована на вираження предикативності, а лексична – у "згорнутому" вигляді являє собою модель речення [12, с. 51]. Особливість семантики вербатива виявляється в його здатності відтворювати певну "ситуацію", при цьому елементи ситуації можуть бути включені у значення дієслова в якості компонентів (сем або семантичних ознак), які конституюють його валентність. Оскільки семантичні характеристики вербативних предикаторів включають темпоральність та аспектуальність, їх традиційно розмежовують на два узагальнені класи – предикатори дії та предикатори стану, або предикатори процесу й предикатори стану [21, с. 485]. Зважаючи на поділ дієслів в германістиці на три основні класи: дії (Tätigkeitsverben), процесу (Vorgangsverben) та стану (Zustandsverben) [16; 18; 19 та ін.], мовознавці в системі вербативних предикаторів виокремлюють предикатори дії, процесу та стану [6; 17; 18; 22].

За семантико-синтаксичними параметрами предикатори дії належать до основного типу дієслівних предикаторів. Визначальна семантична властивість цієї групи предикаторів – динамічність. Дієслова в цій предикатній функції позначають діяльність, пов'язану із суб'єктом-діячем, активним виконавцем, у ролі якого зазвичай виступають істоти. До цієї групи предикаторів належать вербативи на позначення переміщення в просторі (*tragen – нести, ziehen – тягти*): *Ich hätte ihm auch zu gern noch sein albernes Amulett gestohlen, aber er **trägt** es selbst nachts um den Hals, und das war mir dann doch zu gefährlich* (C. Funke) // *Демонстранти несуть емблему голови Ґонґадзе і транспаранти: «Георгій, ти з нами!»* (Л. Костенко); дієслова зі значенням руху (*fahren – їхати, gehen – іти*): *Dann **fahren** sie nach Hause* (H. Müller) // *Аж ось **іде** Дем. – Під «Нектар» ми не підем, бо там **ходить** п'яний Дем! – з надією в очах скандують бодун і Троцький* (К. Москалець); вербативи з семантикою психічних та розумових дій (*erzählen – розповідати, ärgern – сердитись): Sie erzählen mir heute nichts, Herr Doktor?* (G. Böll) // *Напекла миколайчиків, розповідає малому, який чемний хлопчик був святий Миколай* (Л. Костенко); дієслова, які репрезентують вид діяльності (*arbeiten – працювати, basteln – майструвати, kochen – варити, nähen – шити, zeichnen – креслити*): *Ein paar Stunden **arbeiteten** wir ruhig, ohne viel zu reden* (E. M. Remark) // *Ти працюєш на конкурентів каналу, то так і скажи!* (К. Москалець); дієслова, які вказують на ступінь інтенсивності дії, спрямованої на об'єкт (*schneiden – різати, hacken – сікти, zerbrechen – розбивати*): *Blusen und so was **schneiderte** sie sich alles selbst* (E. M. Remark) // *Паша накульгував, мав травму після занять мотоспортом. У сенсі **розбився** колись на краденому скутері* (С. Жадан). Отже, предикатори дії наділені значенням акційності й позначають діяльність, яку виконує суб'єкт-діяч. Дослідження показало, що валентні можливості німецьких та українських дієслівних предикаторів цього типу збігаються. Вони здатні відкривати позиції, які, окрім суб'єктних, можуть займати адресатні, інструментальні та локативні синтаксеми.

Дієслівні предикатори процесу "вказують на динамічну ситуацію, що не передбачає активного виконавця дії, а стосується суб'єкта процесів, які ним не породжуються й активно та безпосередньо не стимулюються" [2, с. 96], вони відзначаються "помірним ступенем динамізму, який за характером некерований" [8, с. 284]. Процесуальні предикатори відтворюють ситуацію, у якій відсутнє активне начало. Тому динамічний процес – мимовільний, а то й стихійний, оскільки він не залежить від волевиявлення суб'єкта*:* Усі зовнішні чи внутрішні зміни, що відбуваються із предметом, зумовлені об'єктивними чинниками буття [12]. Групу предикаторів процесу представляють дієслова різної семантики: *abkühlen – охолодити, abnehmen – схуднути, aufwachen – прокинутись, einschlafen – заснути, fallen – падати, sterben – вмерти, verblühen – розцвісти, wachsen* – вирости: *Wie oft war nicht mitten im empfindsam gesteigerten Spiel das Werklein zusammengeschrumpft, heulend und auf den letzten Löchern pfeifend, nur weil der Lamparter beim Treten **eingeschlafen** war!* (R. Schneider); *Auf der Erde **wachsen** die Blumen – neue Kräfte…*(E. M. Remark) // ***Перетворюється** кінь у красеня парубка* (В. Шевчук)*; За тим голосом із вільшини **виплив** вершник на легкому, як тінь, коні, при шаблі, у короткому кожушку й сивій високій шапці з блакитним шликом* (В. Шкляр).

На основі наведених прикладів не спостерігаємо суттєвих відмінностей між предикаторами процесу. Однак під час дослідження у зіставлюваних мовах виявлено розбіжності, які стосуються наявності суб'єктної синтаксеми. Прослідковано випадки, коли для повного розкриття семантики предиката необхідна відповідна кількість компонентів, яку в структурі речення встановлює семантико-синтаксична залежність суб'єкта. Цю залежність суб'єкта процесу формують предикатори, семантичні групи яких позначають: 1) часовий проміжок доби, напр.: *засвітати, вечоріти, засвітліти,, звечоріти, повечоріти, змеркнути, розвиднитися, розвидніти, розвиднятися, розсвітати, світати, смеркнути, темніти, ясніти* та ін.; 2) пору року, напр.: *весніти, завесніти, осеніти, повесніти, розвеснитися, розвеснятися* і под.; 3) стан природи, напр.: *вигодинитися, вигодинюватися, випогодити, випогодитися, випогоджувати, вияснюватися, виятнятися, вітрити, дощити, задощити, росити, сльотити, смеркати, смеркатися, сніжити, сушити, тепліти, теплішати, туманіти, холодніти, холоднішати, хмарити, хурделити* і под [10]: ***Es wird** draußen schon **dunkel**…*(H. Müller); ***Es schneit** Tag und Nacht* (C. Funke); *Wir arbeiteten, bis **es dämmerig wurde*** (E. M. Remark) // *У лісі швидко **темніло*** (В. Шкляр); *Цілу ніч виє, мете, **хурделить**…*(К. Москалець*)*; *Надворі репіжив дощ, **гриміло**…* (В. Шкляр).

Наведені приклади підтверджують те, що в німецькій мові частину семантичних груп презентують синтетичні предикатори, але в деяких випадках цю функцію виконують аналітичні предикатори: *Tag werden, Abend werden, es ist nebelig, es wird kalt, es wird heiß* та ін. Для німецької мови прикметним є те, що "подієві дієслова" не вимагають жодного суб'єкта і сполучаються лише з формальною суб'єктною синтаксемою es (donnern – *es donnert*, regnen – *es regnet*, schneien – *es schneit*, blitzen – *es blitzt*, dämmern – *es dämmert* і под.). На думку деяких науковців, вони за своєю семантикою ототожнюються з процесуальними вербативами [19]. Із такими німецькими "подієвими дієсловами" корелюють українські "одноособові або моноособові дієслова" [3, с. 268] *гримить, сутеніє* тощо. У цих конструкціях з предикаторами на позначення часового проміжку доби, пір року та стану природи семантико-синтаксична залежність суб'єкта процесу в українській мові має імпліцитне вираженя. У деяких предикаторах суб'єкт процесу немовби функціонує в його основі: es ist neblig – *туманить – туман*, es regnet – *дощить – дощ*, es friert – *морозить – мороз*, es wird Abend – *вечоріє – вечір* і под.

Вербативи виокремлених семантичних груп є дієсловами без актантів, що позначають процес, який розгортається сам по собі і в якому немає учасників. Це стосується в першу чергу дієслів, що позначають атмосферні явища актанта [7]. Суб'єктна синтаксема процесу в українській мові є зрозумілою з контексту, із семантики предиката. Виконавець невідомої чи малозрозумілої сили може бути виражений займенниковим словом "воно" напр.: *...вчора воно гриміло громами, блискало блискавицями, періщило холодним дощем* (В. Малик). Оскільки наведені вище вербативи поєднують ознаки процесу та стану, то одні українські мовознавці зараховують їх до предикаторів процесу [7], інші – до предикаторів стану [11, с. 120], часом вважають, що вони утворюють проміжну (синкретичну) групу предикаторів, лексеми якої поєднують більшою чи меншою мірою ознаки предикаторів процесу та предикатів стану. З огляду на те, що такі німецькі та українські вербативи належать до семантичної групи, що позначає стан природи, у нашій роботі їх віднесено до предикаторів стану, у складі яких вони посідають найпериферійніше місце.

З огляду на те, що семантика синтетичних предикаторів процесу окреслює ситуацію, пов'язану із змінами станів чи інших ознак предмета, до цієї групи зараховують дієслова зі значенням "перетворення", "посилення ознаки чи якості", "переходу", "виникнення нової ознаки" [10], напр.: *abnehmen – худнути; brennen – горіти; dorren – сохнути; tauen – танути; verbrennen – вигорати; welken – в'янути; zufrieren – замерзати* і под., напр.: *Im tiefen Keller sitz ich hier, und Über allen Gipfeln ist Ruh, und Kein Feuer, keine Kohle brennt so heiß*… (C.Wolf) // *Уже пластмаса* ***танула****, як лід* (Л. Костенко). Прикметно, що в елементарних простих реченнях процесуальні предикати поєднуються з однією субстанційною синтаксемою зі значенням суб'єкта, лексичний діапазон якої, на відміну від суб'єкта дії, значно зростає, поширюючись на іменники, що позначають конкретні предмети, рослини, речовини, людей і тварин.

Предикатори процесу, як і предикатори дії, мають ознаку фазовості, тобто "у певний проміжок часу відбувається тільки окрема фаза процесу, а не процес як загальне явище" [7]. Тут констатовано безперервність переходу однієї фази в іншу, а це означає, що наявна цілісність у рамках відповідного часового проміжку. Фазовість виступає не лише морфологізованою ознакою дієслівних предикаторів, а й засвідчує взаємодію статичних і динамічних одиниць за певними дериваційними моделями: стан ↔ процес: *Er* ***ist*** *plötzlich* ***eingeschlafen****…* (G. Böll); *Sie war bestimmt todmüde, sie* ***schlief*** *nachher im Bus (C.Funke)*, якість ↔ процес (*веселий – веселіти*): *Таємничий ліс – свіжий і* ***веселий****, із прозорими джерельцями та рясними дикими черешеньками ще прийме її у свої обійми* (І. Роздобудько); *Олекса* ***повеселішав*** *від того, що пустив під лід кількох кадюків у річечку Черч* (В. Шкляр). Між зазначеними моделями предикаторів у німецькій та українській мовах на основі кореляції синтетизму / аналітизму встановлюються модифікаційні співвідношення*: Sie sind so* ***lustig****!* (C.Funke); *Die Scherze des Gastgebers* ***belustigten*** *die Gäste* (G.Böll) // *Стоїть Іван у скаламученій річці – і бачить, що вода в ній сама від себе на очах* ***стає чистою*** (М. Матіос) ↔ *Водою все омивається і насичується*, ***очищається****…* (І. Роздобудько).

Таким чином, на тлі ознаки фазовості набуває змісту компонент “якісних і кількісних змін” – основний показник процесів. На основі наведених висловлювань очевидним є кореляція синтетичних та аналітичних предикаторів в українській мові, яка в німецькій мові не завжди можлива. Порівняймо: *Er wußte, daß es am Instrument selbst lag. Es war müde.* ***Es war krank*** (R. Schneider)*; Aber bald schon zeigen sich erste Schatten: Pat* ***ist krank****, eine Folge des Kriegs* (E. M. Remark) // *Були часи, коли* ***хворіла*** *душа і печальні пахощі прив’ялої трави та диму від спаленого листя заповнювали всі шпарини свідомості…* (К. Москалець); *Він хворий…* (М. Матіос). З наведених прикладів випливає те, що предикатори з конкретною семантикою (наприклад, на позначення стану здоров’я) в українській мові можуть виражатись як синтетичними, так й аналітичними засобами, в той час як в німецькій мові тільки аналітичними.

Предикати стану – це своєрідна з погляду синтаксичних і морфологічних ознак група. Вони виражають власне-стан та в певному часовому проміжку відтворюють статичну, позбавлену динаміки й розвитку ситуацію, пов’язану із довкіллям, істотою, предметом. Специфікою предикатів стану є їхня поєднуваність із суб’єктною синтаксемою, що виражає значення неактивності, пасивності. Окремим їхнім семантико-морфологічним різновидом є вербативні предикатори стану, яким притаманна ідея статичної рівноваги, згідно з якою ніщо не створюється, не змінюється, не переміщується. При цьому дієслівний стан існує автономно щодо носія, виникаючи та підтримуючись зовнішньою силою [2; 12].

У процесі дослідження особливу увагу звернено на дієслова колірної кваліфікації (*біліти, блакитніти, жовтіти, зеленіти, золотіти, рожевіти, синіти, червоніти, чорніти*) у функції предикатора, що реалізують значення “виднітися, виділятися своїм кольором” й передають ознаку кольору як постійну властивість предмета, яка не підлягає в межах ситуації змінам. Відповідниками українських дієслівних статичних предикатів на позначення кольорової класифікації на зразок *чорніти, біліти, сіріти, синіти* і под. у німецькій мові є т.з. слова-стативи [18; 19], які репрезентовані прикметником і “темпоративом” (зв’язкою) *werden* (ставати, робитися), пор.: *grau werden* – сіріти; *grün werden* – зеленіти; *rot werden* – червоніти; *schwarz werden* – чорніти тощо, напр.: *Der Mann* ***wurde rot*** (E. M. Remarque); *Licht in diesem Fall mit einer Ausschaltverzögerung ausgeschaltet werden, damit* ***es*** *in dem Raum nicht kurzzeitig* ***dunkel wird*** (E. M. Remark); *Hummeln und Schmetterlinge laben sich an den Blüten, Elche und Rehe bevorzugen die Blätter der Zwergbüsche, die im Herbst leuchtend* ***rot werden*** (C. Funke) // *– Як кров? – хлопець чомусь знічується й густо* ***червоніє****, аж Петруню саму нарешті заливає гаряча хвиля сорому* (М. Матіос); *У Карибському морі* ***побіліли*** *коралові рифи* (Л. Костенко); *Це був «Боевой красный листок», де на першій сторінці “стрибав” чорний заголовок, від якого в мене* ***потемніло*** *в очах: “Остатки петлюровской армии полностью уничтожены героями-котовцами!”* (В. Шкляр); *Ліза зробила ковток, і її уста* ***почорніли*** *– це було місцеве ожинове вино, якого я не бачив у продажу ані в сільпо, ані в міських магазинах* (І. Роздобудько). Таким чином, для репрезентації семантики кольорів у німецькій мові використовуються аналітичні предикатори, а в українській мові – як аналітичні, так й синтетичні.

Отже, предикатори стану характеризують відчуття, фізіологічні й психоемоційні особливості організмів (переважно осіб), зовнішні вияви фізичних сталих ознак предметів. Предикаторам такої семантики властива статична рівновага, при якій ніщо не створюється й не змінюється, орієнтованість на суб’єкт як пасивного носія стану, замкнутість стану у сфері суб’єкта. На логіко-семантичному рівні предикатор зі значенням стану передбачає, на думку сучасних синтаксистів, лише один облігаторний суб’єктний актант. Такий суб’єкт має пасивне навантаження, оскільки йому лише притаманний певний стан, він є його носієм, а отже, перебуває в прямій залежності від предикатора. Дослідження показує, що предикатори стану, які в українській мові є вербативними, у німецькій є здебільшого дієслівно-ад’єктивними. Реалізація семантики стану ад’єктивом указує на процес синтаксичної транспозиції та сигніфікує про зниження рангу предиката в реченні. Водночас такий прикметник у сучасній лінгвістиці кваліфіковано як функційний еквівалент дієслівного предиката, що так само прогнозує лівобічний суб'єктний актант у тій самій формі номінатива [15, с. 120].

Висновки дослідження. Отже, центральне місце в типології предикаторів займають дієслівні предикатори, семантику яких визначають одним із важливих чинників формування семантико-синтаксичної структури речення. Синтетичні предикатори реалізують значення дії, процесу, стану. Із семантичною диференціацією дієслівних предикатів пов'язаний їхній валентний потенціал, що обумовлює врахування не лише семантичних, а й семантико-синтаксичних особливостей дієслів у функції предикатів. Результати дослідження показали, що між предикаторами дії в обох мовах немає суттєвих відмінностей, натомість серед предикаторів на позначення процесів є розбіжності, які полягають в наявності чи відсутності субстанційної синтаксеми. На відміну від української мови, де субстанційні синтаксеми виражені імпліцитно, в німецькій вони мають формальне експліцитне вираження (es). Крім того, у процесі зіставно-типологічного аналізу прослідковано, що предикатори стану та процесу на позначення конкретної семантики в зіставлюваних мовах можуть утворювати модифікаційні відношення на основі кореляції синтетизму і аналітизму. Однак відмінним є те, що одні й ті самі семантичні групи дієслів (наприклад, на позначення кольору чи стану здоров'я) представлені різними типами предикаторів: якщо в українській мові це синтетичні й аналітичні предикатори, то в німецькій виключно аналітичні. **Перспективу** подальшого дослідження вбачаємо в аналізі аналітичних предикаторів.

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ВІДОМОСТІ ПРО АВТОРА

Леся Солюк – аспірант Прикарпатського національного університету імені Василя Стефаника.
Наукові інтереси: семантичний синтаксис, зіставно-типологічне мовознавство.

УДК 811.161.2'367.52

КВАНТИТАТИВНІ ХАРАКТЕРИСТИКИ ПОРЯДКУ СЛІВ У ХУДОЖНІХ ПРОЗОВИХ ТЕКСТАХ СУЧАСНИХ УКРАЇНСЬКИХ АВТОРІВ (НА МАТЕРІАЛІ ОДНОСКЛАДНИХ РЕЧЕНЬ)

Оксана ШУХОВА (Харків, Україна)

Стаття є спробою встановлення поширеності порядку слів різних типів в односкладних реченнях, вибраних із сучасних українських текстів художньої прози. Надано статистику кількісних виявів різних типів словопорядку в односкладних реченнях, дібраних із текстів методом суцільної вибірки; з'ясовано особливості порядку слів у деяких типах односкладних речень, виявлених у досліджуваному матеріалі. Встановлено, що серед односкладних речень у сучасних художніх прозових текстах переважають ті, які мають структуру Р або РО.

Ключові слова: *односкладні речення, порядок слів, парцеляти, приєднувальні конструкції, номінативні речення.*

Статья представляет собой попытку установить распространенность порядка слов разных типов в односоставных предложениях, выбранных из современных текстов украинской художественной прозы. Приведена статистика количественных проявлений разных типов порядка слов в односоставных предложениях, выделенных из текстов методом сплошной выборки; выяснены особенности порядка слов в некоторых типах односоставных предложений, обнаруженных в исследуемом материале. Установлено, что среди односоставных предложений в проанализированных текстах преобладают те, которые имеют структуру Р или РО.

Ключевые слова: *односоставные предложения, порядок слов, парцелляты, присоединительные конструкции, номинативные предложения.*

The article attempts to find out the occurrence of different types of word order in single-constituent clauses excerpted from modern Ukrainian belles-lettres prose texts using the method of total sampling. The statistics of quantitative expression of different word order types in single-constituent clauses have been given; the peculiarities of word order in different types of single-constituent clauses have been investigated. It has been found out that in modern belles-lettres prose texts single-constituent clauses corresponding to the structure P and PO are predominant.

Key words: *single-constituent clauses, word order, parcels, conjunctive constructions, nominal sentences.*

Проблеми словопорядку є здавна цікавими для мовознавців, проте багато питань досі залишаються недослідженими. У статті, що пропонується, зроблено спробу з'ясувати квантитативні закономірності вияву різнотипного порядку слів в односкладних реченнях, виділених із художніх прозових текстів сучасних українських авторів. Джерелами дослідження стали романи, повісті, новели та оповідання сучасних українських письменників (див. список літератури). Проаналізовано 614 односкладних речень різних типів та 62 парцеляти та приєднувальні конструкції, що являють собою сурядні або підрядні частини складних речень, які інтонаційно оформлені як окремі речення та мають певну структурно-граматичну автономність [8, с. 12; 11, с. 69].

У таблиці 1 відображено загальну кількість односкладних речень та парцельованих і приєднувальних конструкцій різних типів.

Таблиця 1

Тип речень	Кількість речень	% від загальної кількості односкладних речень	Кількість парцелятів	% від загальної кількості парцелятів
Всього	614	100	62	100
Означено-особові	158	25,7	8	12,9
Неозначено-особові	73	11,9	4	6,5
Узагальнено-особові	9	1,5	3	4,8
Безособові	154	25,1	38	61,3
Безособові на -но, -то	10	1,6	-	-
Інфінітивні	23	3,7	9	14,5
Номінативні	161	26,2	-	-
Пряма мова	26	4,2	-	-

У таблиці 2 надається квантитативна характеристика типів порядку слів в односкладних реченнях і в парцельованих та приєднувальних конструкціях. Для позначення членів речення вжито такі скорочення: Р – присудок, О –додаток, С – обставина.

Таблиця 2

Порядок слів	Кількість речень	% від заг. кількості речень	Кількість парцелятів	% від заг. кількості парцелятів	Порядок слів	Кількість речень	% від заг. кільк. реч.	Кількість парцелятів	% від заг. кільк. парц.
Р	82	13,4	1	1,6	РОО	11	1,8	1	1,6
ОР	47	7,7	10	16,1	СРС	13	2,1	3	4,8
РО	55	9	5	8,1	ССР	8	1,3	1	1,6
РС	30	4,9	-	-	ССОР	-	-	1	1,6
СР	25	4,1	4	6,5	ОРСС	-	-	1	1,6
СРО	14	2,3	4	6,5	СОРСС	-	-	2	3,2
ОРС	18	2,9	-	-	Інші	73	11,9	9	14,5
РОС	-	-	3	4,8	Номін.	161	26,2	-	-
СОР	15	2,4	1	1,6	Розп. Неокл. Окл.	455 422 33	74,1 68,7 5,4	49 48 1	79 77,4 1,6
РСО	-	-	2		Пит.	47	7,7	10	16,1
ОСР	13	2,1	5		Пит.-окл.	4	0,7	-	-
ООР	9	1,5	5		Спон. Неокл. Окл.	72 58 14	11,7 9,4 2,3	3 3 -	4,8 4,8 -
ОРО	14	2,3	4						

Отримані дані свідчать про те, що в цілому кількісну перевагу мають односкладні речення, які у своєму складі мають лише дієслово-присудок Р – *Не спалося* (20, с. 82) або відповідають структурі РО – *Ненавиджу себе* (13, с. 259). Серед парцельованих і приєднувальних конструкцій зустрічаємо головним чином ті, що мають порядок слів ОР – *Але про клієнтів не йшлося* (8, с. 131), а також РО – *І чекаю на близнят* (3, с. 46), ОСР – *А півня на обід зарізали* (16, с. 313) та ООР – *А йому ще й сім'ю годувати* (10, с. 60).

В процесі аналізу усі синтаксичні одиниці було поділено на 2 групи – речення і парцельовані конструкції на передачу мови автора та речення і парцеляти, що передають діалогічне мовлення персонажів.

Таблиці 3 і 4 відображують інформацію щодо найпоширенішого порядку слів у авторській мові та діалогах у реченнях та парцелятах відповідно. До класифікації враховано всі типи односкладних речень, окрім номінативних.

Таблиця 3

	Кількість речень	Панівний порядок слів	% від кількості речень в авторській мові	Приклад
Авторська мова	187	Р	10,2	*Почалося* (20, с. 39).
		ОР	15	*Цукряники давали* (3, с. 42).
Діалоги	209	Р	30,1	*Не бачу* (13, с. 267).
		РО	18,2	*Не довіряй їй* (4, с. 86).

Таблиця 4

	Кількість парцелятів	Панівний порядок слів	% від кількості парцелятів у діалогах	Приклад
Авторська мова	31	СР	12,9	*Але так сталося* (15, с. 295).
		ОР	16,1	*Але чогось бракувало* (15, с. 293).
		ОСР	12,9	*Хоча, чого у великому місті не побачиш …* (8, с. 253)
		ОРО	12,9	*Але антибіотики прописати було нікому* (20, с. 88).
Діалоги	21	ОР	23,8	*Але мені неспокійно* (20, с. 162).
		РО	19	*А не телефонували йому?* (8: 136)
		ООР	19	*А що тобі поставити?*(20, с. 31)

26 % досліджуваного матеріалу становлять номінативні речення. 25 % з них – речення із залежними членами, у яких порядок слів допомагає розрізнити односкладне номінативне речення – *Дуже дотепний жарт* (16, с. 318) від двоскладного – *Жарт дуже дотепний* [1, с. 206-207]. До односкладних речень відносимо назви книг та заголовки – *Апокаліпсис* (14, с. 268); *Під'їзд перший* (8: 23), хоча це питання є досить суперечливим. П.С. Дудик [5, с. 261], А.П. Загнітко [7, с. 226], К.Ф. Шульжук [15, с. 131] та інші відносять їх до номінативних речень на відміну від Б.М. Кулика [8, с. 111], Д.І. Ганича [1, с. 156], Юрія Шереха (Ю. В. Шевельова) [13, с. 91], [14, с. 97], які заперечують належність цих синтаксичних одиниць до речень взагалі.

Цікавими є речення та парцеляти, що мають у своїй структурі іменник та обставину часу, розташовану до або після нього – *У церкві напівморок* (13, с. 261); *А твої бронтозаври – лише в американському кіно…* (15, с. 294). Стосовно належності цих синтаксичних структур також немає спільної думки. Д.І. Ганич [1, с. 75], А.П. Грищенко [2, с. 410], П.С. Дудик [4, с. 280], О.Д. Пономарів [12, с. 272] відносять їх до двоскладних еліптичних неповних речень із пропущеним дієсловом-присудком, в той час як О.Н. Синявський [10, с. 230], І.І. Слинько [11, с. 250-253], Ю. Шерех (Шевельов) [14, с. 96] зараховують такі речення до номінативних односкладних. В ході дослідження було знайдено 60 речень та 10 парцельованих та приєднувальних конструкцій цього типу.

Під час дослідження виділено 10 речень, що мають у своєму складі називний теми – *Лав. Її звали Люба, але Лав називав її хлопець, вже не пам'ятаю, як його звали* (20, с. 7). Всі ці речення віднесено до номінативних, хоча серед вчених існують різні точки зору. Так, на думку А.П. Грищенка [3, с. 417], П.С. Дудика [5, с. 261- 262], А.П. Загнітка [7, с. 226], К.Ф. Шульжука [15, с. 131] речення, що є називним теми, можна віднести до номінативних. Натомість Б.М. Кулик [8, с. 112], О.Д. Пономарів [12, с. 269] реченнями їх не вважають.

Невелику кількість проаналізованого матеріалу складають речення з прямою мовою. 54 % з них мають слова автора після прямої мови – *«Та-да-дам…» – раптом почулося наспіване вголос десь збоку* (11). Більшість таких речень мають дієслово у препозиції до залежного члена – *«Брешеш ти всьо», – долинає з сусіднього ліжка* (13: 259). У реченнях із прямою мовою на початку спостерігається розташування залежних членів у препозиції до дієслова – *Малому чути її голос у татовій мобілці: «Бахили…?»* (1, с. 12).

Отже, у текстах сучасної художньої прози серед односкладних речень різних типів в цілому переважають неокличні розповідні, що складаються лише з дієслова-присудка Р або відповідають структурі РО. Серед парцельованих і приєднувальних конструкцій спостерігаємо перевагу порядку слів ОР, РО, ОСР, ООР. Певні особливості мають типи речень, які розглянуто окремо. Перспективою подальших розвідок вважаємо дослідження квантитативних особливостей порядку слів у інших функціональних стилях.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Шухова – викладач кафедри англійської фонетики і граматики Харківського національного педагогічного університету імені Григорія Савича Сковороди.

Наукові інтереси: комунікативний синтаксис, стилістичний синтаксис.

АКТУАЛЬНІ ПРОБЛЕМИ ФОНЕТИКИ, ФОНОЛОГІЇ ТА ОРФОГРАФІЇ

УДК 81-112.2.111-26:372.462

ПРОБЛЕМИ ПРАВОПИСУ АНГЛІЙСЬКОЇ МОВИ: ДІАХРОНІЧНИЙ АСПЕКТ

Ярослава БЕЛЬМАЗ (Харків, Україна)

Статтю присвячено проблемі правопису англійської мови. Автор аналізує дане питання у діахронічному розрізі. Зауважується, що англійський правопис ґрунтується на декількох системах, зокрема фонологічній, етимологічній, морфологічній і графемній. Головними вирішальними моментами, що вплинули на правопис, можна вважати такі: впровадження латинського алфавіту у давньоанглійський період, Нормандське завоювання 1066 року, Великий зсув голосних, запровадження використання друкарського станка, вплив Ренесансу. Більш того, на розвиток правопису вплинула постійна інтеграція іншомовних слів у англійську мову. Ще один процес, який мав вплив на орфографію англійської мови – це так званий «етимологічний респеллінг». Сутність цього процесу полягає у спробі передати етимологію слова через його написання.

Розвиток правопису англійської мови – довгий і складний процес, який розпочався з моменту виникнення письма і продовжується сьогодні. Ціла низка змін призвела до розбіжностей між написанням і вимовою. Сучасні реформи англійської орфографії пов'язані з необхідністю наближення написання до вимови. Але оскільки англійська мова є глобальною мовою, впровадження нової системи правопису є доволі складною справою. Більш того, лінгвісти висловлюють суперечливі думки щодо необхідності такої реформи. Отже, англійська мова постійно розвивається під впливом різних суспільних й історичних факторів, що може у майбутньому вплинути на правопис.

Ключові слова: *правопис, англійська мова, діахронічний розріз, запозичення, екстралінгвістичні фактори, етимологічний респеллінг, система правопису.*

Статья посвящена проблеме правописания в английском языке. Автор анализирует данный вопрос в диахроническом разрезе. Отмечается, что английское правописание основывается на нескольких системах, в частности фонологической, этимологической, морфологической и морфемной. Главными решающими моментами, которые повлияли на правописание, можно считать внедрение латинского алфавита в староанглийский период, Нормандское завоевание 1066 года, Великое передвижение гласных, введение в использование печатного станка, влияние Ренессанса. Более того, на развитие правописания повлияла постоянная интеграция иностранных слов в английский язык. Ещё один процесс, который имел влияние на правописание английского языка – это процесс этимологического респеллинга, сущность которого заключается в попытке передать этимологию слова через его написание.

Развитие английской орфографии – это долгий и сложный процесс, который начался с момента возникновения письма и продолжается до сих пор. Целый ряд изменений привел к несоответствиям между написанием и произношением. Современные реформы английской орфографии связаны с необходимостью приближения написания к произношению. Так как английский язык является глобальным языком, введение новой системы правописания является сложным делом. Более того, лингвисты выражают противоречивые мнения о необходимости такой реформы. Таким образом, английский язык постоянно развивается под влиянием различных общественных и исторических факторов, что может в будущем отразиться на правописании.

Ключевые слова: *правописание, английский язык, диахронический разрез, заимствования, экстралингвистические факторы, этимологический респеллинг, система правописания.*

The article deals with the issue of English spelling. The author analyzes the problem in the diachronical aspect. Spelling words in English is challenging work. Today's spelling of English is the result of complex processes occurring throughout the history of the English language. The main problem of English spelling is that the way words are spelled does not reflect the way they are pronounced.

English spelling is not chaotic though, just complex. The problem is not that there is no system, but that there are too many systems. At the heart of English spelling, there is a phonological system – alphabetic letters related to sounds. There is also an etymological system, which in fact seems to take precedence over the phonological. The third system, morphological, has a high degree of regularity. Finally, there is a graphemic system, which dictates several common spelling patterns, many of which are not related to sound at all.

The complications we are left with today are the result of the major linguistic and social events which have taken place during this time. The main reason for this is that every language is like a living organism that is influenced by various factors and therefore undergoes constant change. In order to understand our present system we have to look at the history of the English Language. There are several important turning points: the introduction of the Roman alphabet in the Old English period, the Norman Conquest in 1066 AD, the Great Vowel Shift, the introduction of the printing press and the influence of the Renaissance. Moreover, there was constant integration of foreign words into the English language.

The origin of etymological respelling is found in the sixteenth-century Renaissance. It was the period which brought along an eager interest in Latin and Greek. In consequence, there was a heightened awareness of the Latin and Greek origins of many English words. This leads to an attempt by sixteenth-century scholars to indicate the etymology of a word in its spelling. The main problem arising from the remodelling of English words by indicating their historical origins is the increase of 'silent letters'.

The development of English spelling has been a very long and complex process that started with the beginning of writing and is still going on. The many changes have led to a breach between spelling and pronunciation. Hence that the main point of any reform should be to make pronunciation visible in spelling.

Key words: *spelling, English language, diachronical aspect, borrowings, extralinguistic factors, etymological respelling, system of spelling.*

Правопис англійської мови є доволі проблемним. Навіть у носіїв мови часто виникають питання щодо правильного написання того чи іншого слова. Основною причиною є те, що багато слів в англійській мові пишуться не так, як вимовляються (напр., daughter[ˊdɔ:tə]).. З-поміж найрозповсюдженіших проблем лінгвісти виділяють такі:

1) склад, який не вимовляється: три склади вимовляються як два ([ˊevrɪ], [ˊdɪf(ə)rent]; чотири склади вимовляються як три: (comfortable [ˊcΛmf(ə)təbl]);

2) омофони: two, too, to; knew, new; not, knot, naught;

3) омографи: lead: [ˊli:d] – to guide, [ˊlæd] – a metal; live: [ˊlɪv] – to be alive, [ˊlaɪv] – having life;

4) літери, які не вимовляються: sandwich, walk, write;

5) незвичні комбінації літер: chemistry (ch=k); breakfast (ea=e), laugh (gh=f).

Проблемами правопису в англійській мові цікавилося чимало лінгвістів. Цього питання в своїх роботах торкалися такі вчені, як А. С. Бо (A. C. Baugh), Т. Кейбл (T. Cable), Д. Крістал (D. Crystal), Е. Кровел Трагер (E. Crowell Trager), В. Кук (V. Cook), Б. Феннелл (B. Fennell) та інші.

Д. Крістал описує англійський правопис як «хаотичний, непередбачуваний, неорганізований» і називає його «плутаниною» [6, с. 69].

У той же час, Дж. Стірлінг (J. Stirling) уважає міфом твердження, що англійський правопис є хаотичним. Вона зауважує, що англійський правопис є не хаотичним, а складним. Проблема полягає не в тому, що немає системи правопису, а в тому, що таких систем забагато. Так, англійський правопис ґрунтується на фонологічній, етимологічній, морфологічній і графемній системах [9].

В основі фонологічної системи лежить зв'язок літер алфавіту зі звуками (наприклад, «big»). Але лише близько 50% слів в англійській мові підпорядковуються цій системі.

Наступна система – етимологічна, яка фактично превалює над фонологічною. Наприклад, в слові «myth» пишеться «y», а не «i» через грецьке походження цього слова. Цю ж систему правопису можна спостерігати й у споконвічних словах, але які змінили свою вимову під впливом історико-соціальних факторів.

Морфологічна система правопису характеризується більшим ступенем закономірностей. Наприклад, додаючи префікс «mis-» до слів, ми спостерігаємо подвоєння літери «s» у тих словах, корінь яких починається з цієї літери: «misspel»; при додаванні суфікса «-ment», ми додаємо його до всього слова (напр., excitement), а в слові «excitable» «e» випадає, оскільки суфікс «-able» починається з голосного.

І нарешті графемна система, яка визначає загальні шаблони і закономірності правопису. Наприклад, слова англійського походження не закінчуються на «v», через що слово «give» закінчується на «e», хоча попередній голосний є коротким [9].

Акіко (Akiko) виділяє три головні причини складності та плутанини в правописі англійської мови:

1) розбіжності між писемними та усними формами.

Так, англійська мова має 42-45 окремі звуки, у той час на письмі вживаються лише 26 літер. Через це одна і та ж літера може мати декілька варіантів вимови, наприклад, літера «а» може передавати 8 різних звуків, і не завжди можна передбачити, який з варіантів є правильним у тому чи іншому випадку.

2) упровадження нових символів.

Ця причина безпосередньо пов'язана з попередньою – через брак літер у багатьох європейських мовах з'являються спеціальні символи або комбінації літер (напр., th, sh).

3) історія. Будь-яка мова є живим організмом, на який впливає ціла низка факторів і який постійно зазнає змін.

Д. Крістал зазначає, що «система правопису є результат процесу розвитку мови, який триває вже понад 1000 років. Складності, які ми маємо сьогодні – це результат головних соціальних і лінгвістичних подій, які мали місце протягом цього періоду» [6, с. 78].

Мета цієї статті – проаналізувати процес становлення англійського правопису протягом історії розвитку мови.

Для того щоб зрозуміти систему сучасного правопису англійської мови, необхідно розглянути його у діахронічному розрізі. Головними вирішальними моментами можна вважати такі: впровадження латинського алфавіту у давньоанглійський період, Нормандське завоювання 1066 року, Великий зсув голосних (the Great Vowel Shift), запровадження використання друкарського станка, вплив Ренесансу. Більш того, на розвиток правопису вплинула постійна інтеграція іншомовних слів у англійську мову.

Давньоанглійська мова переважно ґрунтувалася на латинському алфавіті. Проте це відбулося не відразу. Незважаючи на те, що Англія довгий час була римською колонією (43 р. до н.е – 400 р. н.е.), і Рим мав певний вплив на розвиток мови, римляни не змогли нав'язати свою мову бритонцям та іншим кельтським племенам. Латинський алфавіт прийшов у Англію лише після завершення римської колонізації. Латину в Англію принесли місіонери нової релігії з континентальної Європи та Ірландії. Християнство почало розповсюджуватися в Англії з 400 року н.е. і особливо мало вплив у VI столітті. Саме тоді і почав використовуватися латинський алфавіт. Це призвело до перших проблем в англійському правописі, оскільки в латинському алфавіті не вистачало літер для передачі усіх фонем англійської мови. Для вирішення цієї проблеми використовувалися деякі літери рунічного алфавіту та вводилися у вживання сполучення літер для передачі певних звуків.

Зміни, що мали ще більший вплив на правопис, ніж християнство, сталися після завоювання Англії нормандцями. До 1066 року (рік Нормандського завоювання) західно-саксонський діалект давньоанглійської мови був стандартизований і використовувався у всіх частинах країни. Після Нормандського завоювання давньоанглійська стандартизована мова зникла, а офіційною мовою судів і церков стала латина та французька мова. Вплив нормандців на мову місцевого населення був значним та тривалим. І навіть після того, як нормандці пішли з Англії, і англійська мова отримала статус офіційної, вона вже не була такою, як до завоювання. Зміни у правописі, які з'явилися під впливом нормандців, були чисельні та важливі. Перш за все, були запроваджені французькі сполучення літер для позначення англійських літеросполучень (напр., «qu» замість «cw») або окремих літер (напр., давньоанглійська «h» стала «gh»). Найбільша зміна, яка стосувалася голосних, полягала в тому, що довгі голосні стали позначатися подвоєними літерами (напр., д.а «fōd» стало передаватися на письмі «food»). Чимало змін, яких зазнав англійський правопис під впливом нормандської французької мови, все ще дійсними і сьогодні.

Протягом середньоанглійського та ранньоновоанглійського періодів відбувалася зміна в фонетичній системі довгих голосних. Ця зміна має назву Великий зсув голосних. Причини цього процеси не зовсім зрозумілі. Згідно з однією з гіпотез таку зміну спричинила соціальна стратифікація суспільства.

Як зазначає А. Бо, люди почали вимовляти довгі голосні «з більшим підняттям язика та з прикритим ротом» [4, с. 233]. Таким чином широкі довгі голосні звузилися, а вузькі – стали дифтонгами. Така система зсуву називається «ланцюжковий зсув», оскільки одні голосні зсуваються з однією позиції на іншу, спонукаючи інші голосні переходити на іншу позицію. Ці зсуви не відбувалися хронологічно. Б. Феннелл зауважує, що «ланцюжковий процес – це системний взаємозв'язок: він не передбачає, що одна зміна точно в часі передує іншій, але це скоординований рух у рамках всієї системи, в якій кожен ланцюжок запускає або передбачає інший [8, с. 159].

Великий зсув голосних розпочався з дифтонгізації двох голосних [i:] та [u:]. Середньоанглійський довгий голосний [u:] (який часто передавався на письмі «ou» або «ow») став дифтонгом [əu]. Середньоанглійський [i:] теж перейшов у дифтонг і став [aɪ].

У XVI столітті сер.-а [o:] (як у слові «food») перейшов у [u:]. У XVI-XVI століттях сер.-а [ɔ:] (як у словах «boat», «hope») зсунувся до [o:], а потім, у 1800 роках, перейшов у дифтонг [ou]. Схожі зміни відбулися і з іншими голосними: коли сер.-а [i:] пересунувся, сер.-а [e:] зайняв його позицію і став [i:].

Отже, в результаті Великого зсуву голосних відбулися суттєві зміни у вимові довгих голосних звуків. Сутність зсуву полягала в тому, що довгі голосні верхнього підйому [i:] та [u:] дифтонгізувалися, а інші підвищилися на один щабель, а в деяких випадках також ставали дифтонгами [1, с. 157]. До зсуву вимова голосних була схожою з латиною. Вплив цього процесу на складність правопису англійської мови викликаний тим, що Великий зсув голосних не знайшов відображення в орфографії, оскільки англійський правопис був уже фіксованим і в певній мірі стабільним.

У 1476 році Вільям Кекстон запровадив використання першого друкарського станка в Англії. В той час спостерігалися значні розбіжності в правописі в різних діалектах, тому для друку було обрано один варіант правопису в якості стандарту для загального розуміння. В. Кекстон зупинився на Лондонському діалекті як стандарті для друку. Це рішення було обґрунтовано тим фактом, що Лондон як столиця відігравав важливу політичну, економічну і соціальну роль. Іншою причиною було також те, що діалекти Мідленд (Центральних графств), до яких належав Лондонський діалект, були більш зрозумілими для всього населення країни.

На жаль, стандартизація англійської мови на фоні впровадження друкарського станка відбулася, коли Великий зсув голосних ще продовжувався. Зміни, які відбувалися в процесі Великого зсуву голосних, не були враховані друкарями і фактично з цього часу написання голосних не відбивало їхню вимову. Це спостерігається у цілій низці англійських слів, коли одна літера на письмі вимовляється як дифтонг (напр., name) або навпаки (напр.,keep).

Інший процес розбіжностей у написанні та вимові, який спостерігався на фоні Великого зсуву голосних, були так звані «silent letters» (літери, які не вимовляються). Цей феномен спостерігається і в сучасній англійській мові, причому це можуть бути і голосні, і приголосні.

Розбіжності між написанням і вимовою були ще більше посилені самими друкарями. Оскільки багато друкарів були голландцями і вчилися друкувати нідерландською мовою, вони принесли деякі правила орфографії нідерландської мови, наприклад, результат чого можна спостерігати в слові «ghost», яке в давньоанглійській мало правопис «gast», але під впливом нідерландської мови друкарі додали «h». Інші зміни, які запровадили датські друкарі, було вилучення рунічних символів, таких як θ, ȝ, оскільки друкарські станки були пристосовані лише для латинських символів. І хоча орфографічний стандарт уже було встановлено, правила правопису не були жорсткими. Наприклад, друкарі могли іноді додавати зайві літери в словах з естетичних міркувань [3].

Коли В. Кекстон запровадив використання друкарського станка в Англії, він зіткнувся з тим фактом, що в англійській мові багато слів іншомовного походження. Ці слова складали вагому частину англійського словникового складу і створювали труднощі в правописі. І навіть сьогодні англійська мова продовжує поповнюватися іншомовними словами, які створюють образ англійської як «суміші декількох традицій» [5, с. 274-277].

Ще до того, як англо-сакси вступили на англійську землю, у доанглійській мові вже були запозичення з латини. Перші латинські запозичення увійшли до кельтської мови під час Римської окупації. Проте, давньоанглійська все ж була германською за своєю суттю і лише 3% слів було запозичено з латини та кельтської (для порівняння – в сучасній англійській мові 70% запозичених слів). Латинські запозичення, як вже було зазначено раніше, пов’язані також із запровадженням християнства.

Початок середньоанглійського періоду пов’язаний з Нормандським завоюванням, яке привнесло суттєві зміни в англійську мову. Протягом середньоанглійського періоду із французької було запозичено близько 10000 слів. Спочатку французька була мовою аристократії, і багато слів, запозичених із французької, пов'язані з аристократією та владою, напр., baron, noble, dame, servant тощо. В правописі сучасної англійської мови простежується вплив двох діалектів французької – нормандського і центрально-французького. Часто слова з цих двох діалектів розвивалися паралельно, що відбивалося і на англійському правописі (напр., wage – gage, warranty – guarantee).

Після 1250 року ситуація змінилася: представники правлячого класу почали розмовляти англійською. Слова французького походження переважно залишалися в сфері адміністрування, церкви і права. В кінці середньоанглійського періоду англійська використовувалася для багатьох писемних пам'яток, виключенням були юридичні та наукові документи, які все ще писали латиною.

У період Ренесансу знову виникла зацікавленість класичними мовами. Окрім запозичень з латини та грецької мови, багато слів із італійської, французької, іспанської і португальської мов стали частиною словникового складу англійської мови. Через іншомовний правопис слів, виникали труднощі на письмі та в процесі навчання. Саме у той час з'являються перші орфографічні словники. Проте вживання запозичених слів не завжди віталося.

Торгівля і колонізація зробили також свій внесок у розвиток англійської мови.

Таким чином, запозичені слова вплинули на правопис англійської мови та спричинили деякі труднощі у цій сфері.

Ще один процес, який мав вплив на орфографію англійської мови – це так званий «етимологічний респеллінг» (etymological respelling), який мав місце у XVI столітті, в період Ренесансу, коли спостерігався підвищений інтерес до латини та грецької мови [7, с. 19]. Як наслідок, була підвищена увага до латинського та грецького походження багатьох англійських слів. Це призвело до спроби тогочасних учених передати етимологію слова через його написання. Серед учених велися дебати щодо доцільності такого написання. Одні наполягали на тому, що демонстрація походження слова через його написання є бажаною і важливою; інші вважали це зовсім недоцільним, оскільки такий підхід тільки ускладнював орфографію. Слова, які підпали під «етимологічний респеллінг» можна поділили на 2 групи: слова, правопис яких не вплинув на їхню вимову, і слова, в яких під впливом нового написання змінилася вимова.

До першої групи, наприклад, належать такі слова, як «debt» і «doubt», які раніше писалися «dette» і «doute». Літера «b» з'явилася для маркування латинського походження від слів «debitum» і «dubitare». Теж саме спостерігаємо в слові «receipt» (літера «p» вживається як показник латинського походження від слова «recipere») та «indict» (літера «c» свідчить про походження від слова «indicto»). Деякі слова були неправильно етимологічно інтерпретовані і також потрапили під процес «респеллінгу». Найвідомішим прикладом є слово «island», яке отримало літеру «s» через неправильне трактування походження від латинського слова «insula», хоча насправді це слово має давньоанглійське походження від слова «igland» [3].

Слова другої групи широко представлені в англійській мові; їхнє написання вплинуло і на вимову: напр., aventure – adventure, assaut – assault, descrive – describe, verdit – verdict [2, с. 180-181].

Отже, головною проблемою англійського правопису після ремоделювання слів згідно їхнього походження, стало вживання літер, які пишуться, але не вимовляються. Сьогодні навіть освічені люди не завжди відразу можуть упізнати походження того чи іншого слова та зрозуміти, які літери були включені в процесі «респеллінгу». Деякі вчені вважать процес «респеллінгу» регресивним, оскільки запозичені з латини та грецької були адаптовані до англійської мови з метою запобігання труднощів у вимові та написанні.

Таким чином, розвиток правопису англійської мови – довгий і складний процес, який розпочався з моменту виникнення письма і продовжується сьогодні. Ціла низка змін призвела до розбіжностей між написанням і вимовою. Сучасні реформи англійської орфографії пов'язані з необхідністю наближення написання до вимови. Але оскільки англійська мова є глобальною мовою, впровадження нової системи правопису є доволі складною справою. Більш того, лінгвісти висловлюють суперечливі думки щодо необхідності такої реформи. Отже, англійська мова постійно розвивається під впливом різних суспільних й історичних факторів, що може у майбутньому вплинути на правопис.

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ВІДОМОСТІ ПРО АВТОРА

Ярослава Бельмаз – доктор педагогічних наук, професор, завідувач кафедри іноземних мов Комунального закладу «Харківська гуманітарно-педагогічна академія» Харківської обласної ради.

Наукові інтереси: історія англійської мови, порівняльно-історичне мовознавство, професійний розвиток викладачів вищих навчальних закладів, порівняльна педагогіка.

УДК 811.112.2.04:811.112.2 (494)

ВПЛИВ СЕРЕДНЬОВЕРХНЬОНІМЕЦЬКОЇ МОВИ НА РЕАЛІЗАЦІЮ ЗВУКОВИХ ОДИНИЦЬ У БЕРНСЬКОМУ РЕГІОНАЛЬНОМУ ВАРІАНТІ

Олена ГАВРИШ (Київ, Україна)

Стаття присвячена дослідженню історичного розвитку голосних і приголосних фонем у сучасному бернському регіональному варіанті. В процесі дослідження виявляються спільні риси й розбіжності у реалізації системи вокалізму й консонантизму між бернським регіональним варіантом, середньоверхньонімецькою мовою та німецькою орфоепічною нормою й встановлюється ступінь впливу середньоверхньонімецької мови на розвиток обох форм існування сучасної німецької мови.

Ключові слова: *середньоверхньонімецька мова, бернський регіональний варіант, німецька літературна мова, голосні фонеми, приголосні фонеми, диференційні ознаки фонем.*

Статья посвящена исследованию исторического развития гласных и согласных фонем в современном бернском региональном варианте. В процессе исследования выявляются общие черты и различия в реализации системы вокализма и консонантизма между бернським региональным вариантом, средневерхненемецким языком и немецкой орфоэпической нормой и устанавливается степень влияния средневерхненемецкого языка на развитие обеих форм существования немецкого языка.

Ключевые слова: *средневерхненемецкий язык, бернский региональный вариант, немецкий литературный язык, гласные фонемы, согласные фонемы, дифференциальные признаки фонем.*

This article explores the historical development of vowel and consonant phonemes in the modern Bernese dialect. It shows the common characteristics as well as differences in the realization of vowels and consonants between the Bernese dialect, Middle High German and German literary language and identifies the degree of the influence of Middle High German on the other two forms of German language. Whereas distinctions such as quantitative and qualitative characteristics of long monophthongs, diphthongs, labialization of vowels remain unchanged in the Bernese dialect in contrast to the German literary language, the Bernese consonant system developed more or less the same rules as the German literary language such as positional-combinatory factors. At the same time the Bernese consonants received specific features like spirantization of explosive consonants, elision of sonants at the end of syllables followed by the opening of the next syllable and the realization of the phonem [□] in the middle of a word.

Key words: *Middle High German, Bernese dialect, German literary language, vowel phonemes, consonant phonemes, distinctive features.*

Середньоверхньонімецький період розвитку мови тривав приблизно з 1050 до 1350 років й охоплював на фонетичному рівні головним чином модифікації системи голосних фонем. Для цього етапу розвитку німецької мови характерні такі фонетичні явища, як редукція голосних у слабких позиціях через перерозподіл словесного наголосу, чергування голосних за умлаутом, дифтонгізація вузьких довгих голосних, монофтонгізація вузьких дифтонгів, зміни кількісних характеристик вокальних сегментів залежно від структури складу та консонантного оточення, вживання коротких й довгих закритих й відкритих голосних тощо [6]. Однією з мов, в якій збереглися майже всі характерні ознаки середньоверхньонімецької мови, є бернський регіональний варіант – верхньоалеманський діалект, яким розмовляють переважно у німецькомовній частині Західної Швейцарії. Завдяки історично обумовленому тісному зв’язку з середньоверхньонімецькою мовою, діапазон модифікацій одиниць сегментного рівня у бернському регіональному варіанті істотно відрізняється не тільки від орфоепічної німецької мови, а й від інших діалектів німецькомовної частини Швейцарії, зокрема нижньоалеманського, до якого належить базельський, та верхньоалеманських, тобто люцернського та цюріхського регіональних варіантів.

Звичайно, що на тлі глобальних тенденцій до спрощення артикуляції під впливом прискорення темпу мовлення у бернському регіональному варіанті також, як і в орфоепічній мові та в численних регіональних варіантах німецької мови збільшується частотність вживання асимілятивних форм, що призводить до часткової та повної редукції більш слабких в артикуляційному плані сегментів й ускладнює їх сприйняття на перцептивному рівні [2, с. 150], проте у мові мешканців кантону Берн спостерігається максимальне збереження диференційних ознак середньоверхньонімецьких фонем. Стабільності прояву диференційних ознак звукових одиниць сприяє уповільнення темпу мовлення серед носіїв бернського регіонального варіанту (близько 5 складів за секунду) у порівнянні з більш наближеним до літературної німецької мови цюріхським регіональним варіантом (5,8 складів за секунду), що сприяє чіткому вимовлянню звуків мешканцями регіону Берн. Характерно, що у бернському регіональному варіанті повний тип реалізації звукових одиниць має місце не лише на комунікативно навантажених, а й на малоінформативних фрагментах мовленнєвого повідомлення.

До найбільш поширених явищ в системі бернського вокалізму належать монофтонгізація, дифтонгізація, модифікації квантитативних ознак голосних залежно від структури складу й слова, високий ступінь лабіалізації та стабільність прояву цієї диференційної ознаки у мовленнєвому контексті незалежно від інформативної насиченості повідомлення, зміщення тембральних відтінків голосних від більш «світлих» до «темних».

На відміну від нормативної німецької мови, у бернському регіональному варіанті більшість середньоверхньонімецьких довгих голосних переднього й заднього ряду верхнього підйому язика ***/i:/, /ỹ:/, /u:/*** не зазнали дифтонгізації й зберегли свої кількісні та якісні характеристики:

/i:/: *f**y**ren (feiern); r**y**f (reif); w**y**l (Weile);*

/ỹ:/: *B**üü**le/B**ü**le (Beule); t**üü**r (teuer); n**üü**n (neun);*

/u:/: *M**uu**l (Maul); M**uu**r (Mauer); L**uu**n (Laune).*

Характерною рисою бернського регіонального варіанту є скорочення довготи зазначених голосних в дистрибуції з інтервокальними передньоязиковими приголосними ***/s/*** й ***/d/***, двугубним ***/b/*** та задньоязиковим приголосним ***/g/***:

***Y**sen (Eisen); H**ü**ser (Häuser); St**ud**e (Staude); l**yd**e (leiden); r**yb**e (reiben); s**ub**er (sauber); st**yg**e (steigen); s**ug**e (saugen).*

У бернському регіональному варіанті збереглися не тільки середньоверхньонімецькі монофтонги, а й дифтонги, на той час, як у нормативній німецькій мові відбулася монофтонгізація, внаслідок чого замість дифтонгів на сучасному етапі виникли довгі закриті голосні. Таким чином, на матеріалі бернського регіонального варіанту можна спостерігати використання наступних середньоверхньонімецьких дифтонгів:

/ie/: *d**ie**ne; n**ie**mer; Br**ie**f;*

/ue/: *H**ue**schte; Sch**ue**; z**ue**;*

/üe/: *R**üe**be; **üe**be; f**üe**re.*

В аналогічних позиціях у літературній німецької мові вживаються вузькі довгі монофтонги:

***/i:/:** d**ie**nen; n**ie**mand; Br**ie**f;*
***/u:/:** H**u**sten; Sch**uh**; z**u**;*
***/ü:/:** R**ü**be; **ü**ben; f**üh**ren.*

Особи, які володіють німецькою орфоепічною вимовою й вивчають німецьку мову кантону Берн, часто залишають поза увагою той факт, що поєднання голосних ***/ie/*** служить у бернському регіональному варіанті не для графічного зображення довготи голосного ***/i:/***, а для позначення дифтонгу й реалізується як два голосних в одному складі, що ускладнює комунікацію між носіями різних форм існування німецької мови.

На відміну від середньоверхньонімецької мови, в якій розпочалося подовження голосних у відкритих складах *[j**a**gən] – [j**a:**gən]* й поширилося на сучасну німецьку орфоепічну норму, система бернського вокалізму лише частково зазнала зростання кількісних характеристик залежно від структури складу. Вочевидь, це обумовлене неоднорідністю поширення зазначеного явища у різних регіонах кантону Берн й складністю його ідентифікації серед носіїв бернського регіонального варіанту [5, с. 8–9]. Єдине, що поєднує бернський регіональний варіант та середньоверхньонімецьку мову у цьому випадку, є залежність тривалості голосних від модифікацій структури складу в процесі словотворення. Так, наприклад, якщо в нормативній німецькій мові довгота голосних в умовно відкритих складах залишається константною *[t**a:**k] – [t**a:**gən] – [t**ɛ:**kliʕ]*, то в аналогічних позиціях у бернському регіональному варіанті вона змінюється як у бік скорочення, так й у бік подовження.

Слід зазначити, що на території розповсюдження бернського регіонального варіанту мають місце істотні розбіжності в реалізації кількісних характеристик голосних, через що уявляється досить проблематичним систематизувати голосні за цією диференціальною ознакою. Так, на півночі спостерігається тенденція до реалізації довгих голосних, тоді як на півдні надається перевага вживанню коротких голосних у тій же самій позиції [1, с. 77].

Для сучасного бернського регіонального варіанту характерні явища лабіалізації середньоверхньонімецьких голосних одного підйому язика [7, с. 58–60]. Таким чином, середньоверхньонімецький голосний високого підйому ***/i/*** трансформується в бернський ***/ü/***: *w**i**schen – w**ü**sche*; *w**i**ssen – w**ü**sse,* а голосний середнього підйому ***/e/*** в ***/ö/: e**pfel – **Ö**pfel*; *fr**e**md – fr**ö**md; sw**e**ster – Schw**ö**schter; M**e**nsch – M**ö**nsch*.

Поряд з лабіалізацією, в мові носіїв бернського регіонального варіанту має місце підвищення підйому язика лабіалізованих голосних, зокрема асиміляція ***/o/*** до ***/u/***: *s**o**mer – S**u**mmer (Sommer); s**o**nne – S**u**nne (Sonne).*

Явища лабіалізації середньоверхньонімецьких голосних спостерігаються й на рівні дифтонгів, через що у бернському регіональному варіанті замість середньоверхньонімецького ***/ie/*** використовується ***/öi/***: *t**ie**f – t**öi**f; vl**ie**ge – Fl**öi**ge (Fliege).*

У бернському регіональному варіанті середньоверхньонімецькі дифтонги ***/ei/, /ou/, /öi/*** та ***/öu/*** не зазнали якісних модифікацій на противагу німецькій літературній мові, де вони набули змін за тембром та рядом й перетворилися на ***/ae/** (ai)*, ***/ao/** (au)* й ***/oe/** (eu)*:

*r**ei**sen **[ei]:** r**ei**se **[ei]**; r**ei**sen **[ae]***
*l**ou**be **[ou]:** L**ou**be **[ou]**; L**au**be **[ao]***
*k**öu**fic **[öu]:** ch**öi**flech **[öu]**; k**äu**flich **[oe]**.*

Слід зазначити, що в цілому голосні фонеми у бернському регіональному варіанті відзначаються більш напруженим характером артикуляції голосних (передусім лабіалізованих), нелабіалізовані голосні більше тяжіють до центру за рахунок уникання занадто високого чи низького підняття язика.

На відміну від системи голосних, розвиток консонантизму у бернському регіональному варіанті та у нормативній німецькій мові відбувався за однаковими правилами [6, с. 175–184], хоча й у даному випадку мають місце певні розбіжності. Так, у бернському регіональному варіанті задньоязиковий зімкнено-вибуховий ***/k/*** набув щілинного характеру й перетворився на ach-Laut ***/x/***: ***ch**lage (klagen); **ch**oschte (kosten); **ch**rank (krank); **ch**önne (können)*. Однак, на думку дослідників сучасного бернського регіонального варіанту, зазначена вимовна тенденція не поширюється на слова, що були запозичені з літературної німецької мови та з інших мов у більш пізній період, наприклад *Bir**k**e,* а не *Bir**ch**e*, *Bal**k**e* замість *Bal**ch**e* [7, с. 63]. Характерною особливістю мови міських жителів регіону Берн є більш широке використання велярного зімкненого ***/k/*** у порівнянні зі щілинним гутуральним ***/x/***, на той час, як реалізація щілинного алофону властива мові жителів сільської місцевості.

Характерною ознакою сучасного бернського регіонального варіанту німецької мови є повна редукція середньоверхньонімецького сонорного передньоязикового ***/n/*** в поствокальній позиції в кінці слова й утворення відкритого складу. Так, наприклад, якщо у середньоверхньонімецькій мові використовувалися словоформи *bei**n** (Bein)*, *mi**n** (mein), di**n** (dein), si**n** (sein)*, то у бернському регіональному варіанті вживаються ***Bei**, m**y**, d**y**, s**y***. Подібна закономірність спостерігається також:

− у односкладових та двоскладових дієсловах *ga**n**: g**ah**/g**oh** (gehen); sta**n**: st**ah**/st**oh** (stehen); ha**n**: h**a** (haben); si**n**: s**y** (sein)*;

− у ненаголошених складах: ***a**fang**e** (a**n**va**nc**); Nähtl**ig** (Nähtli**ng**), **e**wäg (e**n**wec)*.

Не підлягає елізії сонант ***/n/*** в наступних випадках:

− у дистрибуції з попередньою фонемою ***/r/***: *Do**rn**, Ga**rn**, Ä**rn** (Ernte), mo**rn** (morgen)*;

− в односкладових словах, які раніше були двоскладовими: *grüe**n** (grüene), schö**n** (schoene), bruu**n** (brune).*

Для середньоверхньонімецького періоду розвитку мови характерне появлення глухого спіранта ***/ʃ/***, який утворився приблизно у середині XII століття з давньоверхньонімецької комбінації приголосних ***/sk/***. Очевидно, через регресивну асиміляцію за способом утворення приголосний ***/k/*** набув щілинного характеру ***[x]*** [4, с. 90], а давньоверхньонімецький ***/s/*** відрізнявся від свого сучасного аналогу дещо шепелявим відтінком [3, с. 110]. Завдяки взаємопроникненню окремих фаз артикуляції цих двох консонантів відбулося їх злиття в одну фонему ***/ʃ/*** *(s + ch = sch)*, що також підкріплювалося граматично, оскільки поєднання ***/sk/*** завжди належало до однієї морфеми. На початку слова в дистрибуції з сонорними ***/l/***, ***/m/***, ***/n/***: ***sl**afen (schlafen)*, ***sm**erze (Schmerz), **sn**ē (Schnee)* та дзвінким щілинним ***/v/***: **sw**arz (schwarz), в середині після ***/r/***: *kir**s**e (Kirsche)*, а згодом й у дистрибуції з зімкненими /t/, /p/ : ***sp**ǽte (spät), **st**arc (stark)* використовувалася фонема ***/ʃ/*** [4, с. 90-91].

У бернському регіональному варіанті поєднання приголосних ***/sp/***, ***/st/*** реалізується алофонами ***[ʃp]***, ***[ʃt]*** як у початковій позиції: ***sp**eter (später), **Sp**yswage (Speisewagen), g**sp**üre (spüren), **st**uune (staunen)*, ***st**yge (steigen), **st**äle (stehlen), **St**ruuch (Strauch)***,** так і в середині слова: *po**scht**e (einkaufen), Pö**scht**eler (Postbote), Mün**scht**er (Münster), Zy**scht**ig (Dienstag), wüe**scht** säge (schimpfen)*. Проте, якщо вживання фонеми ***/ʃ/*** у дистрибуції з наступними ***/p/, /t/*** на початку слова повністю відповідає сучасній орфоепічній нормі, то її вживання в аналогічній комбінації в середині слова залишається специфікою окремих південно-західних діалектів Німеччини та діалектів всіх німецькомовних кантонів Швейцарії.

Таким чином, функціональні характеристики голосних фонем сучасного бернського регіонального варіанту практично не зазнали змін у порівнянні з середньоверхньонімецькою мовою, завдяки чому вони істотно відрізняються від орфоепічної норми. Специфіка реалізації приголосних фонем в значній мірі обумовлена впливом комбінаторно-позиційних чинників та набула в процесі розвитку певних розбіжностей як з середньоверхньонімецькою, так і з сучасною літературною мовою.

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ВІДОМОСТІ ПРО АВТОРА

Олена Гавриш – кандидат філологічних наук, доцент кафедри німецької мови Київського національного економічного університету імені Вадима Гетьмана.

Наукові інтереси: сегментна та супрасегментна фонетика німецької мови, міжкультурна комунікація, діалектологія, ділова німецька мова (економічна лексика).

УДК 808.3 – 313.801.48

СПОСТЕРЕЖЕННЯ ЗА АКЦЕНТУАЦІЄЮ УКРАЇНСЬКИХ КАТОЙКОНІМІВ

Лариса ГУЦУЛ (Кропивницький, Україна)

У пропонованій статті досліджуються особливості наголошення українських катойконімів. Підкреслюється, що при всій своїй специфічності система наголошення назв жителів підпорядковується основним акцентуаційним законам української мови. Встановлюються типи акцентних опозицій у катойконімному словотворі та аналізуються морфонологічні функції наголосу. Констатується, що домінуючим є процес збереження наголосу твірного слова.

***Ключові слова**: катойконіми, система наголошення катойконімів, акцентуаційні закони, типи акцентних опозицій, назви жителів, морфонологічні функції наголосу, твірне слово.*

В предлагаемой статье исследуются особенности ударения украинских катойконимов. Подчеркивается, что при всей своей специфичности система ударения названий жителей подчиняется основным акцентологическим законам украинского языка. Устанавливаются типы акцентных оппозиций в катойконимическом словообразовании и анализируются морфонологические функции ударения. Констатируется, что доминирующим есть процесс сохранения ударения производящего слова.

***Ключевые слова:** катойконимы, система ударения катойконимов, акцентологические законы, типы акцентних оппозиций, названия жителей, морфонологические функции ударения, производящее слово.*

In the article peculiarities of the stress of Ukrainian catojconyms are investigated. It is underlined, that, having all its specific features, the system of stress in catojconyms is subordinated to main accentological laws of the Ukrainian language. Some types of accent oppositions are regarded in catojconyms morphological derivation. The morphonological fuction of stress is analysed. It is stated that the dominant process is preserving the accentuation of the forming word.

***Key words:** catojconyms, system of stress in catojconyms, accentological laws, types of accent oppositions, catojconyms morphological derivation, morphonological fuction of stress, forming word.*

Постановка проблеми. Для сучасних ономастичних студій проблема наголошення українських назв жителів залишається актуальною, тому що, по-перше, акцентуаційна система катойконімів майже не досліджена; по-друге, вивчення акцентуації назв жителів дає необхідні відомості для аналізу акцентуаційної системи української мови в цілому. Простудіювавши наголос близько 7 тисяч катойконімів, ми дійшли висновку, що їхня акцентуація є специфічною і тому її треба розглядати як окремий напрям ономастичних досліджень – системно, цілісно, у взаємозв’язках з іншими явищами. Важливим також є те, що правильне наголошування назв жителів українцями – це одна із ознак мовленнєвої культури людини, адже той, хто неправильно наголошує слова, демонструє свою мовленнєву неграмотність і некомпетентність. Тому доцільно звернути увагу на культуромовний аспект, зокрема на правильне наголошування носіями мови, особливо в професійній комунікації, як українських назв населених пунктів, так і назв жителів та відтопонімних прикметників.

Аналіз останніх досліджень і публікацій. Вивчення наголосу сучасної української мови пов’язане передусім з науковими доробками О .О. Потебні, Л. А. Булаховського, В. Г. Скляренка, В. М. Винницького, З. М. Веселовської, В. Б. Задорожного, А. П. Білоштана, О. В. Романченка та ін. Дослідження української акцентології останніх десятиріч свідчать про інтерес до наголосу як морфологізованої одиниці: йдеться про розкриття морфологізованості наголосу з проекцією на явища морфеміки і процесу словотвору (В. Б. Задорожний, П. В. Мацьків, Т. І. Товкайло та ін.). Також виникає інтерес до проблеми акцентної варіантності (В. М. Винницький, З. М. Веселовська, О. В. Романченко, Б. Р. Пристай, Т. Г. Юрчук). Постановку проблеми наголосу як морфонологічного явища знаходимо d працях В. Г. Чурганової, В. В. Лопатіна, А. А. Залізняка, О. Г. Устинової, А. К. Поливанової, В. А. Редькіна та ін.

Вивчення українського наголосу проводиться в різнопланових аспектах. Але в центрі уваги вчених перебуває акцентуація слів апелятивної лексики. В українському мовознавстві вперше на наголошення відтопонімних похідних звернув увагу В. О. Горпинич [1], який виявив акцентологічні закономірності наголосу ад'єктонімів, дослідив вплив наголосу на дериваційні процеси у відойконімних похідних. У російському мовознавстві лише в працях О. В. Суперанської аналізується наголос ономастичної лексики [7, 8].

Мета та завдання дослідження. Тому метою публікації є дослідження особливостей наголосу українських назв жителів, показ специфіки акцентології катойконімів, яка має свою відносно самостійну систему. Реалізація цієї мети передбачає розв'язання таких завдань: 1) проаналізувати акцентні особливості наголосу катойконімів; 2) дослідити систему акцентуаційних моделей катойконімів та з'ясувати типовий наголос у них; 3) виявити морфонологічні функції наголосу в катойконімному словотворі та виділити типи акцентних опозицій; 4) встановити основні тенденції в наголошуванні українських назв жителів.

Виклад основного матеріалу. Досліджуючи, насамперед, акцентні закономірності наголосу в українських множинних катойконімах, встановлено, що найтиповішими їх акцентними ознаками є: 1) наголошення третього складу (38 %): Магала́ Чрв – *магаля́ни*, Гуля́ки Хм – *гуляки́*; 2) у зворотному порядку – наголошення передостаннього складу (неокситонні парокситони) (56%): Ло́зна Вн – *лозня́нці*, Я́блуниця Чрв – я́блуницький – *яблунича́ни*; 3) акцентно-інтонаційна структура – висхідно-спадне наголошення (82,7 %) – схема: / \ : Семиго́ри Кв – *семиго́рівці*, Люхча́ Рв – *люхча́ни*; 4) довжина – чотири склади (49 %): Рома́шки Хрс – рома́шківський – *рома́шківці*, Богати́р Днц – *богати́рці*); 5) фіксований нерухомий наголос: (*закревча́ни*, *закревча́нам*: Закре́вське Од; *тишкі́вці*, *тишкі́вцям*: Тишки́ Пл.

Матеріал дослідження показує, що акцентні ознаки катойконімів подібні до акцентних ознак ойконімів та ад'єктонімів, тому що більшість назв жителів (74%) зберігає акцентуацію твірного. Акцентуаційна система катойконімів меншою мірою, ніж акцентуаційна система ад'єктонімів, зберігає наголошення ойконімів. Причиною цього є те, що ад'єктоніми утворюються безпосередньо від ойконімів, а катойконіми – і від ойконімів, і від ад'єктонімів, а також акцентно-морфонологічна роль катойконімних суфіксів значно більша, ніж ад'єктонімних.

На основі аналізу акцентуаційних моделей катойконімів, утворених від кожної акцентуаційної моделі ойконімів, виявлена система акцентуаційних моделей назв жителів української мови. Із двадцяти трьох моделей найпоширенішою в системі наголошення катойконімів є чотирискладова з наголошеним третім складом від початку та другим складом від кінця – ООО́О : Оста́пківці Вн – остап'я́нський – *остап'я́ни*, Чуднівці Пл – чуднівськи́й – *чуднівча́ни*, Золочі́вське Од – золочі́вський – *золочі́вці*. Вона притаманна 29 % катойконімів; її основні ознаки: чотири склади, наголос на третьому складі, нефінальний, неокситонний парокситонний наголос, висхідно-спадне наголошення. Типовими також є акцентуаційні моделі: 1) чотирискладова з наголошеним другим складом від початку та третім складом від кінця – ОО́ОО – 17,7 % (Рома́шки Хрс – рома́шківський – *рома́шківці*, Біля́тичі Рв – біля́тинський – *біля́тинці*, Кордо́н Од – *кордо́нівці*); її основні ознаки: чотири склади, наголос на другому складі, нефінальний, неокситонний пропарокситонний наголос, висхідно-спадне наголошення; 2) трискладова з наголошеним другим складом від початку та другим складом від кінця – ОО́О – 16,8 % (Цвітне́ Зп – цвітні́вський – *цвітні́вці*, Ку́шниця Зк – кушни́цький – *кушня́ни*, Вовчине́ць ІФ – вовчине́цький – *вовчи́нці*); її основні ознаки: три склади, наголос на другому складі, нефінальний, неокситонний парокситонний наголос, висхідно-спадне наголошення; 3) трискладова з наголошеним першим складом від початку та третім складом від кінця – О́ОО – 12,2 % (Фру́нзенське Крм – фру́нзенський – *фру́нзенці*, І́скрівка Пл – іскрівський – *і́скрівці*; Ра́довичі Вл – ра́довицький – *ра́довці*); її основні ознаки: три склади, наголос на першому складі, нефінальний, неокситонний пропарокситонний наголос, спадне наголошення.

Можна стверджувати, що, як в ойконімах та ад’єктонімах, наголос в українських катойконімах має тенденцію закріплюватися на середині слова.

Морфонологічна природа наголосу полягає в морфонологічній похідності, яка, як влучно підкреслив А.А.Залізняк, виявляється в тому, що похідне або просто зберігає основу твірного слова та його акцентуацію, або трансформує їх за деякими стандартними правилами [5, 9]. Тому найзагальнішими морфонологічними функціями наголосу в катойконімному словотворі є: 1) функція збереження акцентуації твірного слова; 2) функція переміщення наголосу.

В акцентуації українських назв жителів найбільш сильною є дія тенденції до збереження наголосу твірного (74 %) – із 6495 катойконімів 4834 зберігають наголошення твірного: Шу́шків Од – *шу́шківці* (модель: О́О → О́ОО), Дніпро́вка Зп – дніпро́вський – *дніпро́вці* (модель: ОО́О → ОО́О → ОО́О), Верб’я́тин Трн – *верб’я́тинці* (модель: ОО́О → ОО́ОО). Ці утворення розглядаються як такі, в яких словотворчий акт здійснюється без переміщення наголосу.

Переміщення наголосу, яке веде до зміни акцентної моделі похідного порівняно з твірним, властиве 26 % катойконімів (1661 одиниць): Пу́шкіне Крв – *пушківча́нці* (модель: О́ОО → ООО́О), Прилу́жжя См – прилу́зький– *прилужа́ни* (модель: ОО́О → ОО́О → ООО́О), Литвяки́ Пл – литвякі́вський – *литвякі́вці* (модель: ООО́ → ООО́О →ООО́О).

При виявленні морфонологічних функцій наголосу в катойконімному словотворі ми керувалися: 1) морфонологічним правилом граматичного протиставлення, або граматичної опозиції [7, 19] ; 2) морфонологічними умовами реалізації граматичного правила. Такими умовами є: акцентуація базової основи та наявність певного словотворчого форманта, в поєднанні з яким спостерігається альтернація [7, 24]. Морфонологічне правило граматичного протиставлення, або граматичної опозиції, полягає в протиставленні наголосу твірного слова похідному. Саме до такого протиставлення пропонує звести вивчення морфонології наголосу в словотворі В. В. Лопатін [8, 174–197]. Словотвір катойконімів цікавить переміщення чи непереміщення наголосу в межах словотвірно значущих елементів (основи, афіксів, закінчення). Залежно від цього виділяються п’ять типів акцентних опозицій, або протиставлень, у катойконімному словотворі:

I. Наголос на основі ойконіма – наголос на основі катойконіма (73,6 %): Фонта́нка Од – фонта́нський – *фонта́нці*, Ку́пичів Вл – *ку́пичівці*.

II. Наголос на основі ойконіма – наголос на твірному суфіксі катойконіма (22 %): Ку́шниця Зк – ку́шницький – *кушня́ни*, Хору́нже Хрк – хорунжа́нський – *хорунжа́ни*.

III. Наголос на основі ойконіма – наголос на флексії катойконіма (1,8 %): Ка́хове Крв – кахівськи́й – *кахівці́*, Го́рдіївка Вн – го́рдіївський – *гордівці́*.

IV. Наголос на флексії ойконіма – наголос на основі катойконіма (2 %): Антонюки́ Од – антонюкі́вський – *антонюкі́вці*, Цвітне́ Зп – цвітні́вський – *цвітні́вці*.

V. Наголос на флексії ойконіма – наголос на флексії катойконіма (0,8 %): Фасова́ Жт – *фасовці́*, Степове́ Зп – *степівці́*.

Морфонологічними умовами реалізації правила граматичного протиставлення є: а) акцентуація базової основи (ойконіма чи ад’єктоніма); б) наявність певного словотворчого форманта.

Однією із морфонологічних умов реалізації правила граматичного протиставлення, або опозиції, є наявність певного словотворчого форманта. Словотворчі суфікси впливають на місце наголосу в катойконімі. Л. Г. Зубкова відзначає, що залежність типу акцентної співвіднесеності твірних та похідних слів від способу утворення останніх зумовлена значною мірою відмінностями в акцентних властивостях самих афіксів; а багато афіксальних морфем мають здатність визначати наголос похідного слова [6, 54]. Як і в ад’єктонімному словотворі, у катойконімному важливими фонематичними ознаками суфіксів, що впливають на морфонологічне переміщення наголосу є: прикритість чи неприкритість ініціального звука суфікса, наявність чи відсутність у його структурі голосного звука, наявність чи відсутність інтерфіксів, здатність суфіксів зумовлювати місце наголосу в похідному слові [9, 29]. Більшість катойконімних суфіксів є неприкритими, що практично забезпечує їм пряму взаємодію з твірними основами на декілька приголосних: Се́нча Пл – *сенча́ни*, Нагі́рна Чрк – *нагірня́нці*. Майже всі катойконімні суфікси починаються з голосного або приголосного [ч], [ц], які не створюють перешкод у морфематиці словотворчих одиниць [3, 30].

В українській мові, як констатує В. О. Горпинич, вживається 25 суфіксів на утворення множинних назв жителів [3, 29]. Фіксується три групи суфіксів, здатних зумовити місце наголосу в катойконімі: 1) суфікси, які передбачають наголос на твірній основі: -ц-і, -инц-і, -ат-а, -чат-а; 2) суфікси, які завжди наголошені:-а́н-и (-я́н-и), -ча́н-и, -івча́н-и, -ича́н-и, -ща́н-и, -а́нц-і (-я́нц-і), -ча́нц-і, -и́т-и, -е́т-и, -а́н-а, -е́нн-я, -і́ст-и; 3) суфікси, які мають флективний наголос: -ак-и́ (-як-и́), -ик-и́, -чак-и́, -ук-и́ (-юк-и́), -чук-и́, -ух-и́ (-юх-и́), -ун-и́, -ач-і́. До першої групи належить найпродуктивніший в українській мові суфікс -ц-і (63 %), який передбачає наголос на твірній основі, зберігаючи її акцентуацію. Тому близько 99 % назв жителів на -ц-і зберігають наголос на твірній основі, і, як правило, залишають акцентуаційний малюнок та акцентно-інтонаційну структуру ойконіма: Ма́лин Жт – *ма́линці* (модель: О́О → О́ОО, спадне наголошення ойконіма → спадне наголошення катойконіма), Фе́дорівка Крв – фе́дорівський – *фе́дорівці* (модель: О́ООО → О́ООО → О́ООО, спадне наголошення ойконіма → спадне наголошення катойконіма), Перемо́га Мк – *перемо́жці* (модель: ООО́О → ООО́О, висхідно-спадне наголошення ойконіма → висхідно-спадне наголошення катойконіма).

Причини переміщення наголосу в катойконімному словотворі різноманітні: 1) втрата наголошеної флексії твірного в процесі словотворчого акту; 2) дія тенденції до наголошення середини слова, що призводить до зміни акцентно-інтонаційної структури твірних та створення висхідно-спадного наголошення у катойконімах; 3) використання словотворчих суфіксів, які: а) перетягують наголос на себе (-а́н-и (-я́н-и), -ча́н-и); б) мають флективний наголос (-ак-и́ (-як-и́), -ик-и́, -чак-и́, -ук-и́ (-юк-и́), -чук-и́, -ух-и́ (-юх-и́), -ун-и́, -ач-і́); 4) вплив співвідносних ад’єктонімів.

Отже, морфонологічними функціями наголосу при творенні назв жителів є: 1) збереження акцентуації твірного слова в похідному; 2) переміщення наголосу, яке веде до зміни акцентної моделі похідного слова порівняно з твірним; 3) узгодження акцентного вираження похідного із загальномовною тенденцією до наголошення середини слова; 4) продовження і завершення після наголошеної основи спадної частини інтонації; 5) збереження місця і способу наголошення твірного в похідному; 6) поповнення наголошеного елемента; 7) створення яскравого стилістичного забарвлення в похідному.

Акцентуаційній системі катойконімів, як і акцентуаційній системі ойконімів та ад’єктонімів, властиве явище акцентної варіантності, яке свідчить про те, що ця система динамічна, змінна і знаходиться в постійному русі та вдосконаленні. Зміни в наголошенні відбуваються дуже повільно, й, твердить З. М. Веселовська, усталення нового наголосу супроводжується ваганням його, поки остаточно не встановиться новий тип наголосу [2, 21]. Основне джерело виникнення паралельного наголошення – процес історичного розвитку мови. Найбільш прогресивна акцентуація відбирається, а застарілі явища відкидаються [12, 31].

Причинами появи катойконімів з варіантним наголошення є: збереження наголосу твірної основи, здатність окремих суфіксів зумовлювати наголос, вплив співвідносних ад’єктонімів, вплив територіальних діалектів, запозичення з інших мов, дія відповідних тенденцій, вплив аналогії, історико-ґенетичні процеси, з’єднання двох акцентних центрів, місцеве наголошення, причини естетичного характеру.

Встановлено, що катойконіми, утворені від ойконімів з паралельним наголосом, можуть зберігати подвійний наголос і ойконіма, і ад’єктоніма (31 %): *Ніве́рка* (*Хм*) – *ніве́рський – ніве́рці*; а можуть (найчастіше) мати єдиний наголос (69 %): *Лозо́ве́* (*Мк*) – *лозі́вськи́й – лозі́вці*. Від ойконімів з єдиним наголосом рідко утворюються катойконіми з варіантним наголошенням (5 %): *На́дишень* (*Хм*) – *на́дише́нський – на́дише́нці*. Від по-різному наголошених однотипних ойконімів катойконіми утворюються: а) за різними словотворчими моделями (62 %): *Терехове́* (*Жт*) – *терехівськи́й – терехівча́ни* і *Те́рехове* (*См*) – *те́рехівський – те́рехівці*; б) за однією словотворчою моделлю, але різним наголошенням (25 %): *Чере́вки* (*Кв*) – *чере́вківський – чере́вківці* і *Черевки́* (*Жт*) –

черевкі́вський – черевкі́вці; в) за однією словотворчою моделлю та однаковим наголошенням (13 %): *Борати́н* (*Рв*) – *борати́нці* і *Бора́тин* (*Вл*) – *борати́нці*. Від однаково наголошених однотипних ойконімів більшість катойконімів (69 %) утворюється за однаковими словотворчими моделями та однаковим акцентуванням: *Княжичі* (*Кв*), (*Кв*), (*См*) – *кня́жицький – княжича́ни*.

Спостереження показують, що в системі наголошення катойконімів відчутна тенденція до усунення зайвої акцентної варіантності та усталення єдиної акцентної норми. Хитання в наголошенні назвам жителів властиве меншою мірою, ніж відтопонімним прикметникам, насамперед завдяки приєднанню до катойконімів словотворчих суфіксів -ан-и (-ян-и), -чан-и, які, перетягнувши наголос на себе, нормалізують акцентуацію, та завдяки дії аналогії (*О́стриця* (*Чрв*) – *о́стри́цький*, але: *остріча́ни*).

Здійснений аналіз дає підстави для висновку, що система наголошення назв жителів є відносно самостійною системою зі своїми особливостями, моделями, засобами, тенденціями та закономірностями. Разом з тим при всій своїй специфічності вона підлягає основним акцентологічним законам української мови.

Проаналізувавши акцентуаційну систему назв жителів, уважаємо, що до основних тенденцій у наголошенні цих онімів належать: 1) збереження наголосу твірної основи; 2) наголошення за аналогією до ойконімів; 3) тенденція до наголошення середини слова; 4) сильний вплив на наголос катойконімних суфіксів, які завжди перетягують наголос на себе або передбачають флективний наголос; 5) вирівнювання наголосу катойконімів за аналогією до наголошення більшості назв жителів, утворених за однією моделлю; 6) вирівнювання наголосу аналізованих відтопонімних похідних, усталення єдиної акцентної форми; 7) усунення строкатості, різнобарвності в системі наголошення катойконімів; 8) усунення зайвої варіантності та унормування наголосу.

Перспективи подальших досліджень вбачаємо в комплексному дослідженні наголосу ойконімів та відойконімних дериватів, зокрема етимології наголосу, його внутрішньої суті, вивчення наголосу в говірках та в мові старшого покоління, порівняльного аналізу наголошення онімів інших слов'янських мов. У подальших розвідках із цієї проблеми варто звернути увагу на культуромовний аспект, зокрема на правильне наголошування аналізованих онімів носіями мови, особливо у професійній комунікації.

УМОВНІ СКОРОЧЕННЯ

Скорочення назв областей України:

Вн – Вінницька, Вл – Волинська, Днп – Дніпропетровська, Днц – Донецька, Жт – Житомирська, Зк – Закарпатська, Зп – Запорізька, ІФ – Івано-Франківська, Кв – Київська, Крв – Кіровоградська, Крм – Кримська, Лв – Львівська, Лг – Луганська, Мк – Миколаївська, Од – Одеська, Пл – Полтавська, Рв – Рівненська, См – Сумська, Трн – Тернопільська, Хрк – Харківська, Хрс – Херсонська, Хм – Хмельницька, Чрв – Чернівецька, Чрг – Чернігівська, Чрк – Черкаська.

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ВІДОМОСТІ ПРО АВТОРА

Лариса Гуцул – кандидат філологічних наук, доцент кафедри української мови Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: акцентологія ономастичної лексики, відтопонімний словотвір.

УДК 801.612 81"342.9

ТЕМА-РЕМАТИЧНЕ ЧЛЕНУВАННЯ ВИСЛОВЛЕНЬ У СУЧАСНОМУ НІМЕЦЬКОМУ СПОНТАННОМУ МОВЛЕННІ ЧОЛОВІКІВ І ЖІНОК

Оксана ЗІНЧЕНКО (Київ, Україна)

Стаття присвячена дослідженню характеристик сучасного німецького спонтанного мовлення чоловіків і жінок, які належать до однієї вікової групи і не відрізняються соціальним статусом. Розглянуто особливості актуального членування непідготовленого мовлення представниками протилежних статей, способи маркування основної та фонової інформації за допомогою супрасегментних параметрів.

Ключові слова: *усне мовлення, спонтанне мовлення, актуальне членування, мовлення чоловіків/жінок, інтонація.*

Статья посвящена изучению характеристик современной немецкой спонтанной речи мужчин и женщин, которые принадлежат к одной возрастной группе и не отличаются по социальному статусу. Рассмотрены особенности актуального членения неподготовленной речи представителями противоположных полов, способы оформления основной и фоновой информации с помощью супрасегментных параметров.

Ключевые слова: *устная речь, спонтанная речь, актуальное членение, речь мужчин/женщин, интонация.*

The investigation of oral spontaneous German speech of men and women is enlightened in the article. Some peculiarities of actual division of speech by opposite sex, ways of marking main and background information are viewed in the work.

Key words: *oral speech, actual division, the speech of men/women.*

Спонтанне мовлення є превалюючим видом мовленнєвої діяльності людини [16, с. 5]. На продукування непідготовленого мовлення впливає фактор живого формування висловлення, активного мовотворчого процесу. Тому для усної форми мовлення характерні велика кількість граматичних помилок, обривань і повторів початку висловлювання, пауз для роздумів [15, с. 79], спричинених впливом ситуації спілкування, соціальної ролі, виконуваної мовцем під час говоріння, стосунками між співрозмовниками, їх мистецтвом формулювати думки, мовних здібностей, вміння зосереджуватись, вміння логічно мислити, виділяти головне, витримувати потрібну пропорцію основного і другорядного, бути послідовним, правильно встановлювати причино-наслідкові зв’язки, вміння будувати умовиводи.

Оскільки кожна людина є неповторною, єдиною у своєму роді, то і мовлення однієї людини відрізняється від мовлення іншої людини. Тому вчених вже давно цікавить питання чи існують відмінні або спільні риси у мовленні чоловіків і жінок.

Мовлення представників протилежних статей досліджено науковцями на прикладі різних мов: російської [6], англійської [18; 8; 5; 11; 7; 10], французької [2]. Але отримані дані фрагментарно характеризують мовлення чоловіків і жінок, особливо на надсегментному рівні.

Лінійне розгортання думки у момент говоріння спричиняє неоднакову інформативну маркованість частин тексту, тому сприйняття звукового потоку відбувається послідовно і семантико-інформативна вагомість слів дозволяє мовцеві виділяти найбільш та найменш важливе у повідомленні [1, с. 15].

Закономірними є питання, яким чином відбувається виділення основної та фонової інформації у мовленні представників протилежних статей? Однаково чи існують певні відмінності? Дане дослідження є **актуальним**, оскільки передбачає висвітлення зазначених вище питань.

Мета дослідження полягає у встановленні способів актуального членування висловлень, а також надсегментних параметрів, за допомогою яких відбувається маркування теми і реми у сучасному непідготовленому німецькому мовленні представників протилежних статей.

Матеріалом дослідження слугували записи спонтанного мовлення дикторів чоловічої статі та дикторів жіночої статі, носіїв німецької мови, однакових за віком і соціальним статусом.

Досягнення поставленої мети передбачає виконання таких **завдань**: встановлення способів актуального членування (АЧ) висловлень спонтанного мовлення (СМ) чоловіків і жінок, виявлення особливостей реалізації мелодики в темі та ремі усного мовлення представників протилежних статей, з'ясування особливостей темпу в тематичних та рематичних частинах висловлень.

Потреба виділення висловлення як лінгвістичного поняття пов'язана з поглибленням досліджень реалізації форм мови у мовленні. Відмінність висловлення від речення з урахуванням різних методів аналізу та теоретичних підходів полягає в об'ємі, структурному, змістовому та функціональному планах. Так, у першому випадку висловлення є одиницею ширшою за речення, однак згідно з концепцією структурного підходу до цього поняття належать мовленнєві утворення, котрі не співвідносяться з традиційною схемою речення (репліки діалогу) [14, с. 49].

Відповідно до інших теорій, висловленням вважається, з одного боку, закінчений у смисловому відношенні текст між паузами, а з іншого боку – одиниця вужча за речення або семантично самостійна частина складного речення [3, с. 99; 4].

Згідно засад функціонального підходу, висловленням є мінімальна інтонаційно цілісна смислова одиниця, межі семантико-синтаксичного поділу якої завжди співпадають з межами інтонаційно-ритмічного сегментування [12, с. 89].

Відповідно до аналізу інформаційної архітектоніки німецького СМ представників протилежних статей з'ясовано, що в усному мовленні дикторів обох статей зафіксовано висловлення, утворені однією фразою (речення-висловлення), а також висловлення, до складу яких належать декілька фраз. Деякі з цих фраз є носіями відомої, а інші – нової інформації. Для встановлення характерних рис усного мовлення чоловіків і жінок доречно окремо аналізувати речення-висловлення та висловлення, утворені з декількома фразами, оскільки локалізація реми і теми у них має певні відмінності.

За результатами поділу висловлень на "нове" і "відоме" у реченнях-висловленнях представників обох статей фонова інформація (Т – тема) передує основній інформації (R – ремі), що можна унаочнити за допомогою схеми T → R. Прикладами такого способу АЧ висловлень можуть бути речення: *Mein Name ist Simon Reicherd*. *Ich heiße Philommela Binder*. (тут і надалі підкреслені частини речень-висловлень є ремою).

У висловленнях, утворених декількома фразами, рематичні частини (R), зазвичай, розташовані перед тематичними (T). Цей спосіб повідомлення нового і даного в усному німецькому мовленні відповідає схемі R → T. Прикладами є висловлення:

Приклад чоловічого мовлення

Was meinen Sie, ist es gut, dass alles heute computerisiert ist?

Also ich find's ″gut↗ ich find's teilweise auch sehr ange″nehm↗ (тривала пауза) wenn man sich jedoch ‴nicht so gut auskennt↘ Mit Com'putern↗ kann es auch zu einem Prob″lem werden↘ und ich per'sönlich↗ kenne mich mittelmäßig ‴gut mit Computern aus↘ von daher ist das meistens ″kein Problem↗ (середня пауза) aber↗ (тривала пауза) manchmal ‴wird man noch vor Prob″leme gestellt↘.

Приклад жіночого мовлення

In vielen Ländern wird darüber gesprochen, dass eine Umweltkatastrophe bald kommt. Was meinen Sie, ist dieses Problem der schmutzigen Luft und des schmutzigen Wassers auch für Ihr Land aktuell?

<u>Die schmutzige 'Luft↗ ist natürlich ein Prob″lem↘ das schmutzige Wasser auch ″doch↘</u> (пауза середньої тривалості) [ähm] es gibt natürlich mittlerweile auch ‴sehr viele [ä] Organisa′tionen↗ und sehr viele 'Werke↗, die das Wasser ′reinigen können↗ und sehr↗ [ähm] viele ′Schutzorganisationen↗, die sich dadurch 'kümmern↗ dass das Wasser nicht ver′unreinigt wird↘ Oder dass auch die Luft ver′unreinigt wird↘ wir haben zum Beispiel jetzt in Deutschland eine ″Feinstaubpakette bekommen↗ die sich jeder kaufen muss↗ und aufs Auto ′kleben muss↘ Und wenn man diese ‴nicht bekommt↗ das heißt↗ dass dieses Auto viele ′Abgasse ausstößt↗ (пауза середньої тривалості) [ähm] dann darf man auch nicht mehr ′fahren↘ das heißt↘ man muss das Auto quasi auf den ′Schrott bringen↘ und das ist auch schon ein ″Schritt↘.

Підкреслені фрази містять нову інформацію, отже, є ремами, а інші не повідомляють нічого нового, лише доповнюють, пояснюють вже подану інформацію, знаходяться у пресупозиції по відношенню до реми, тому вважаються темами цього висловлення.

Сповіщення основної та фонової інформації у німецькому СМ можливе також за схемою – T → R → T, за якою мовці спочатку здійснюють поступове підведення співрозмовника до повідомлення чогось нового, важливого, а далі повідомляють про щось нове, узагальнюючи надалі сказане. Наведемо деякі приклади такого способу АЧ висловлень.

Приклад чоловічого мовлення

Was verstehen Sie unter dem Wort Glück?

Ich bin ′glücklichÊ [ja] ich bin in allgemeinem sehr glücklicher ″Mensch↗ [würde ich sagen]Ë [ähm] (тривала пауза) <u>für ‴mich bedeutet ′GlückË (тривала пауза) ‴Menschen um sich zu habenË bei denen man ″weißË dass man ihnen etwas be″deutetË denen man ‴wichtig istË (тривала пауза) und auch ‴Menschen ″um sich zu haben↗ die einem ‴selber was bedeutenÊ</u> [würde ich sagen]Ê das bedeutet für mich ″GlückÊ.

Приклад жіночого мовлення

Noch ein akutes vielleicht auch Problem ist der Krieg. Was meinst du Julia, sind die Zeiten der Kriege schon vorbei? Sind die Revolutionen vielleicht immer friedlich?

Oh ″MannÊ (тривала пауза) das ist so viel Poli″tikË Ich bin ein absoluter Poli′tikkrruppelÊ [phu] (тривала пауза) <u>Krieg wird es immer ′gebenË solange die Menschen sich nicht alle ″lieb habenÊ</u> ich ′weiß es nichtÊ es wird bestimmt immer irgendwo ″Krieg gebenÊ.

Результати АЧ висловлювань спонтанного мовлення представниками протилежних статей, носіями німецької мови, унаочнено в таблиці1.

Таблиця 1

Способи АЧ висловлень у сучасному німецькому СМ представників протилежних статей (у %)

Спосіб АЧ Висловлень	СМ чоловіків у % від загальної к-сті висловлень	СМ жінок у % від загальної к-сті висловлень
R → T	60	64,7
T → R	4,3	10
T → R → T	35,7	25,3

Як бачимо, в усному мовленні і чоловіки, і жінки, переважно, спочатку повідомляють основну, а потім фонову інформацію. Проте для жінок більш типовим є попереднє пояснення слухачеві того, про що йтиметься далі, а чоловікам – поступове підведення співрозмовника до найважливішого моменту повідомлення, а також коментувати, узагальнювати сказане. Можливо, такий спосіб розподілу висловлень на тему та рему у чоловічому мовленні свідчить про те, що чоловіки не готові висловлюватись з приводу певних тем, або потребують додатковий час для концентрації уваги і обдумування відповіді на те чи інше запитання.

Виділення відомої та нової інформації кожною людиною під час говоріння відбувається за рахунок певного набору засобів надсегментного рівня, притаманного лише цій людині. Питання, яким інтонаційним засобам для вираження теми і реми надають перевагу представники протилежних статей, носії німецької мови, залишається і нині недослідженим, оскільки лінгвістичні розвідки у цьому напрямі раніше не впроваджувались.

Традиційною є думка, що показником теми є "висхідний, а реми – низхідний тон" [17, с. 17]. Ймовірно, такий спосіб оформлення теми і реми більш характерний для заздалегідь спланованого, продуманого мовлення.

За результатами проведеного аналізу, більшість тематичних частин реалізовані представниками обох статей з низхідним тоном. Зафіксовано певні розбіжності в мелодичному оформленні рематичних частин спонтанних висловлень. Результати слухового аналізу представлено в таблиці 2.

Таблиця 2

Особливості мелодики теми і реми німецького жіночого (ЖМ) і чоловічого (ЧМ) мовлення.

Тон	Тема ЧМ	Тема ЖМ	Рема ЧМ	Рема ЖМ
→	–	13,3%	6,6%	4,1%
Ë	47%	26,7%	**54,1%**	**75,5%**
Ì	**52,8%**	**60%**	39%	20,4%

Згідно отриманих даних, диктори обох статей, спілкуючись на заздалегідь неповідомлену тему, презентують фонову інформацію з низхідним тоном. Прикладами можуть слугувати такі висловлення:

Приклад чоловічого мовлення

Приклад чоловічого мовлення

Was verstehen Sie unter dem Wort Glück? Was braucht heute der Mensch, um glücklich zu sein?

Ich bin ""glücklich ↘, "ja.Ì Ich bin in allge"meinem ↗ sehr glücklicher ""Mensch ↘, würde ich "sagen ↘. <u>Ähm für """mich bedeutet "Glück ↗ """Menschen um sich zu "haben ↗, bei denen man" weiß ↗, dass man ihnen etwas be"deutet ↗, denen man """wichtig ist ↗, und auch """Menschen um sich zu haben ↗, die einem ""selber was bedeuten ↘, würde ich "sagen</u>.Ê Das be"deutet für mich ""Glück.Ì

Приклад жіночого мовлення

Was verstehen Sie unter dem Wort Glück?

<u>"Glück ist für mich ↗, wenn ich morgens "aufwache ↗ und ""lachen kannÊ. Wenn ich einfach das Ge"fühl habe ↗ ""glücklich zu seinÊ.</u> Das ist für mich "Glück.Ì

Проте ця риса є характерною більше для жіночого мовлення, оскільки у чоловічому СМ виявлено значну кількість тематичних частин висловлень, реалізованих із висхідним тоном. У жіночому мовленні зафіксовано вдвічі менше випадків реалізації теми з мелодикою незавершеності.

Встановлено також відмінності під час повідомлення нової інформації в СМ носіїв німецької мови. З'ясовано, що представники обох статей інформують про щось нове, зазвичай, з висхідним тоном. Такий результат можливо пояснити тим, що в усному мовленні висловлення часто містять більш ніж одну рему. Тому, перераховуючи однорідні члени речення, котрі є окремими ремами, або поєднуючи декілька фраз в одне висловлення, кожна з яких має власну рему, мовці використовують мелодику незавершеності для усіх рем цього висловлення окрім останньої, реалізованої у більшості випадків зі спадним тоном. Наприклад у таких висловленнях:

Приклад чоловічого мовлення

<u>Also, ich mache sehr viel "Sport Ëin meiner Freizeit ↗, mit "FreundenË, spiele gerne "TennisË, spiele gerne ""FußballË. Dann höre ich """sehr viel Mu""sikË in meiner Freizeit</u>.ËUnd

abends tr"effe ich mich eben auch mit ""FreundenË. Wir sitzen zu"sammenË, unter"haltenË uns oder gehen in Disko"thekenË oder ""BarsË.

Приклад жіночого мовлення

Also ich verb"ringe meine Freizeit mit meinen "FreundenË oder mit meiner ""FamilieË. Also ich fahre auch "öfters nach ""Hause ↘. Äh wenn ich mit meiner Fa"milie Zeit verbringeË, dann viel mit meinen jüngeren Gesch""wisternÊ. Also dass ich mit ihnen hi"nausgeheË oder etwas "spieleË, oder wir zusammen etwas "malenË, oder einen "Kuchen backenË oder "kochenË, oder uns einfach unter""haltenË. Und wenn ich mit meinem "Freund etwas macheË, gehen wir "schwimmenË oder ins "KinoË, oder in "KlubsË, oder in eine "KneipeË und" trinken etwasË, oder gehen im Sommer an den "SeeË, oder spielen "VolleyballË, machen irgendwelche ""Sportarten zusammen→. Also """so verbringt eigentlich die groß der """größte Teil der ""JugendÊ seine Freizeit ↘, "denke ichÊ.

Жінки поряд із висхідною частіше за чоловіків використовують низхідну мелодику для оформлення рематичних частин висловлень в усному непідготовленому мовленні. Оскільки спадний тон свідчить, зазвичай, про категоричність мовлення, тому, за отриманими результатами, можна зробити висновок, що мовлення представниць жіночої статі є більш категоричним за чоловіче мовлення під час повідомлення фонової інформації. Використання жінками висхідної мелодики під час інформування про щось нове не є доказом їхньої невпевненості, а вказує на використання тактики «співробітництва», «кооперування» під час спілкування. Таким чином, жінки демонструють співрозмовнику свою зацікавленість саме у його думці з цього приводу, прагнуть залучити співбесідника до комунікації.

Недоліком досліджень, присвячених інтонаційному оформленню АЧ висловлень, є те, що дослідники обмежувалися розглядом лише речень-висловлень, не виходячи за їх межі. Відповідно до такого розгляду АЧ кожне висловлення містить найбільш наголошений елемент, розташований в кінці цього висловлення, і позиційно співпадає з ремою. Проте, рема може бути вираженою декількома словами, а фразовий наголос обмежений, розташований традиційно на останньому наголошеному складі. Отже, виникає невідповідність між інтонаційно маркованим і вербальним об’ємом реми, оскільки рема може містити декілька слів, а фразовий наголос є автоматизованим інтонаційним центром [9, с. 36-38].

Для виявлення особливостей АЧ речення-висловлення на надсегментному рівні існує декілька варіантів: 1) здійснення в межах реми просодичного багатоступінчатого членування, виокремлюючи всередині реми передядерну частину і власне акцентне ядро; 2) розгляд комплексних показників теми і реми, не обмежуючись фразовим наголосом [9, с. 38].

Виокремлення акцентного ядра теми та реми і в чоловічому, і в жіночому німецькому СМ відбувається за рахунок трьох основних параметрів: зміни ЧОТ на наголошеному складі (зниження у чоловічому та підвищення у жіночому мовленні), інтенсивності та тривалості наголошеного голосного. Ще одиним інтонаційним маркером реми у висловлюваннях є пауза, розташована після теми перед ремою, котра сигналізує про намір мовця повідомити щось нове.

Під час АЧ висловлювань німецького СМ представниками протилежних статей спостерігається уповільнення темпу в ремі і дещо прискорений темп у темі висловлень. Ця риса є типовою і для чоловічого, і для жіночого мовлення. Середньоскладова тривалість реми є більшою, ніж середньоскладова тривалість теми в мовленні обох статей. Отримані дані співпадають із твердженням Н.Д. Свєтозарової про те, що мовець витрачає більше часу на повідомлення чогось нового і менше часу на повідомлення вже відомого [13, с. 48].

Отже, згідно з окресленими завданнями нам вдалося здійснити узагальнення особливостей актуального членування висловлень у сучасному німецькому спонтанному мовленні представників протилежних статей. Можемо зробити висновок, що дикторам жіночої статі властиво попередньо пояснювати те, про що вони говоритимуть далі, а диктори-чоловіки намагаються поступово підвести співрозмовника до суті повідомлення, а потім прокоментувати, узагальнити сказане.

Відома інформація у спонтанному німецькому мовленні представників протилежних статей повідомляється із спадним тоном (більш типово для жіночого мовлення), а нова інформація – з висхідним тоном. (більш характерно для жіночого мовлення). Маркування реми на надсегментному рівні відбувається за рахунок зміни ЧОТ (зниження у чоловічому та підвищення у жіночому мовленні), інтенсивності, тривалості наголошеного голосного, паузи перед ремою, уповільнення темпу.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Зінченко – кандидат філологічних наук, доцент кафедри германських і романських мов Київського національного лінгвістичного університету.

Наукові інтереси: фонетика, фонологія, теоретична фонетика німецької мови, практична фонетика німецької мови.

УДК 811.11+81

ЗАЛЕЖНІСТЬ ВІЛЬНОГО ВАРІЮВАННЯ ДИФТОНГІВ У СТРУКТУРІ ВЛАСНИХ НАЗВ ВІД ФОНЕМНОЇ ДОВЖИНИ СЛОВА (НА МАТЕРІАЛІ ЛЕКСИКОГРАФІЧНИХ ДЖЕРЕЛ)

Ганна ПОЛІЩУК (Кропивницький, Україна)

У статті досліджуються особливості системної вмотивованості вільного фонемного варіювання дифтонгів у фонемному складі власних назв в аспекті південноанглійської та загальноамериканської норм вимови на матеріалі лексикографічних джерел, яка полягає в існуванні тісного зв’язку між варіюванням дифтонгів і такою характеристикою слова як його фонемна довжина. Описано різницю у варіюванні дифтонгів у загальних та власних назвах.

Ключові слова: *варіювання дифтонгів, південноанглійська та загальноамериканська норми вимови, власні назви, фонемна довжина слова, лексикографічні джерела.*

В статье рассматриваются особенности системной мотивированности свободного фонемного варьирования дифтонгов в фонемном составе имен собственных в аспекте южноанглийской и общеамериканской норм произношения на материале лексикографических источников, которая состоит в существовании тесной связи между варьированием дифтонгов и такой характеристикой *слова как его фонемная долгота. Описана разница в варьировании дифтонгов в именах нарицательных и собственных.*

Ключевые слова: *варьирование дифтонгов, южноанглийская и общеамериканская нормы произношения, именна собственные, фонемная долгота слова, лексикографические источники.*

The paper investigates the problem of phonemic variation of diphthongs in the composition of proper names in Received Pronunciation and General American Pronunciation on the basis of its lexicographic sources and the connection of free phonemic variation of diphthongs with phonemic length of the word. The author draws attention to the changes in the pronunciation of diphthongs presented in contemporary pronunciation dictionary Longman Pronunciation Dictionary.

Key words: *free phonemic variation of diphthongs, Received Pronunciation, General American Pronunciation, proper names, phonemic length of the word, lexicographic sources.*

Дана стаття присвячена дослідженню системної вмотивованості вільного фонемного варіювання дифтонгів у кодифікованих нормах вимови британського та американського варіантів англійської мови у власних назвах, а саме його взаємозв’язку з фонемною довжиною слова.

Отже, вирішено встановити зв'язок між варіюванням дифтонгів та фонемною довжиною слова саме у структурі власних назв у зв’язку з тим, що використання в межах даної роботи системного підходу до аналізу мовних явищ передбачає орієнтацію дослідження на розкриття цілісності об’єкта, на виявлення різноманітних типів зв’язків складного об’єкта та зведення їх у єдину теоретичну картину [12:612; 1:5], а варіюванню дифтонгів саме у структурах власних назв не приділялось достатньої уваги порівняно з варіюванням у загальних назвах, оскільки власні назви як складова частина мовної комунікативної системи, потребують окремого розгляду, складаючи значну частину соціокультурного контексту мови і мовної картини світу та покриваючи усе культурнозначуще поле фонових знань. Ми вважаємо, що варіювання дифтонгів саме в цьому прошарку лексики потребує детального висвітлення, оскільки поглиблює знання про вільне фонемне варіювання дифтонгів у зв’язку з загальною тенденцією до розгляду мовних одиниць з погляду їх комунікативної значущості.

ВФВ дифтонгів південноанглійської (RP) та загальноамериканської (GA) вимовних норм у порівняльному плані було зроблене нами на матеріалі загальних назв [6], також досліджувались тенденції варіювання як британських так і американських дифтонгів у структурі власних назв [7,8]. Ми розпочали дослідження впливу системи мови на варіювання дифтонгів на матеріалі власних назв з урахуванням силабічної структури слова [9], проаналізували їхнє варіювання у наголошеній/ненаголошеній позиції [10], однак не можна зробити остаточних висновків про системну вмотивованість варіювання без урахування фонемної довжини власних назв. Згідно з викладеним вище, комплексне дослідження фонемного варіювання дифтонгів на рівні фонемної структури слова передбачило пошук системотворчих факторів, які сприяють або обмежують ВФВ під впливом інших характеристик слова як багатоаспектної одиниці. Саме цим зумовлюється актуальність обраної теми, яка визначається необхідністю виявлення сучасних тенденцій у вимовній нормі британського та американського варіантів англійської мови, що є важливим при навчанні усного мовлення, а також у встановленні особливостей їхнього функціонування в усному мовленні.

У результаті суцільного обстеження 225,000 слів сучасного словника вимови Longman Pronunciation Dictionary за редакцією Дж.Веллза (LPD – 2008) [13], який відображає два типи вимови: південноанглійський та загальноамериканський, нами виділені фонемні варіанти 7829 лексем, у фонемній структурі яких має місце ВФВ дифтонгів, що складає 3,48% від загальної кількості слів, зареєстрованих у словнику LPD – 2008. 93,5% випадків ВФВ становить варіювання дифтонгів американського варіанта з дифтонгами британського варіанта, 5,85% – ВФВ серед дифтонгів RP, 0,65% – ВФВ серед дифтонгів GA. Далі нашу увагу сконцентровано на дослідженні процесу ВФВ дифтонгів у фонемних структурах власних назв південноанглійської та загальноамериканської вимовних норм з урахуванням фонемної довжини слова.

Фонотактичний аналіз у межах даного дослідження повинен відповісти на запитання про залежність специфіки процесу вільного фонемного варіювання дифтонгів від довжини фонемної структури слова та від позиції, яку вони в ній займають, оскільки аналіз довжини фонемної структури слова виявить не лише найбільш загальну його структурну характеристику, а й системотворчу ознаку [11:8]. На матеріалі англійської мови доведено, що у зв’язку з обмеженнями, які мова накладає на кількість фонем, котрі складають слово, в англійській мові не існує слів довших, ніж дев’ятнадцятифонемні [11:6]. Аналіз експериментального матеріалу нашого дослідження показав, що вільне фонемне варіювання дифтонгів відбувається у власних назвах з мінімальною кількістю фонем (дві фонеми) в RP – 1 %, наприклад, антропонім Reye /raɪ̣–reɪ/; у GA – жодного випадку варіювання у двофонемних словах, до багатофонемних слів, що становить 0,6% у RP (тринадцятифонемні власні назви наприклад, ойконім Aix-en-Provence /eɪks – eks/ та 2% у GA (одинадцятифонемні власні назви).

У діапазоні від двох до тринадцяти фонем у власних назвах, у яких відмічено ВФВ дифтонгів британського варіанта, спостерігається наступна закономірність: роль слів кожної довжини не є однаковою в англійській мові. Власні назви довжиною у шість, сім, п’ять фонем, у структурі яких відбувається ВФВ дифтонгів – найчастіші в матеріалі дослідження (58%), слова довжиною у дві, три, одинадцять, дванадцять фонем – рідкі, а тринадцятифонемні слова представлені одиничними випадками.

У південноанглійській вимовній нормі, починаючи із десяти- й одинадцятифонемних, із збільшенням кількості фонем у словах зменшується частота слів даної довжини, у фонемній структурі яких відбуваються ВФВ дифтонгів RP, оскільки відомо, що довгі слова трапляються рідко [3:29]. Так, процес ВФВ дифтонгів RP найчастіше відбувається у власних назвах середньої довжини у п’ять фонем 22%, наприклад: ергонім Iveco /˜ɪveɪkəʊ -˜ɪvɪ/; шість та сім фонем – по 18 %, наприклад: антропонім Carmichael /kã:maɪkəl ˜- mɪ/; чотири фонеми – 14%, наприклад: антропонім Stoll /stəʊl – staʊl /, а також у восьмифонемних лексемах – 10%, наприклад: топонім ElBoradei /ə̃lbærədaɪ̣-deɪ/.

Приблизно ідентичний розподіл фонемної довжини слова виявлено в процесі ВФВ дифтонгів американського варіанта, але все ж таки нами зафіксовано, що існують певні розбіжності між варіантами: ВФВ дифтонгів GA найчастіше відбувається у шестифонемних словах – 30%; 24% мають п’ятифонемні, а також 18% – чотирифонемні слова.

Аналіз структурних особливостей процесу ВФВ дифтонгів у досліджуваних варіантах, пов’язаний із вивченням зовнішньої структурної характеристики – довжиною слова у фонемах, також тісно пов’язаний із дослідженням позицій, у яких відбувається ВФВ дифтонгів.

Нами встановлено, що в цілому ВФВ дифтонгів RP у структурах власних назв найчастіше відбувається у другій позиції (від абсолютного початку), що становить 41,7%, до речі ці дані збігаються з ВФВ дифтонгів у загальних назвах (29,7% випадків), у позиції абсолютного кінця слова – 12,2% випадків, де найчастіше варіює дифтонг / eɪ / – 30% випадків; у третій позиції – 11%; у четвертій позиції – 10,6% випадків; у позиції абсолютного початку слова – 7,2% (45% варіювання на початку слова становить дифтонг /ʊə/), п’ятій позиції – 6,7 %.

ВФВ дифтонгів GA у структурах власних назв найчастіше в матеріалі дослідження відбувається також у другій позиції – 40%, що не співпадає з варіюванням дифтонгів у загальних назвах, де варіювання відбувається найчастіше у четвертій позиції – 24,1%; у третій позиції – 22%, а також у позиції абсолютного початку слова – 10%. Як бачимо, існують розходження в позиціях варіювання дифтонгів RP та GA.

Нами встановлені певні цікаві закономірності: найчастіше ВФВ дифтонгів RP у фонемних структурах власних назв зафіксовано, починаючи з п’ятифонемних слів по семифонемні, у другій позиції. Потім, із збільшенням кількості фонем в словах, відбувається зсув позиції варіювання до кінця слова: дифтонги у семифонемних словах найчастіше варіюють у шостій позиції – 48% випадків, наприклад, дифтонг /eɪ/ у 75% випадків у нашому матеріалі варіює саме у шостій позиції: топонім Ramsgate ˜/ræmzgeɪt -˜ ræmzgɪt/, Eritrea /er˜ɪtreɪə er˜ɪtrɪə/; восьмифонемні – у сьомій позиції (46%), наприклад: антропонім Aldersgate ˜/oldəzgeɪt ˜- oldəzgɪt/, теонім Agnus Dei /ægnə̃sdeɪi - ægnə̃sdi:/, антропонім Levantine˜/levəntaɪn

-̃ levəntɪ:n/; девятифонемні – у восьмій позиції (60%), наприклад: антропонім Florentine / ̃ florəntaɪn -tɪ:n/, десятифонемні – у девятій (50%), наприклад: ойконім Montevideo

/məntivɪ̃deɪəʊ̣- məntivɪ̃diəʊ/; одиннадцятифонемні – у десятій (100%), наприклад: топонім Penthesilea /pentɸesɪ̃ leɪə̣- pentɸesɪ̃ li:ə/. Найвиразніше ця тенденція прослідковується в картині варіювання дифтонга /əʊ/, що належить до ядра варіювання. Ці спостереження свідчать про те, що у багатофонемних словах ВФВ дифтонгів RP в основному має місце в кінцевих позиціях в слові, що не несуть інформаційного навантаження. В американському варіанті ВФВ дифтонгів у залежності від фонемної довжини слова відрізняється, а саме: починаючи з чотирифонемних по восьмифонемні слова ВФВ дифтонгів також зафіксовано у другій позиції, але зі збільшенням кількості фонем не відбувається зсув позиції варіювання до кінця слова, наприклад, у шестифонемних, семифонемних словах ВФВ найчастіше відбувається в третій та другій позиції, у восьмифонемних словах – в сьомій. Відзначимо, що дифтонги спільної периферійної підсистеми ВФВ обох варіантів виявляють однакові тенденції: дифтонг /ɔɪ/ і в RP, і в GA варіює в третій позиції у шестифонемних словах, дифтонг /aʊ/ – у другій позиції у чотирифонемних словах.

Отже, залежність ВФВ дифтонгів від фонемної довжини слова та від позиції в ній дифтонга є важливим параметром дослідження ВФВ у структурах власних назв. Дифтонгам обох досліджуваних варіантів вимови притаманна позиція ВФВ у абсолютному кінці слова, коли відбувається послаблення артикуляції, внаслідок чого дифтонг спрощується.

У межах цієї статті неможливо охопити все коло питань, пов’язаних з досліджуваною проблемою. Вбачаємо перспективним вивчення специфіки функціонування дифтонгів у фонемних структурах власних назв у різних вимовних нормах англійської мови. Остаточні висновки про системну вмотивованість вільного фонемного варіювання дифтонгів англійської мови можуть бути зроблені після дослідження як британських, так і американських дифтонгів у структурах власних назв, а саме: їхньому зв'язку з морфемною структурою, а також з етимологією.

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ВІДОМОСТІ ПРО АВТОРА

Анна Поліщук – кандидат філологічних наук, доцент кафедри германської філології Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: вимовні норми сучасної англійської мови, вільне варіювання дифтонгів.

УДК 811.16+ 81’35

ВІДТВОРЕННЯ ТА ОРФОГРАФУВАННЯ СЛОВ’ЯНСЬКИХ АНТРОПОНІМІВ УКРАЇНСЬКОЮ МОВОЮ ВІДПОВІДНО ДО ЧИННОГО ПРАВОПИСУ

Оксана ЧОРНОУС (Кропивницький, Україна)

У статті розглянуто найзагальніші фонетичні правила правопису слов’янських прізвищ українською мовою, закріплені в чинному правописі. Визначено, що з-поміж них найбільш докладно розроблено норми передавання тих чи тих літер і їх сполучень російських та польських антропонімів, тоді як особливості відтворення в українській графіці прізвищ інших слов’янських мов описані недостатньо. З’ясовано, що застосування деяких правил вимагає від мовця попередньої лінгвістичної роботи. Окреслено необхідність подальшої розробки питання відтворення українською мовою не лише слов’янських прізвищ, але й особових імен.

Ключові слова: *правила правопису, слов’янські прізвища, передавання літер та їх сполук, правопис суфіксів, написання прізвищ із прикметниковими закінченнями.*

В статье рассмотрены общие фонетические правила правописания славянских фамилий на украинском языке, закрепленные в действующем правописании. Определено, что среди них наиболее подробно разработаны нормы передачи тех или иных букв и их сочетаний российских и польских антропонимов, тогда как особенности передачи в украинской графике фамилий других славянских языков описаны недостаточно. Выяснено, что применение некоторых правил требует предварительной лингвистической работы. Обозначена необходимость дальнейшей разработки аспектов передачи на украинский язык не только славянских фамилий, но и личных имен.

Ключевые слова: *правила правописания, славянские фамилии, передачи букв и их сочетаний, правописание суффиксов, написание фамилий, которые представляют собой полные прилагательные.*

The most common rules of Slavic surnames reproduction in the Ukrainian language according to the approved phonetic norms are studied in the article. It is claimed that rules of Russian and Polish surnames reproduction in the Ukrainian language are the most fully developed. At the same time there is a lack of rules which determine the phonetic reproduction of surnames from other Slavonic languages. The application of some phonetic rules requires a preliminary linguistic work. There are a number of gaps in our knowledge around Slavic antoponyms reproduction in the Ukrainian language, and it would benefit from further research, including Slavic personal names reproduction in the Ukrainian language.

Key words: *spelling rules, Slavic names, Slavic surnames reproduction in the Ukrainian language, the spelling of the suffixes.*

Практична діяльність представників засобів масової інформації, а також фахівців різних галузей науки й техніки зазвичай вимагає від них уміння відтворювати ті чи ті чужомовні антропоніми українською мовою. З огляду на те, що застосування перекладу до цієї групи онімів є грубим порушенням, окрім поодиноких випадків з іменами літературних героїв [4, с. 7], для багатьох мовців постає питання про способи та правила передавання чужомовних імен та прізвищ засобами української мови. Значущість означеної проблеми посилюється також тим, що об’єктом для перекладу в сучасній мовній практиці можуть слугувати цілком незнайомі мовцеві особові імена та прізвища, українські відповідники яких ще не сформувалися або їх вимова та написання ще не узвичаєні в мові. На сьогодні з абсолютною впевненістю можна говорити про упорядкування правил відтворення англійських та німецьких власних назв, тоді як онімна лексика слов’янських мов здебільшого лишається поза увагою дослідників. У зв’язку з цим з’являється необхідність дослідити доступні сучасному мовцеві наукові джерела, які забезпечили б його правилами відтворення українською мовою слов’янських особових імен і прізвищ, а також нормами правильного передавання на письмі, що і є метою нашого дослідження.

Для реалізації означеної мети вважаємо за необхідне проаналізувати чинний Український правопис як основний нормативний документ, що встановлює фонетичні правила правопису слов’янських антропонімів.

До вивчення способів передавання чужомовних особових імен та прізвищ в різноманітних аспектах зверталося чимало вітчизняних та зарубіжних дослідників (Б. Ажнюк, І. Вихованець, С. Головатий, М. Кочерган, Л. Масенко, Б. Старостін, О. Суперанська та інші). Водночас на сьогодні найбільш ґрунтовно правила відтворення чужомовних власних назв графічними засобами української мови розроблено в дисертаційній роботі А. Ґудманяна. Дослідник здійснив повний системний аналіз фонетичної і графічної структури чужомовних власних назв, а також їхньої адаптації українською мовою в межах загальної теорії перекладу, запропонував комплексний підхід до відтворення чужомовної лексики (фонографічний принцип) [2, с. 3–4]. Об'єктом дослідження слугували особові імена, прізвища й географічні назви з англійської та німецької мов.

Як відомо, одним з основних наукових видань, які встановлюють правила передавання чужомовних власних назв графічними засобами української мови, є чинний «Український правопис» (К., 2015). У ньому подано розділи, присвячені правопису слів іншомовного походження та правопису власних назв. Аналізуючи їх зміст, можемо констатувати, що в найбільш загальному вигляді рекомендації щодо фонетичного та графічного оформлення слов'янських антропонімів містить лише §104 «Фонетичні правила правопису слов'янських прізвищ» [5, с. 131–135]. При цьому вже з назви є очевидним, що означений параграф встановлює правила використання в українській графіці лише слов'янських прізвищ, тоді як можливість застосування цих норм до особових імен лишається не з'ясовною. Принагідно згадаємо, що в проекті українського правопису 2003 року правила для передавання слов'янських антропонімів постають більш упорядкованими, зокрема § 107 чітко визначає, що зазначені в ньому норми поширюються як на слов'янські прізвища, так і особові імена [6, с. 114–118]. Подальше вивчення чинного правопису дозволяє також стверджувати, що використаний анропонімний матеріал репрезентує лише кілька слов'янських мов: російську, польську, болгарську, сербську, чеську та словацьку. Натомість менш відомі українцям македонська, верхньолужицька, нижньолужицька, хорватська, словенська мови не знайшли свого відображення.

Загалом пропоновані фонетичні правила правопису слов'янських прізвищ представлені кількома категоріями: 1) передавання окремих літер та їх сполучень; 2) правопис деяких префіксів і суфіксів слов'янських прізвищ; 3) нормативне написання прізвищ із прикметниковими закінченнями; 4) уживання апострофа та м'якого знака. На допомогу мовцю теоретичні аспекти проілюстровані прикладами, що також слугують цінним матеріалом для правильного відтворення чужомовних назв в українській графіці.

За мовною ознакою найбільше охоплено випадки передавання українською мовою тих чи тих російських прізвищ. Незважаючи на те, що сьогодні питання передавання українською мовою російських антропонімів є дискусійним [3], у нашій роботі дотримуємося традиційного підходу, згідно з яким в українській мові існує мовно-культурна традиція передавання слов'янських (насамперед східнослов'янських) власних назв відповідними еквівалентами: однакові за походженням в українській мові мають іншу звукову й графічну форму, що відповідає чинним нормам української мови [1, с. 156–157]. Так, у чинному правописі розглянуто специфіку запису онімів із чотирма російськими літерами **е**, **ё**, **и**, **ы**. Вибір на їх користь зумовлений, очевидно, тим, що означені літери можуть по-різному передаватися в українську мову, а отже, можуть викликати певні сумніви. Так, російська літера **е** може передаватися через українські **е** або **є** залежно від позиції в слові (на початку слова, у середині слів після голосного й при роздільній вимові після приголосного): ***Александров***, але ***Євдокимов***, ***Буєраков***. У межах цієї норми врегульовано також принцип передавання російської літери **е** в прізвищах із суфіксами **-ев**, **-еев:** ***Ломтєв, Алексєєв***, але ***Муромцев***, ***Андреєв*** (після шиплячих, р і ц). Окрім цього, можливим є правильне відтворення українською мовою російських прізвищ з кореневим **е**, коли йому відповідає в аналогічних українських **і**, на кшталт ***Бєлінський***. Так само з урахуванням позиції варіативно передаються російські літери **ё** через **йо, ьо, о** та **и** через **і, ї, и**: ***Йолкін*** / ***Дьорнов*** / ***Грачов***; ***Ігнатов*** / ***Ільїн*** / ***Гаршин***. При передаванні в українську мову російської літери **ё** взято до уваги можливість позначати нею звукосполучення **йо** та м'якість попереднього приголосного й звук **о**: ***Ёлкин*** – ***Йолкін***, ***Верёвкин*** – ***Верьовкін***. Окрім основних правил, мовцеві слід враховувати випадки, коли визначальним чинником для правильного відтворення російського прізвища не є його фонетичне оформлення в мові-джерелі. Наприклад, при відтворенні в українській графіці прізвищ, що походять від спільних для української та російської мов імен, російське **е** передається через **е**, хоча в російській вимові йому відповідає сполучення **ьо**: ***Артемов***, ***Семенов***. Творення прізвищ від особових імен та їх форм визначає також нормативне передавання літери **и**: якщо прізвище утворено від імені або загальної назви, спільної для української, російської та інших слов'янських мов, то передається літерою **и**, якщо вихідним для нього є ім'я, відмінне від українського, – літерою **і**. У зв'язку з цим, російські прізвища на кшталт ***Борисов*** і ***Никитин*** відтворюються українською мовою по-різному – ***Борисов*** та ***Нікітін***. На відміну від попередніх, літера **ы** має єдиний відповідник в українській мові: ***Крутих***. Інші російські літери та їх сполучення в правописі не представлені. Водночас урегульовано передавання українською мовою деяких суфіксів російських прізвищ на **-ск(ой)**, **-цк(ой)**, а також прізвищ з прикметниковими закінченнями **-ый**, **-ий**, **-ая**, **-яя**, **-ой**.

Меншою мірою в чинному правописі окреслено особливості відтворення засобами української мови польських прізвищ. Насамперед у його межах установлені норми передавання польських літер та їх сполучень **ie**, **i**, **y**, **io**, **ą**, **ę**. Згідно з правилами передавання в українську мову польського **ie** здійснюється лише через **е**, тоді як інші літери та сполучення літер так само, як російські передаються в українську мову здебільшого кількома варіантами, наприклад: польське сполучення літер **io** може записуватися українським сполученням **йо** (після б, п, в, м, ф) або **ьо** (після м'яких приголосних): ***Голембйовський, Аньолек***. Відсутні в українській мові носові **ą**, **ę** у позиції перед губними приголосними передаються сполученнями літер **ом**, **ем**, тоді як перед іншими приголосними в українській графіці з'являється **он, ен**: ***Домбровський***, ***Пайонк***. Водночас, звертаючи увагу на подані до правил приклади, помічаємо їх певну неузгодженість зі встановленими нормами. Так, у п. 5 § 104 зазначено, що в польських прізвищах літера **і** передається через **и** в суфіксі **-ицьк-**. При цьому до норми п. 8 б § 104 подано як приклад польське прізвище ***Свенціцький*** з літерою **і**. З метою попередження помилок підкреслено, що м'якість польських приголосних **ń, ś, ć, (dź)** у прізвищах перед суфіксами **-ськ(ий)**, **-цьк(ий)** і м'якими приголосними не позначається м'яким знаком, хоч в українській вимові в цих позиціях **н, с, ц (дз)** пом'якшуються. Окрім того, подане в правописі зауваження дозволяє мовцю припустити, що польські **ń, ś, ć, (dź)** передаються літерами **н, с, ц (дз)**, хоча в тексті правопису прямо це не зазначено, а отже, можливий також інший варіант їх відтворення за умови іншої позиції в слові.

Правопис прізвищ інших мов репрезентовано окремими зауваженнями. Зокрема в чинному правописі подано: 1) правила передавання болгарського і сербського **е** та чеських **е**, **ě**; 2) відмінності в передаванні **и (і)** в прізвищах, належних до південнослов'янських та західнослов'янських мов; 3) передавання літери **ы** в білоруських прізвищах. Окрім цього, наявні узагальнені відомості про правопис деяких суфіксів слов'янських прізвищ **-ск(ий), -цк(ий), -ск(і), -цк(і), -sk(i), -ck(i), -dzk(i), -sk(ý), -ck(ý)**, а також правила графічного оформлення прикметникових закінчень білоруських прізвищ на **-ы**, чеських на **-ý**, болгарських на **-и**. На відміну від чинного, проект правопису 2003 року доповнено правилом передавання словацької літери **ä** (колишнє носове **е**) через **я**: ***Святоплук***.

Зауважимо, що застосування деяких норм до чужомовних антропонімів часом вимагає від мовця попередньої лінгвістичної роботи. Наприклад, в одних випадках він повинен визначити позицію літери в слові, в інших – узяти до уваги походження слова. Так, згідно з п. 6 в), 2 § 104 перш ніж правильно передати українською мовою російську літеру **и** в прізвищі, утвореному від імені, мовцеві слід визначити, чи є воно спільним для української, російської мов та інших слов'янських мов, чи відмінне від української.

Завершують параграф загальні відомості про вживання апострофа та м'якого знака у прізвищах безвідносно до конкретної мови. Водночас наведені приклади дають підстави стверджувати, що мовець зможе правильно передати насамперед російські прізвища: ***Дьяконов, Панкратьєв, Третьяков, Полозьєв, Саласьєв, Ульянов, Ільюшин, Ананьїн; Вольнов, Коньков; Лось, Соболь; Аляб'єв, Ареф'єв, Водоп'янов, В'яльцева, Григор'єв, Захар'їн, Луб'янцев, Лук'янов, Пом'яловський, Прокоф'єв, Рум'янцев, Юр'єв; Воробйов, Соловйов***. Лише примітки стосуються вживання м'якого знака та апострофа в деяких білоруських прізвищах на кшталт ***Бядуля, Пясецький, Цявловський***.

Інші правила щодо слов'янських антропонімів здебільшого стосуються не скільки перекладу з мови-джерела, скільки правопису. Зокрема, у § 106 наведено загальні рекомендації щодо написання слов'янських особових імен, утворених від двох основ, примітка до п. 2 § 100 установлює, що слов'янські чоловічі імена та прізвища на **-о** відмінюються. Слов'янські прізвища згадуються також у § 102, яким унормовується відмінювання антропонімів, що мають закінчення іменників I та II відмін. У примітці до цього параграфа окремо зазначено особливості відмінюванні чеських і польських прізвищ, які зберігають суфіксальний **е** при зміні: ***Гашек – Гашека***, ***Гашекові***, ***Локетек – Локетека***, ***Локетекові***.

Як бачимо, чинний правопис забезпечує сучасного мовця деякими правилами передавання слов'янських антропонімів українською мовою, а також висуває вимоги до їх орфографічного оформлення. Утім наявні правила не охоплюють усі можливі випадки перекладу та правопису слов'янських антропонімів, а деякі наведені приклади потребують уточнення. Не з'ясованим лишається також питання застосування означених правописних норм до особових імен. Окрім того, подальшого вирішення потребують питання передавання українською мовою антропонімів з інших слов'янських мов, зокрема тих, системи письма яких ґрунтуються на кириличній графічній основі.

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ВІДОМОСТІ ПРО АВТОРА

Оксана Чорноус – кандидат філологічних наук, професор кафедри філософських та гуманітрних дисциплін приватного вищого навчального закладу "Кіровоградський інститут державного та муніципального управління Класичного приватного університету".

Наукові інтереси: актуальні питання регіональної ономастики Кіровоградщини, чужомовний антропонімікон у фонографічній системі сучасної української літературної мови.

УДК 811.11

СТАНОВЛЕННЯ ГРАФІЧНОЇ СИСТЕМИ НІМЕЦЬКОЇ МОВИ

Тетяна ХОМЕНКО (Кропивницький, Україна)

У статті розглядаються питання становлення графічної системи німецької мови у контексті германського мовного простору. Охарактеризовано типи письма германців: рунічне, готське, латинське. Зроблений опис рис графічної системи німецької мови, характерних для кожного етапу її розвитку. Проаналізовано особливості засобів застосування алфавітів для передачі на письмі німецької мови, виникнення німецької писемності, що надало можливість прослідкувати тенденції розвитку різних графічних систем, від прадавніх до сучасного етапу функціонування німецької мови.

Ключові слова: *графічна система німецької мови, письмо германців, типи алфавітів, німецька писемність, тенденції розвитку графічних систем.*

В статье рассматриваются вопросы становления графической системы немецкого языка в контексте германского языкового ареала. Дана характеристика типов письма германцев: рунического, готского, латинского. Сделано описание черт графической системы немецкого языка, характерных для каждого этапа ее развития. Проанализированы особенности средств применения алфавитов для передачи на письме немецкого языка, возникновение немецкой письменности, что дало возможность проследить тенденции развития разных графических систем от древних до современного этапа функционирования немецкого языка.

Ключевые слова: *графическая система немецкого языка, письмо германцев, типы алфавитов, немецкая письменность, тенденции развития графических систем.*

The article deals with the questions of German graphic system formation in the context of the German languages space. Such types of German writing such as Runic, Gothic, Latin are characterized. The description of graphic system features of the German language, specific to each stage of its development is made. The article analyses the peculiarities of using alphabets for transmission of the German language writing, the appearance of German literature, which gave the opportunity to track trends in the development of different visual systems from ancient to modern stage of the German language functioning.

Key words: *German graphic system, the writing of the Germans, types of alphabets, German writing, trends in the development of graphic systems.*

Мовлення є невід'ємною складовою людського суспільства. Відомо, що писемне мовлення виникло набагато пізніше, ніж усне. Писемний текст не звертається безпосередньо до читача, як це відбувається в усному мовленні. В усній комунікації можна скорегувати висловлювання та розуміння його щодо мовленнєвої ситуації. Писемне мовлення не підлягає ситуативній корекції. Оскільки немає можливості уточнити подану інформацію у момент читання, писемні тексти повинні бути зрозумілими для всіх членів суспільства повсякчас.

Вміння писати передбачає правильно застосовувати писемні знаки і відтворювати всім зрозумілі форми слова. К. Хеллер стверджує, що для суспільства важливо встановити норми письма, оскільки писемна мова зберігає інформацію протягом розвитку суспільства [8]. Тому вимог до писемної мови висувається більше, ніж до усної.

Окрім встановлених правил правопису [7, с. 57], на розуміння писемного тексту впливають форми знаків, якими передається інформація Стаття має на меті проаналізувати та охарактеризувати етапи розвитку графічної системи німецької мови у контексті германського мовного простору.

Накреслення та звукове значення писемних знаків, у першу чергу літер, вивчає такий розділ мовознавства, як графіка. Графікою також називають сукупність засобів писемності; систему відношення між буквами та звуками (фонемами) [10].

До засобів сучасної графіки відносять основні (літери, знаки пунктуації) та другорядні засоби (скорочення слів, пробіли між словами, відступи, великі літери, підкреслювання, знаки наголосу, шрифтові виділення та позначки). Вважається, що передача інформації на письмі відбувається за допомогою графем, що складають систему у рамках окремої мови. Деякі дослідники ототожнюють систему графем з письмом і відносять сюди форми реалізації графем, графічне позначення написання слів разом та окремо, поділ слів на склади, інтерпунктуаційні знаки [9, с. 96]. Ми будемо називати системою графем (графічною системою) алфавіт писемності певної (німецької) мови. Форми літер у ньому та діакритичні знаки, що застосовуються для розрізнення схожих графем.

Поняття графеми ввів у лінгвістику І.А. Бодуен де Куртене на початку 20 століття. У повоєнній лінгвістиці цю проблему розглядали Т. Амірова, В. Гак, В. Журавльов, О. Залізняк. Основи загальної теорії письма досліджували Л. Зіндер, Ю. Маслов. В. Топоров, М. Яковлєв вивчали дистрибуцію графем у писемних текстах. Історією та теорією графемики займалися Т. Амірова, Р. Макарова.

У німецькій лінгвістиці проблеми графіки, графемики, графеми досліджували такі вчені, як К. Дюршанд, Х. Гюнтер, О. Людвиг, М. Корт. К. Хеллер розглядав історію поняття графеми, П. Галльманн – класифікацію графем, Д. Неріус – функціональний взаємозв'язок фонем та графем німецької мови.

Проблемам функціонування графічної системи німецької мови приділяли увагу В. Жирмунський, О. Москальська, Н. Філічева, а також вітчизняні дослідники: В. Бублик, Б. Левицький, Ю. Жлуктенко, Т. Яворська.

У рамках германського комунікативного простору протягом історичного розвитку функціонували такі типи письма: рунічне, готське, латинське.

Найдавнішим типом письма у цьому контексті є рунічне письмо. Руни – це знаки, що являли собою вертикальні або косо розташовані штрихи, що було зумовлено технікою написання рун на камені, дереві або кості [3, с.102]. До цього часу вчені не з'ясували походження рунічного письма. Теорії щодо грецького, латинського, північноіталійського алфавітного походження рун піддавалися критиці і не є науково доказовими. Вважається, що рунічне письмо виникло у 1 ст. н.е., в Скандинавії зустрічаються рунічні написи 3 ст. н.е.

Найдавніший рунічний алфавіт мав 24 знаки, які разом складали один рунічний ряд, де кожна руна займала певне традиційне місце. За послідовністю перших шести знаків цей алфавіт називають «футарк». Іншою його назвою є також старший рунічний алфавіт, або старші руни [2, с. 45].

Деякі рунічні знаки не мали стійкої форми. В різних місцевостях спостерігаються рунічні написи з варіативною формою написання знаків. Руни, за винятком двох, мали назву від означуваного ними іменника, що починався з позначеного руною звуку. Найдавнішим написом, зробленим старшими рунами, вважається напис на списі, знайдений у Норвегії. Він датується приблизно 200 р. н. е. Рунічні написи знайдені і в інших місцевостях: всього близько 150 написів цими рунами. Вірогідно, що писемна мова старших рун була спільною для скандинавського та західногерманського ареалу.

У зв'язку із перетвореннями графічної системи старших рун треба коротко згадати про молодші, пунктовані та дальські руни. Молодші руни відомі з 9 по 11 ст. в Скандинавії (до 5000 пам'яток). Алфавіт молодших рун складався лише з 16 знаків і становив варіант старшого рунічного алфавіту. Одна руна передавала декілька звуків. Відомі два варіанти молодших рун: шведсько-норвезький (до кінця 10 ст.) та датський, вживаний у Данії. Останній з кінця 10 ст. поступово витіснив шведсько-норвезький і розповсюдився у Швеції та Норвегії. З кінця 12 ст. до деяких рун стали додавати крапки. Вважається, що це здійснювалося метою збільшення кількості знаків. Виникли пунктовані руни, що вживалися паралельно з латинським письмом і зазнали на собі його впливу. У написах 17 – 18 ст. застосовані дальські руни – особливий вид письма, що виник при змішуванні рун з латинськими буквами. У своєму розвитку руни почали вживатися не тільки з магічною метою, а й для опису історичних подій та віршування.

Другим типом письма германців є готське письмо. Хоча готська мова не була прямим пращуром німецької мови та інших германських мов, окремі її елементи функціонували у давньоверхньонімецькій мові, зокрема готський спірант, що у давній німецькій мові позначався th, dh [1, с. 121]. Окрім того, готська мова, володіючи писемними пам'ятками того часу, коли їх ще не було в інших германських мовах і діалектах, дає матеріал для аналізу і порівняння розвитку мовних феноменів у різних германських мовах.

Готське письмо було створене вестготським єпископом Вульфілою на основі грецького унціального алфавіту, коли вестготи оселилися в Мезії в межах Східної Римської імперії та прийняли християнство [1, с. 23]. Про грецьке походження готського алфавіту свідчить форма літер та порядок їх розташування. Початкова форма літер готського алфавіту невідома і не може бути відновленою, оскільки існують відмінності у написанні літер у різних рукописах. Грецький вплив можна прослідкувати при передачі довгих голосних звуків діаграмами, як і в грецькій мові: [ē] – ai, [ī] – ei, [ō] – au. Але окремі літери були запозичені з латинського (h, j, r, f, s, q) та рунічного (u, o) алфавітів. Назви окремих готських літер пов'язані із назвами відповідних рунічних знаків: f називається fe, b – bercna [2, с. 48].

Як і в рунічних написах, довгота і короткість звуків в готських рукописах не позначалася на письмі. Букви передавали і відповідні числа, як і в грецькому алфавіті. Букви koppa і sampi не мали мовного значення і передавали тільки цифри.

Сполучення в готському алфавіті декількох писемних традицій викликано необхідністю модифікацій грецького алфавіту, його пристосуванням до передачі звуків готської мови. Труднощі встановлення звукової системи готської мови обумовлені тим, що букви готського алфавіту в різних позиціях передають різні звуки, але поступовий прогрес у цьому питанні все ж відбувається.

Латинське письмо є третім типом писемності, застосовуваної для потреб писемного мовлення у германських народів. Латинський алфавіт, як і руни, передавали мовлення племен та народностей, що безпосередньо брали участь в утворенні німецької нації. Латинь була офіційною мовою на території середньовічної Німеччини. Католицька церква зобов'язувала на всій території країни читати служби тільки латинською мовою. Для цього учнів у монастирських школах навчали цій мові. І вперше німецька мова в передачі латинськими літерами з'явилася саме там, у вигляді глосів – словників до латинських текстів, а також надрядкових та підрядкових перекладів, що робили учні, а потім використовували у своєму навчанні.

Найвідомішим з глосів є «Аброганс», створений у Сан-Галенському монастирі під впливом лангобардського діалекту [6, с.28].

Іншими сферами суспільного життя, де почала вживатися писемна німецька мова латинськими літерами, були юриспруденція та діловодство. У законах, грамотах треба було передавати місцеві німецькі імена, назви місцевостей, суспільні терміни [2, с.47]. Це відбувалося також за допомогою латинських літер, оскільки німецька мова не мала на той час своєї графічної системи. Оцінивши зручності латинського алфавіту, його почали використовувати у записах суцільних німецьких текстів.

Тодішній латинський алфавіт мав 23 літери, у прадавній своїй формі він складався з 20 літер, коли ще не було літер q, y, z. Літери j, v були не окремими знаками алфавіту, а графічними варіантами букв i та u; j з'явилася пізно, у 16 ст., і рідко вживалася. Літери i (j) та u (v) застосовувалися для позначення і голосних [i, u], і приголосних [j, v]. Літера w також виникла пізніше через злиття двох uu або vv [2, с.49]. Знаків пунктуації в античному письмі не було, був відсутній поділ на великі та малі літери. Слова відокремлювалися словорозділовими знаками, що ставалися на рівні середини букв. У післяантичний час виникло розрізнення великих та малих літер, з'явилися розділові знаки.

У найдавніших записах німецькою мовою літери латинського алфавіту вживалися з їх латинським звуковим значенням. Доповнень до алфавіту ще не було. Для передачі відмінних від латинських літер використовувалися ті літери, що позначали схожі або близькі звуки (буква u для звука w).

Найвідомішою формою латинського письма було капітульне письмо, або капітул. За формою його букви були схожими на сучасні великі латинські літери. Писали на вощених та свинцевих табличках, папірусі. У 3-4 ст. з цього письма розвинулося унціальне, простіше, з округлими обрисами літер, спеціальне книжне письмо. Літери унціального письма наближені до сучасних малих латинських літер. Ця форма письма виникла з появою пергаменту.

Ще до появи унціального письма розвинулися різні форми курсивного письма. Вони застосовувалися в листуванні, ділових документах, там, де треба було швидко записати інформацію. Курсив, як спрощена форма письма, вплинув на унціальну форму. У 6 ст. ця форма спрощується до напівунціалу. Цей шрифт, у свою чергу, наблизився до найчіткішого різновиду курсиву і перетворився на мінускульне письмо, близьке до сучасних малих літер латинського алфавіту [2, с.51].

Більшість давньонімецьких текстів написана мінускульним письмом. Його різновидами були інсулярне, що виникло в Ірландії на основі напівунціала, та континентальне письмо. Інсулярне письмо застосовували і у Франкській імперії.

З початку 8 ст. континентальне письмо набуло форми каролінгського мінускула. Він був створений писарями Карла Великого і мав вигляд чіткого і чистого письма. Майже всі літери каролінгського мінускула побудовані на поєднанні двох простих елементів: півкола і палички. Прості форми усіх літер, їх чіткі відмінності одна від одної дають змогу охопити великі частини тексту і таким чином забезпечити швидке читання.

У деяких діалектах давньої німецької мови помітний англосаксонський вплив. Так, у «Пісні про Гільдебранда» та «Салічній правді» можна знайти знак đ, для позначення постдентального спіранта, що звичайно писали через буквосполучення dh, th, а також англосаксонський рунічний знак для позначення приголосного [v], що звичайно передавався на письмі через uu або w [5, с. 13].

У різних діалектах один і той же звук міг передаватися різними знаками. Так, редукований голосний у більшості діалектів з'являвся на письмі як e, а в баварських та алеманських рукописах як графема i. Навіть в одному діалекті (баварському, алеманському) можна зустріти варіативне написання того ж самого слова (geban – krpan, ouga – ouca) [5, с. 19].

У кінці 11 – на початку 12 ст. економічні зрушення, зокрема, ріст міст, призвели до розвитку культури. У цей час з'являються школи, поширюється освіта, і в зв'язку з цим збільшується обсяг документів та потреба у книгах як засобах навчання. Інтенсивне використання письма призвело до появи його нової форми – готичного письма. Ознаками готичного письма є витягнута та звужена форма літер, тісне їх розташування, наявність штрихів та зламу. Звивисті накреслення ламають безперервний рядок слова. Збільшена потреба у книзі, нестача пергаменту зробили письмо економнішим. Злами – це результат особливої заточки пера. За цією ознакою одну з форм готичного письма називають фрактурою (перелом). Вертикальні та горизонтальні штрихи літер фрактури перепліталися у решітку. Німецька назва Gitterschrift, Textur відображає цю ознаку даної форми готичного письма.

Результатом швидкого креслення готичного книжного письма стала поява готичного курсиву, що розповсюдився в 13 – 15 ст. З поширенням книгодруку фрактура закріплює свої позиції, з неї походять сучасні варіанти готичного друкарського шрифту [2, с. 51].

Каролінгський мінускул проіснував до 13 ст. і потім відродився у 15 ст. у вигляді антикви, округленого гуманістичного письма. Сучасний латинський друкарський шрифт має своїм походженням антикву епохи Відродження. Антиква, або гуманістичний курсив, був створений в Італії гуманістами і поширився всією Європою. Його літери, позбавлені надлишкових елементів, простих, округлих форм, пришвидшували процес письма. У 14 ст. з'являється поперечна паличка у t, з 13 ст. над і іноді ставили штрих, а в 16 ст. крапка над і утверджується всюди [11].

У часи переходу від середніх віків до нового періоду історії (Реформація, Селянська війна) німецька мова витісняє латинь з усіх сфер суспільного життя, окрім науки [4, с. 39].

У ранньоверхньонімецькій період виникли нововведення у графічній системі німецької мови: засоби графічного зображення довготи голосних, єдиний спосіб написання умлаутів через діакритичні знаки (ä, ü, ö), унормування вживання буквосполучень sch, ch, st, sp, ß, ss, chs, tz.

Готичний стиль письма поступово виходив із вжитку в країнах Західної Європи. Але в Німеччині він зберігся поряд з антиквою і довгий час вважався особливим національним стилем письма. Букви готичної форми вживалися у Німеччині до 1940 р. Антиква отримала поширення з кінця 19 ст., але офіційно її визнали після революції 1918 р.

З 1915 по 1941 рр. в школах Німеччини був введений так званий шрифт Зюттерліна. Його створив берлінський кресляр та художник Л. Зюттерлін (18766 – 1917) [12].

У Гітлерівській Німеччині здійснювалися спроби застосування готичного письма, яке використовувалося у нацистській пропаганді. Але страх Гітлера щодо впливу на старий шрифт імперії єврейського кубічного письма перешкодив цьому задуму [13].

Зараз алфавіт німецької мови складається з 26 латинських літер, також наявні три умлаути ä, ö, ü та лігатура ß. При передачі слів іноземного походження в окремих випадках застосовуються додаткові варіанти букв.

Отже, у розвитку графічної системи германських мов, зокрема, німецької мови, можна прослідкувати тенденцію переривчастості. Найдавніша система письма, руни, не є генетичними попередниками ні готського письма, ні тим більше, сучасної графічної системи на основі латинського алфавіту. Обидві системи взяли з рун тільки окремі елементи. Готське письмо не мало подальшого розвитку і занепало разом із зникненням племені готів.

Рунічне письмо змінювало свої елементи протягом сімнадцяти століть. При чому спостерігається спрощення графічної системи у бік утруднення розуміння написаного тексту. Введення діакритичних знаків тільки частково вирішило цю проблему. Процес змішання з латинським письмом завершився відмиранням і цієї графічної системи.

Латинське письмо виявилося найжиттєздатним і пережило декілька етапів перетворень, що вели загалом до ускладнення графічної системи: зросла кількість літер в алфавіті, з'явилися великі та малі літери, діакритичні знаки для позначень нових звуків, лігатури.

На форму літер вплинуло застосування матеріалу, на якому тоді писали. Камінь, дерево, кістка унеможливлювали застосування округлостей та плавних ліній. Ці елементи букв з'явилися лише з винайденням пергаменту. З розвитком друкарства перевага стала надаватися простим формам літер. З іншого боку, процес письма тяжів до спрощення: поряд із зразковим книжним письмом завжди виникали прості форми у вигляді курсиву, які пришвидшували написання висловлювань. Таким чином, ускладнення графічної системи німецької мови призвело до спрощення процесів відтворення та сприйняття писемного мовлення.

Подальшого розгляду потребують питання відповідності звуків (фонем) та літер (графем) у різні періоди розвитку німецької мови, виникнення нових графем у графічній системі німецької мови, застосування на письмі діакритичних знакі

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Хоменко – кандидат педагогічних наук, доцент кафедри германської філології Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: історія німецької мови.

УДК 811.112.2`342.415

ХАРАКТЕРИСТИКА ДРЕВНЕВЕРХНЕНЕМЕЦКИХ ДИФТОНГОВ В БАВАРСКОМ ДИАЛЕКТЕ

Елена ГЛУЩЕНКО (Одесса, Украина)

У статті розглянуті давньоверхньонімецькі дифтонги у баварському діалекті, як в одному з провідних діалектів даного періоду, і встановлені їх кількісні та якісні характеристики. Проведено статистичне дослідження дифтонгів на матеріалі давньобаварських текстів та виявлена частотність їх вживання.

Ключові слова: *дифтонг, монофтонг, монофтонгізація,гармонія голосних.*

В статье рассмотрены древневерхненемецкие дифтонги в баварском диалекте, как в одном из ведущих диалектов данного периода, и определены их количественные и качественные характеристики. Проведён статистический анализ дифтонгов на материале древнебаварских текстов и установлена частотность их употребления.

Ключевые слова*: дифтонг, монофтонг, монофтонгизация, гармония гласных.*

The article deals with the diphthongs of Old High German in the Bavarian dialect as one of the major dialects in this period and their quantitative and qualitative characteristics are established. There was held a statistic analysis of diphthongs which was based on the material of texts of Old Bavarian and the frequency of their use was established.

Bavarian dialect is a major group of Upper German dialects of the High German language. The study of the Old High German (OHG) diphthongs was based on the Old Bavarian texts' material. The analysis of diphthongs was held in three word`s positions (beginning, middle, end).

The qualitative characteristics of the OHG diphthongs in Bavarian language and the frequency of their use in the texts have been determined in our research. Most of diphthongs in these texts are implemented in the middle of the word, root morphemes and suffixes. This result indicates that there is an energy gain of the root of the word and the weakening of its end. Front diphthongs show the most active realization, while the usage of back diphthongs significantly decreased.

It was also observed that the OHG diphthongs consist of a synthesis of similar sounds in Bavarian dialect and thus form "vowels harmony" in a word formation.

This research is a certain contribution to the diachronic study of diphthongs, and can be also used in practical phonetic classes of modern German language.

Key words: *diphthong, monophthong, monoftongization, vowels harmony.*

Современный этап развития лингвистики характеризуется возросшим интересом учёных к диахроническому изучению развития языковых явлений и процессов. Особый интерес вызывает диалектологическая проблематика с исторического ракурса, поскольку данный раздел науки является одним из самых сложных лингвистических областей. Ещё В. М. Жирмунский в своё время писал, что: «…научная история немецкого языка должна строиться на основе диалектологии и историческая грамматика немецкого языка должна опираться на сравнительную грамматику немецких диалектов…» [1, с. 3]. В. В. Левицкий и Г.-Д. Поль считают, что изучение древних периодов истории развития языка предполагает исследование особенностей всех ведущих диалектов [6, с. 36].

Целью нашего исследования является изучение древневерхненемецких (двн.) дифтонгов в баварском диалекте, определение их количественных и качественных характеристик, констатация частотности реализации двн. дифтонгов на материале письменных памятников баварского диалекта.

Древнебаварский диалект является западногерманским языком и относится к группе южнонемецких диалектов верхненемецкого языка. Исследование двн. дифтонгов в баварском диалекте было проведено на материале письменных памятников, сюда относятся: поэма «Muspilli» (IX ст), написанная древнегерманским аллитерационным стихом; древнегерманская эпическая поэма «Das Hildebrandslied» (XIII-IX ст.); библейские тексты «Altbayrisches (Freisinger) Paternoster» (IX ст.), «Exhortatio ad Plebem Christianam», «Altbayrisches Gebet » (IX ст.), «Psalm 138» (X ст.), «Jüngere bayrische Beichte» (X ст.); отрывки из стихотворного описания земли «Merigarto» (XI ст), стихотворное переложение Книги бытия «Altdeutsche Genesis» (XI-XII ст.). Анализ дифтонгов проведён по трём позициям в слове (начало, середина, конец), количество лексических единиц (л. е.), содержащих дифтонги, составляет 457. Все дифтонги и их частота в рассмотренных текстах указаны в таблице 1.

Таблица 1.

Двн. дифтонги в баварском диалекте и частота их употребления в текстах

№ п/п	Дифтонг	Начало слова	Середина слова	Конец слова	Абсолютная частота
1.	*ei*	22	59	3	84
2.	*uo*	5	58	6	69
3.	*iu*	1	19	33	53
4.	*ie*	3	24	21	48
5.	*ia*	17	12	9	38
6.	*eo*	10	10	13	33
7.	*au*	7	17	-	24
8.	*ue*	8	14	-	22
9.	*ui*	5	10	5	20
10.	*io*	2	10	7	19
11.	*ou*	4	14	-	18
12.	*ua*	6	8	2	16
13.	*ao*	1	3	-	4
14.	*eu*	-	2	1	3
15.	*ae*	-	2	-	2
16.	*ea*	-	-	2	2
17.	*oa*	-	1	-	1
18.	*oe*	-	-	1	1
Абс.	частота	91	263	103	457

Исходя из проведённого исследования, доминирующим дифтонгом в древнебаварском диалекте является *ei,* который родствен готскому дифтонгу *ai*, однако эта форма в текстах не была зафиксирована. Общая частота реализации дифтонга составляет 84 л. е. Наиболее активно дифтонг *ei* проявляется в середине слова (59 л. е.) и в начальной позиции (22 л. е.). В конце слова исследуемый дифтонг был замечен только в трёх лексических единицах. Дифтонг *ei* состоит из нелабиализованых гласных переднего ряда, где *e* – гласный среднего подъёма, а *i* – гласный верхнего подъёма. Если говорить о середине слова, то здесь указанный дифтонг активно проявляется как в односложных, так и в многосложных словах в корневых морфемах– *meista, heit, gimeino, heime, gileite.* Из самостоятельного слова *heit* (got. *haidus* /*лицо, личность, сущность, вид, положение*/) возникает новый суффикс - *heit*, который часто соединяется с прилагательными для образования более высокой ступени логической абстракции. Таким образом, в текстах встречаются существительные, образованные путём сочетания прилагательного с новым суффиксом *–heit*; *fizus+heit /List, Schlauheit/, christan+heit /Christenhei/.*

В начале слова дифтонг *ei* чаще всего реализуется в местоимении *ein /ein, einer, irgendein/.* В конце слова дифтонг *ei* встретился только в тексте «Exhortatio ad Plebem Christianam» в слове *dei/thei.*

На втором месте по частоте реализации в баварских памятниках является *uo* (69 л. е.). Данный дифтонг состоит из лабиализованных гласных заднего ряда, первый компонент которого относится к гласным верхнего подъёма, второй – к гласным среднего подъёма. Рассматриваемый дифтонг *uo* произошёл из герм. монофтонга *ô*, причём дифтонгизация в древнебаварском диалекте имела место в относительно позднем периоде. В то время, как в большинстве письменных памятников франкской и алеманнской территории, одним из доминирующих дифтонгов был дифтонг *uo* (*ua*), древнебаварский диалект сохранял монофтонг *ô* до конца IX ст.: al. *fuaz* – ab. *fôz /Fuß/*; afrk. *tuom* – ab. *tôm /tun/*; afrk. *suonetag* – ab. *sônatag /Sonntag/*; afrk. *fuor* – ab. *foor /fuhr/.* Дифтонг *uo* реализуется в большинстве случаев в односложных и двусложных словах в корневых морфемах: *suona, pluot, irgluot (irgluoen), muot, muor* (всего 58 л. е.). С развитием многих новых словообразовательных категорий, самостоятельное слово *tuom /Urteil, Gericht, Macht/* начинает выступать суффиксальной формой в сочетании с прилагательным. Так, в текстах «Merigarto» и «Psalm 138» несколько раз встречается сущ. *rīhtuom /Reichtum/* образованное слиянием прилагательного *rīhhi /reich, mächtig/* и суффикса *tuom*. Наименьшая частота реализации приходится на начало (5 л. е.) и конец слова (6 л. е.). Однако, в ходе исследования были выявлены слова, в которых дифтонг *uo* заменялся дифтонгами *oa* и *ua: guoton – goatan, tuo – tua, huor – huar.* Данный факт даёт возможность говорить о наличии факультативных вариантов одной фонемы. Дифтонги *oa*, *ua,* как и *uo* являются дифтонгами заднего ряда, верхнего и среднего подъема. Частота реализации *ua* в текстах относительно невелика и составляет 16 л. е.: в начале – 6 л. е., в середине 8 л. е., в конце слова – 2 л. е. Дифтонг *ao* в баварском диалекте очень редкий и в ходе исследования была выявлена одна лексическая единица.

Дифтонг *iu* – один из древних дифтонгов, который занимает третье место по частоте реализации в текстах (53 л. е.). Наибольшее употребление дифтонга *iu* зафиксировано в конце слова (33 л. е.), в середине слова - 19 л. е. В начале слова зафиксирована только одна лексическая единица с данным дифтонгом. Дифтонг *iu* состоит из гласных переднего и заднего ряда верхнего подъёма. Следует заметить, что присутствие исследуемого дифтонга часто обусловлено ассимиляционным воздействием гласных последующего слога. Таким образом, появление *iu* в корне слова обусловлено наличием последующих гласных *i, u – tiuri, piutit, kitriufit, hiutu.* Однако есть случаи, когда реализация данного дифтонга в фонетически независимых позициях, прежде всего в словах односложных, не могла зависеть от последующего слога – *fiur, siuh, liut.* Таким же образом можно увидеть *iu* в абсолютном исходе слова – *diu, siu, pidiu, billiu.*

Частота реализации дифтонга *ie* составляет 48 л. е.: в середине слова – 24 л. е., в конце слова – 21 л. е., в начале слова – 3 л. е. Данный дифтонг состоит из гласных переднего ряда верхнего и среднего подъёма. Необходимо отметить, что к концу двн. периода начал активно развиваться закон постепенного **ослабления** конца слога и слова (Auslautgesetz). В исследуемых текстах можно заметить, что дифтонги *ia* и *io* постепенно переходят в ослабленную форму *ie*: *sia – sie, herio – herie, dio – dia – die*. Таким образом, *ie* стало результатом развития обоих факультативных вариантов *ia* и *io* к концу двн. периода.

Дифтонг *ia* возник в баварском диалекте в относительно позднем периоде двн. языка из общегерманского секундарного долгого $ê_2$. Частота реализации дифтонга в текстах составляет 38 л. е. В отличие от предыдущих дифтонгов, которые активно проявляются в середине слова, дифтонг *ia* наиболее частотно употребляется исключительно в начальной позиции в слове и составляет 17 л. е. Данный дифтонг состоит из гласных переднего и заднего ряда, верхнего и низкого подъёма.

Одинаковую динамику реализации в начале (10 л. е.) и в середине слова (10 л. е.) проявляет дифтонг *eo*, общая частота употребления в текстах которого составляет 33 л. е.

Данный дифтонг представляет собой сочетание гласных переднего и заднего ряда среднего подъёма. В ходе исследования было зафиксировано одновременное употребление дифтонга *eo* и *io* в одних и тех же словах – *neoman, nioman, deota, diota, neo, nio.* Следовательно, дифтонги *eo* и *io* фонологически не противопоставлены, значит, данная пара дифтонгов представляет одну сложную форму. Таким образом, дифтонги *io* и *eo* являются факультативными вариантами. Частота реализации дифтонга *io* в текстах составляет 19 л. е.: в начале (2 л. е.), в середине (10 л. е.), в конце – (7 л. е.). Данный дифтонг состоит из гласных переднего и заднего ряда верхнего и среднего подъёма.

Частота реализации дифтонга *au* составляет 24 л. е.: в середине слова – 17 л. е., в начале слова – 7 л. е. В конце слова данное сочетание не было зафиксировано. Исследуемый дифтонг состоит из гласных заднего ряда, низкого и верхнего подъёма. Можно проследить и одновременное наличие *au* с дифтонгом *ou.* В ходе исследования были замечены параллельные формы: *auga, ouga, galaupon, galoupon.* Следовательно, *au* и *ou* фонологически не противопоставлены, поэтому данная пара представляет одну фонему. Дифтонг *ou* состоит из гласных заднего ряда, среднего и верхнего подъёма. Наибольшая частота реализации обнаруживается в середине слова (14 л. е.).

Частота употребления *ui* составляет 20 л. е. и состоит из гласных заднего и переднего ряда верхнего подъёма. Можно предположить, что *ui* является в древнебаварском диалекте графическим обозначением дифтонга *iu*, который к концу двн. периода утрачивает функцию дифтонга и превращается в умляутный монофтонг /*ü*/. Об этом свидетельствует то, что на данном этапе развития языка графическое сочетание гласных *iu* совпадает с обозначением умлаута от долгого *û*. Это изменение даёт возможность считать, что сочетание гласных *ui* в позднем периоде древнебаварского диалекта также может обозначать умлаут от долгого *û*. Данное сочетание встречается в основном в середине слова (10 л. е.): ab.*vuir/fuir* – ahd. *fiur* – nhd. *Feuer*; ab. *huitte/hiutu* – nhd. *heute*.

Дифтонг *ue* встречается в текстах 22 раза и представляет собой сочетание гласных, где *u* – лабиализованый гласный заднего ряда верхнего подъёма, и *e* – нелабиализованный гласный переднего ряда среднего подъёма.

В тексте «Das Hildebrandslied», который относится к раннему периоду развития древнебаварского диалекта (XIII-IX ст.), было зафиксировано четыре лексические единицы с дифтонгом *ao: aodlihho, friuntlaos, laos, taoc.* Если проследить развитие данных прилагательных начиная с общегерманского, можно предположить, что *ao* является продолжением герм. дифтонга *au* и на данном этапе развития языка исследуемый дифтонг представляет собой промежуточную форму, которая в дальнейшем монофтонгизировалась в *ô*: germ. *au□az* – ab. *aodlihho – ôdlîhho /leicht/*; germ. *lausa* – ab. *laos – lôs /los, böse/*; germ. *frijôn+lausa* – ab. *friuntlaos – friuntlôs /unfreundlich/.* Необходимо также отметить, что в тексте «Das Hildebrandslied» наблюдаются примеры из древнебаварского и древнесаксонского диалектов, поэтому вполне возможно полагать, что дифтонг *ao* характерен всем нижненемецким диалектам.

В ходе исследования было выявлено употребление сочетаний гласных, частота реализации которых является незначительной: *eu* (3 л. е.), *ea* (2 л. е.), *ae* (2 л. е.), *oa* (1 л. е.), *oe* (1 л. е.). Поэтому можно предположить, что использование данных сочетаний связано с индивидуальными особенностями переводчиков или зарождением новых дифтонгов.

Согласно проведенному статистическому исследованию всех вышеназванных текстов можно заметить, что большинство дифтонгов в текстах реализуются в середине слова в корневых морфемах и в суффиксах (263 л. е.). Частота реализации дифтонгов в конце слова – 103 л. е., в начале слова – 91 л. е. Данный результат показывает, что происходит энергетическое **ослабление** конца слова и **усиление** его корневой части.

Дифтонги, составляющие которых относятся к переднему и заднему рядам, были рассмотрены нами также в количественном отношении (таблица 2). Наиболее часто в текстах выступают дифтонги переднего ряда (*ei, iu, ia, eo, io, ie*), и реже встречаются дифтонги заднего ряда (*au, ue, ua, ou, oa*). Исключение образует дифтонг заднего ряда *uo*. Суммарно дифтонги переднего ряда покрывают древнебаварские тексты на 61%.

Таблица 2

Система дифтонгов в древнебаварском диалекте

	Ранний период (VIII-IX)		**Поздний период (X-XII)**	
	Передний ряд	Задний ряд	Передний ряд	Задний ряд
Верхний подъём	*iu* – 39 л. е. *ia* – 37 л. е. *ie* – 21 л. е. (*io*) – 12 л. е.	*uo* – 37 л. е. *ui* – 15 л. е. (*ua*) – 12 л. е. *ue* – 10 л. е.	*ie* – 27 л. е. *iu* – 14 л. е. (*io*) – 7 л. е. *ia* – 1 л. е.	*uo* – 32 л. е. *ue* – 12 л. е. *ui* – 5 л. е. (*ua*) – 4 л. е.
Средний подъём	*ei* – 42 л. е. *eo* – 32 л. е. eu – 2 л. е. ea – 2 л. е.	(*ou*) – 5 л. е. (*oa*) – 1 л. е. *oe* – 1 л. е.	*ei* – 42 л. е. *eo* – 1 л. е. eu – 1 л. е.	(*ou*) – 13 л. е.
Низкий подъём		*au* – 24 л. е. *ao* – 4 л. е. *ae* – 2 л. е.		
Абс. частота (457)	187	111	93	66
Отн. частота (1,000)	0,409	0,243	0,204	0,144

Сравнивая дифтонги древнебаварского диалекта в раннем и в позднем периодах, необходимо обратить внимание на то, что все дифтонги переднего ряда в более раннем периоде продолжили своё развитие и в относительно поздних письменных памятниках, количество дифтонгов заднего ряда значительно уменьшилось. Наиболее частотными дифтонгами в первой половине двн. периода являются переднеязычные *ei* (42 л. е.) и *iu* (39 л. е.). Причём, дифтонг *ei* доминирует до конца XII ст. Активную реализацию в более позднем периоде проявляет заднеязычный *uo* (32 л. е.). Исходя из процентного соотношения, можно заключить, что уже на данном историческом срезе происходит тенденция к перемещению дифтонгов к переднему ряду.

Необходимо отметить еще одну особенность рассмотренного дифтонга *ei*, это его артикуляционное скольжение по направлению *e* к *i*, то есть от среднего к верхнему подъему языка. Эта черта характерна наиболее употребительному дифтонгу в баварском диалекте, в то же время, очень частотной в данном диалекте проявляется артикуляция, реализующаяся также в противоположном направлении – от верхнего подъема языка к среднему (ср. *uo, ie, ue, io*). По-видимому, в системе дифтонгов реализуется контраст двух их типов – (в терминах артикуляционного треугольника) по направлению «сверху – вниз» и «снизу – вверх».

В ходе исследования было замечено следующее фонетическое явление, характерное для гласных, которые входили в состав дифтонгов. Здесь речь идёт об уподоблении компонентов дифтонга по одному или нескольким фонетическим признакам. В современной лингвистике данное явление принято называть **сингармонизмом** (от греч. *συν-* – с, вместе и *ρμονία* – созвучие, гармония) или **«гармония гласных»**, которое обеспечивает целостность и раздельность словоформы и действует как «цемент», связывая «слоги в слова». Очевидно, что дифтонги *au, ua, oa, ou* и *uo* состоят из синтеза однородных звуков и тем самым образуют в словоформах гармонию гласных по месту подъёма спинки языка (или гармонию гласных заднего ряда), где дифтонгам *ou* и *uo* характерно ещё и сочетание узких лабиализованых гласных. В то же время узкие по качеству гласные составляющие дифтонг *iu* (*ui*) образуют гармонию по степени подъёма языка (или гармонию гласных переднего ряда). Дифтонги *ei, ie* состоят из узких нелабиализованых гласных, которые образуют сингармонизм по месту подъёма языка. Компоненты дифтонгов *io, eo* и *ue* сочетаются по качеству гласных (гармония узких гласных). Подобные примеры дают возможность рассматривать «гармонию гласных» как типичное свойство, характерное вокализму древнебаварского диалекта.

Всё вышесказанное является определённым вкладом в диахроническое изучение дифтонгов, а также может быть использовано на практических занятиях по фонетике современного немецкого языка при изучении произношения немецких дифтонгов.

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ВІДОМОСТІ ПРО АВТОРА

Олена Глущенко – аспірант, старший викладач кафедри німецької філології факультету романо-германської філології Одеського національного університету ім. І. І. Мечникова.

Наукові інтереси: історія та фонетика німецької мови.

УДК 811.111'34

ПРОСОДИЧНЕ ОФОРМЛЕННЯ СТАТИЧНИХ ТА ДИНАМІЧНИХ МІСЬКИХ ПЕЙЗАЖНИХ ОПИСІВ АНГЛОМОВНОЇ ХУДОЖНЬОЇ ПРОЗИ

Інна ГУМЕНЮК (Суми, Україна)

У статті на основі аудитивного аналізу обґрунтовано інваріантні інтонаційні моделі статичних та динамічних міських пейзажних описів англомовної художньої прози. Аналіз проведено на підставі розробленої класифікації лінгвістичних ознак пейзажних описів англомовної художньої прози.

Ключові слова: *статичні міські описи, динамічні міські описи, інваріантна інтонаційна модель, аудитивний аналіз, ступінь динамічності, емоціно-прагматичний потенціал, просодичне оформлення.*

В статье на основе аудитивного анализа обоснованы инвариантные интонационные модели статических и динамических городских пейзажных описаний англоязычной художественной прозы. Анализ проводился на базе разработанной классификации лингвистических признаков пейзажных описаний англоязычной художественной прозы.

Ключевые слова: *статические городские описания, динамические городские описания, инвариантная интонационная модель, аудитивный анализ, степень динамичности, эмоционально-прагматический потенциал, просодическое оформление.*

In the article on the basis of auditory analysis the author substantiates the invariant prosodic patterns of static and dynamic urban landscape descriptions of English prose. The analysis of the descriptions under study was based on the linguistic features classification of landscape descriptions of English prose. In the paper the landscape description is viewed as a compositional component of literary works, where it performs different aesthetic roles depending on the author's style, the text genre, its message, historical epoch as well as functions as a story background. As a result of the auditory analysis the author outlines the following prosodic features of static and dynamic urban landscape descriptions: tonic (the head pitch, types of scales and terminal tone, voice range, pitch interval at the juncture of intonation groups and their functional parts), temporal (the type of pauses and tempo), dynamic (loudness) as well as defines the level of their emotional-and-pragmatic potential.

Key words: *static urban descriptions, dynamic urban descriptions, invariant prosodic pattern, auditory analysis, degree of dynamics, emotional-and-pragmatic potential, prosodic organization.*

На тлі всебічного вивчення пейзажного опису як композиційно-мовленнєвої форми художнього тексту в лексичному, граматичному і стилістичному аспектах спостерігається відносно недостатнє висвітлення специфіки його інтонаційних характеристик. Традиційним при цьому вважається поділ пейзажних описів на їхні міські й сільські різновиди. Тому метою цієї праці є виявлення на основі аудитивного аналізу особливостей просодичного оформлення статичних та динамічних міських пейзажних описів англомовної художньої прози.

Для здійснення започаткованого дослідження експериментальний масив пейзажних описів було класифіковано [1] за такими ознаками: тип опису (міський, сільський), пора року (зимовий, весняний, літній, осінній), перебіг часу доби (ранковий, денний, вечірній, нічний). Аудиторам-фонетистам було запропоновано визначити рівень емоційно-прагматичного потенціалу (далі ЕПП) пейзажних описів (низький, середній, високий) [2, с. 8] та ступінь динамічності розгортання опису (статичний, статично-динамічний, динамічний). У ході аудитивного аналізу було встановлено, що на віднесення описового фрагмента до відповідної класифікаційної ознаки суттєво впливало його лексичне наповнення, тобто переважання предметної, оцінної чи сенсорної лексики. Крім того, зазначалося, що на рівень актуалізації ЕПП описових фрагментів і ступінь динамічності розгортання подій впливає, насамперед, їхнє просодичне оформлення.

Результати аудитивного аналізу, проведеного на основі викладеної вище його методики, дозволили стверджувати, що статичним (далі СМО) та динамічним (далі ДМО) міським пейзажним описам притаманні певні спільні та диференційні просодичні ознаки. Так, розгляд особливостей руху тону на першому наголошеному складі шкали міських описів природи свідчить, що середній підвищений і висхідний тональні рівні такту є найрекурентнішими. Це пояснюється тим, що висхідний такт у поєднанні зі спадним тоном у завершенні інтоногрупи сприяє передачі динамічності опису. Усім міським описам властива висока рекурентність середнього підвищеного початку шкали та високого у СМО і ДМО. Ці види такту маніфестують інтоногрупи, які містять нову думку та можуть бути інформаційними або емоційними центрами описів.

Дані щодо частоти актуалізації типів шкал у міських пейзажних описах вказують на високу рекурентність поступово спадної ступінчастої шкали і поступово спадної ступінчастої шкали з перерваною поступовістю. При цьому СМО властиві найвищі показники поступово спадної ступінчастої шкали з перерваною поступовістю, яка підсилює семантичну вагу певної інтоногрупи опису або його динамічної ділянки, надаючи описові середнього або високого рівня ЕПП. ДМО відзначаються нижчою частотою цього типу шкали, яка у поєднанні з модифікаціями гучності й темпу, складним ритмом, розширенням тонального діапазону (розширений → широкий), перепадами тонального інтервалу на ділянках інтонаційного контуру слугує підвищенню рівня ЕПП міських пейзажних описів. На зростання динаміки описів впливає й оформлення окремих інтоногруп усіченою шкалою, яка домінує саме в ДМО, де вона у сполученні з модифікаціями темпу сприяє передачі їх емоційної напруги та зростанню рівня їхнього ЕПП. Лише у СМО виявлено мінімальні показники поступово спадної скандетної та поступово висхідної ступінчастої шкал. Актуалізація цих шкал передає негативне ставлення мовця до описуваних деталей, захоплення, подиву, неприємних емоцій і відчуттів героїв, а також виділяє головну думку, смисловий контраст чи кульмінаційну частину опису, підвищуючи тим самим рівень ЕПП описів міста.

Щодо ролі термінального тону в оформленні міських описів, то в усіх їхніх видах зафіксовано переважання спадного тону. СМО вирізняються домінуванням спадного, висхідного, рівного й спадно-висхідного тонів та їхніх варіантів. Це наочно ілюструє такий приклад: "*And ˏthen, ⸾ as she ˈwalked aˈlong the ˏstreet, ⸾ a proˈdigious ˎhammering and ˎclanging ⸾ ˈcame to her ˋears | and ˈpeering ˎdown ⸾ aˈlong ˈdim ˎalley, ⸾ she reˈmembered that Missis ↑Cardew ˎTrench ⸾ ˉhad →said ⸾ that the ˋOlive ˌBranch ⸾ was ↘near the ↘Copper Baˋzaar. ‖ ↘Here, at ˎleast, ⸾ was the ˈCopper Ba ˎzaar. ‖ Vicˈtoria ˈplunged ˎin, | and for the ˈnext ↑three ˎquarters of an ˏhour ⸾ she forˈgot the ˎOlive ˌBranch ⸾ ˉcom ˎpletely. ‖ The ˈCopper Ba ˎzaar ⸾ ˋfascinated her. ‖ The ˊblow-lamps, ⸾ the ˈmelting ˎmetal, ⸾ the ˈwhole ˎbusiness ⸾ of ˎcraftsmanship ⸾ ˈcame like a ↑reve ˎlation ⸾ to the ˈlittle ˎCockney ⸾ ˈused ↘only to ↘finished ˎproducts ⸾ ↘stacked up for ˎsale. ‖ She ˈpassed ˈout of the ↑CopperBa ˏzaar ⸾ ˈcame to the ↑gay·striped ˎhorse ˏblankets, ⸾ and the ˈcotton ˈquilted ˎbedcovers. ‖ ˎHere ⸾ Euroˈpean ˏmerchandise ⸾ ˈtook on a ↑totally ˎdifferent ˎguise, | in the ˈarched ·cool ˎdarkness ⸾*

it had the eˈxotic ˎquality§ of ˈsomething ˈcome from ↑overˎseas,§ ˈsomething ˎstrange §ˉ and ˎrare.|| *ˈBales of ↑cheap •printed ˏcottons § in ˈgay ˏcolours§ ˈmade a ˋfeast for the ˎeyes*||". У наведеному прикладі низький висхідний тон актуалізує ініціальну інтоногрупу аналізованого опису (*And ˏthen,§…*) і вказує на незакінченість думки й подальше її розгортання. В інших випадках реалізація інтоногруп із низьким висхідним тоном у середині опису (*as she ˏwalked aˈlong the ˏstreet§; and for the ˈnext ↑three-ˎquarters of an ˏhour§; ˈpassed ˈout of the ↑Copper Baˏzaar§*) є типовим для передачі деталей опису чи перебігу подій. Низький висхідний тон оформлює інтоногрупи, що доповнюють вище згадану інформацію (*ˈBales of ↑cheap printed ˏcottons§ in ˈgay ˏcolours§*). Високий висхідний тон зафіксовано лише в ініціальній інтоногрупі (*The ˊblow-lamps,§*) з наступним розгортанням побаченого на східному базарі, позаяк ця інтоногрупа відкриває перелік описуваних деталей, які вразили головну героїню. Завершення більшості синтагм спадним термінальним тоном характеризує саме монологічне мовлення. Низькі спадні й рівні тони надають переконливості описові міського східного базару та сприяють його віднесенню до статичних описів. Захоплення і здивування розмаїттям товарів Мідного базару й небаченими раніше речами підкріплюються шляхом виділення семантично важливих слів спеціальним підйомом (*a ↑reveˎlation*; *↑Copper Ba ˏzaar*; *↑totally ˎdifferent*; *from ↑overˎseas; ↑cheap •printed ˏcottons*), а також оформленням інтоногруп високим спадним термінальним тоном (*ˈcame to her ˋears,| that the ˋOlive ˌBranch§ was ˋnear the ˋCopper Ba ˋzaar.*||). Високий спадний кінетичний тон у фінальній інтоногрупі (*ˈmade a ˋfeast for the ˎeyes.*||) у поєднанні з низьким спадним термінальний тоном у завершенні акцентує увагу слухача на надзвичайності й новизні вражень Вікторії від побаченого, а також надає вагомості синтагмі, яка узагальнює мальовничу картину Багдаду. Така інтонаційна організація підвищує рівень ЕПП опису.

Щодо динамічних міських описів, то частота спадного низького термінального тону є значно нижчою порівняно із СМО, наприклад: *ˈYoung Mister ˏShrivenham§ of the ˈBritish ˏEmbassy§ ˈshifted from ˎone ˌfoot to the ˎother§ and ˈgazed ˎupwards § as the ˈplane ˎzoomed § over ˈBaghdad ˎaerodrome.*|| *There was a conˈsiderable ˋdust-ˌstorm § in ˎprogress.*|| *ˊPalm ˌtrees,§ ˏhouses,§ ˈhuman ˎbeings§ were ˈall ˋshrouded§ in a ˈthick •brown ˎhaze.*|| *It had ˈcome on ↑quite ˎsuddenly*||." Початок цього опису оформлений низьким висхідним тоном з малою швидкістю зміни руху тону в завершенні, який поєднуються з плавним ритмом, помірними темпом і гучністю, а також середнім тональним діапазоном. Крім того, ініціальні інтоногрупи відокремлюються короткими паузами, довшими, ніж у його наступній частині, яка позначається чергуванням різновидів низького і високого спадного тонів. Переважання низького спадного тону чергується з середньо підвищеним його різновидом, передаючи таким чином вирування бурі в пустелі. Динаміка стихії передається модифікаціями гучності (помірна → підвищена) й темпу (помірний → прискорений) та стакатоподібним ритмом. Перелік засипаних піском дерев, будівель і людей оформлено різними алотонами висхідного тону. Виділення спеціальним підйомом слова-інтенсифікатора (*↑quite*) у сполученні з лексемою *suddenly* дозволяє передати раптовість початку бурі в пустелі та її динаміку, що сигналізує про перехід від статичної до динамічної частини опису.

Спадно-висхідний тон виявлено лише у СМО, функціонування якого можна проілюструвати таким прикладом: "*The ˈnext ˅day§ was the ˈthickest ˅yet, | and the ˈlast of our ˈstrange Ocˈtober ˅heat.*|| *ˈThunder was ˈrumbling in the ˏwest | I ˈcame to ˎwork,§ and the ˈdark ˈclouds were beˈginning to ↑stack ˎup there.*|| *They ˈmoved ˏcloser§ as the ˎnight came ˏdown,§ and we could ˈsee ↑blue-white ˈforks of ˎlightning§ ˈjabbing ˎout of them.*|| *ˈThere was a torˎnaˏdo§ in Traˈpingus ˎCounty§ aˈround ˎten that ˏnight | – it ˈkilled ˈfour ˅people§ and ˈtore the ˈroof off the ˈlivery ˏstable in ˎTefton | – and ˈvicious •thunderˏstorms§ and ˈgale-force ˏwinds § at ˈCold ˎMountain.*|| *ˈLater it ˈseemed to ˏme§ as if the*

ˈ*very* *heavens*§ *had pro*ˈ*tested the* ˈ*bad* ˈ*death of* ˈ*Eduard Dela**croix.*||". В аналізованому описі низьким спадно-висхідним термінальним тоном виділено ініціальну інтоногрупу, де описується стихійне лихо – торнадо (*There was a tor* *na* /*do*§) і дається натяк на загрозу катастрофи. Крім того, спадно-висхідний тон розглядається як засіб підвищення емоційного насичення інтоногрупи. Подальший опис розвитку природного катаклізму оформлено спадно-висхідним тоном: високим спадним тоном на початку термінальної ритмогрупи (ˋ*ten…* ˏ*night*,ˋ*livery* ˏ*stable*) й низьким висхідним у її завершенні, що привертає увагу слухача до страшних деталей в описі розгулу стихійного лиха. Незвичайні погодні умови жовтневої ночі, страшні наслідки бурі підкреслюються виділенням спеціальним підйомом семантично важливих лексем (*…it* ˈ*killed* ↑*four* ˏ*people*; *…and the* ˈ*last of our* ↑*strange Oc*ˎ*tober* ˌ*heat*), що підсилює рівень його емоційної напруги.

Подані вище особливості функціонування спадно-висхідного тону у поєднанні з модифікаціями темпу (помірний → прискорений) дозволяють кваліфікувати ділянку з описом торнадо як кульмінаційну. Опис стихійного лиха та його наслідків передує подіям, що розгортаються у камері, де здійснюється смертна кара. Змальована картина природної катастрофи ніби натякає на подальший трагічний розвиток сюжетних подій, чому сприяють також і перепади гучності від помірної до зниженої і темпу від помірного (ˈ*Later it* ˈ*seemed to* ˏ*me*§ *as if the* ˈ*very* *heavens*§) до сповільненого в останньому реченні опису (*had pro*ˈ*tested the* ˈ*bad* ˎ*death* § *of Ed*ˈ*uard Dela* ˎ*croix.*||). Специфіка інтонаційного оформлення наведеного прикладу дозволяють визначити рівень його ЕПП як високий.

За результатами аналізу тонального діапазону в інтонаційній структурі міських пейзажних описів установлено високу частоту актуалізації розширеного й середнього тонального діапазону. Дещо менші показники середнього тонального діапазону мають місце у ДМО та порівняно зі збільшенням їхньої долі у СМО свідчать про те, що динамічність забезпечується поєднанням цього параметра з іншими інтонаційними засобами (гучністю, темпом, ритмом). Тональний діапазон ДМО характеризується широкою та розширеною зонами при домінуванні останньої. Актуалізація інтоногруп із широким або розширеним тональним діапазоном у поєднанні з високими різновидами спадного й висхідного тону, прискореним темпом, зміною гучності від підвищеної до високої у межах опису забезпечує описам високий рівень ЕПП і дозволяє безпомилково класифікувати їх як ДМО. У СМО зафіксовано домінування середнього і звуженого тонального діапазону та значно нижчі показники його розширеного й широкого різновидів, що є ознакою статичності опису. Зростанню динамічності слугують розширений і широкий тональний діапазон та значно нижча частота середнього й звуженого – у ДМО. Як бачимо, загальною тенденцію актуалізації тонального діапазону є його залежність від ступеня емоційності й статично-динамічної домінанти міських пейзажних описів.

Серед розмаїття тональних інтервалів на стику інтоногруп зареєстровано високу частоту нульового тонального інтервалу, властиву всім видам міських пейзажних описів з невеликою перевагою в СМО. Такий тональний інтервал забезпечує зв'язність тексту пейзажних описів. Середні позитивний і негативний тональні інтервали притаманні всім міським описам, незалежно від їхньої видової належності. При цьому у СМО домінує позитивний середній тональний інтервал, де він зареєстрований між інтоногрупами, оформленими середнім або низьким спадним тоном, та між синтагмами із середнім або високим передтактом, що є властивим для статичності.

На ділянці "передтакт-такт" у міських пейзажних описах зареєстровано переважання позитивного середнього тонального інтервалу, який маніфестує середній рівень такту. Така інтонаційна організація властива монологічному мовленню, зокрема й опису. Позитивний звужений та розширений тональний інтервал на цій ділянці характеризуються дещо меншими показниками. При цьому наявність позитивного розширеного інтервалу надає динамічності описам і впливає на зростання рівня їхнього ЕПП, а звужений, навпаки – вказує на середній або низький рівень початку поступово спадної ступінчастої шкали з порушеною поступовістю й таким чином не надає значущості цій ділянці інтонаційного контуру.

На стику "передтакт-такт" у статичних описах зафіксовано наявність нульового та позитивного й негативного (середнього, звуженого, розширеного) тонального інтервалу. Найрекурентнішими є середній і розширений позитивний інтервал. Показники розширеного позитивного тонального інтервалу на цій ділянці майже збігаються у СМО і ДМО. Це пояснюється тим, що такий тональний інтервал маніфестує високий тональний рівень початку шкали. Зміна тонального інтервалу у бік звуження або розширення підвищує рівень ЕПП та роль динамічної складової (при розширенні) або не виокремлює цю ділянку як просодично значущу (при звуженні). Незважаючи на повний спектр позитивного інтервалу між передтактом і тактом, СМО притаманні значні показники розширеного тонального інтервалу, які є рівновеликими порівняно із ДМО, оскільки таким інтервалом між передтактом і тактом у поєднанні з підвищеними гучністю й тональним рівнем оформлюються ініціальні та кульмінаційні інтоногрупи описів.

На ділянці "шкала–ядро" зафіксовано нульовий, позитивний та негативний тональні інтервали. Найрекурентнішим в усіх описах міста є нульовий інтервал, що пояснюється початком реалізації термінального тону, який не інтенсифікує інтоногрупи і не позначає нову чи важливу інформацію. Крім того, зареєстровано незначні показники позитивних і негативних звуженого й вузького інтервалу, функціонування яких зумовлюється наступною реалізацією тону в ядерній ритмогрупі. Серед позитивних і негативних інтервалів між перед’ядерною частиною і термінальною ритмогрупою спостерігається переважання середнього негативного різновиду. При цьому СМО вирізняються найвищими його відсотками при значних показниках негативного розширеного тонального інтервалу. Зафіксовані види тонального перепаду притаманні інтонгрупам зі спадним тоном, які є емоційними чи інформаційними центрами описів. Наявність розширеного позитивного і негативного та широкого негативного тонального інтервалу на аналізованій ділянці ДМО підвищує його емоційний рівень та семантичну вагу.

Найрекурентнішим тональним інтервалом на стику ядра та затакту в усіх міських описах є нульовий, який зареєстровано в синтагмах, позначених рівним або спадним тоном і низьким рівним затактом. За цим параметром СМО й ДМО відрізняються дещо нижчими показниками частоти нульового тонального інтервалу. При цьому позитивний інтервал зафіксовано в інтоногрупах, які завершуються висхідним тоном із затактом, а негативний інтервал наявний в синтагмах, оформлених спадним тоном із висхідним рухом на ядерному складоносієві та спадним або рівним низьким затактом. Приблизно однакові відсотки позитивних середнього та звуженого інтервалів у СМО маніфестують статичність описів. Наближені показники негативного розширеного у СМО і ДМО, а також наявність незначної долі широкого тонального інтервалу такого самого різновиду в СМО, свідчать про підвищення рівня ЕПП опису та зростання динамічної складової за рахунок їх поєднання з такими просодичними параметрами, як модифікації темпу й гучності, тембральні зміни, переважання перцептивних і коротких пауз, складні інтонаційні контури тощо.

Щодо паузації у міських пейзажних описах, то експериментально виявлено залежність частоти пауз від статично-динамічної домінанти та рівня ЕПП описових фрагментів.Середні та короткі паузи переважають у СМО. Їхнє домінування у комбінації з помірними гучністю й темпом свідчить про їхній тісний семантичний зв’язок і статичність. Це підтверджується й зменшенням долі середніх і коротких пауз та збільшенням частки перцептивних у ДМО, де скорочення тривалості пауз і розподіл на короткі інтоногрупи сприяє передачі динаміки зміни описуваних деталей пейзажу та швидкого руху істот.

У СМО зафіксовано й внутрішньосинтагменні паузи, які у поєднанні зі спеціальним підйомом інтенсифікують семантичну вагу окремих лексем як найвагоміших. Наведений приклад СМО "*The ˈmelting ˈsnow ↑dripped and →ran,*§ *ˈdripped and →ran.*‖ *And from ˈevery ↑dark \storm ˌdrain*§ *the ˈsound of the \sea ˌdrifted ˎup.*‖ *A ˈdark,* § *\winter ˌsea,*§ *ˈnow ˈstrongly ˎebbing*‖" викликає відчуття суму, неспокою, передчуття чогось зловісного за рахунок взаємодії мовних засобів усіх рівнів, провідну роль серед яких виконують одиниці інтонації. Завершення аналізованого міського пейзажу (*A ˈdark* § *\winter ˌsea,*§ *ˈnow ˈstrongly ˎebbing.*‖)

реалізовано сповільненим темпом і помірною гучністю, а внутрішньосинтагменна пауза інтенсифікує опис морського бурхливого приливу. В іншій інтоногрупі такі паузи виокремлюють дієслово на позначення руху води до низу (ˈ*dripped* § *and* →*ran*), які у комбінації з оформленням ініціальної інтоногрупи шкалою з перерваною поступовістю (ˈ*snow* ↑*dripped and* →*ran,*§), перебиває монотонність лексичного повтору. Така просодична організація свідчить не лише про статичність, але й передає невідворотність приходу весни, пробудження природи в очікуванні тепла й сонячного світла та надає описові високого рівня ЕПП.

Результати аналізу темпоральних характеристик міських пейзажних описів свідчать, що їм притаманний помірний темп з домінуванням у СМО. Рівнозначні показники сповільненого й значно нижчі відсотки прискореного порівняно з ДМО, а також відсутність інтоногруп або описів, оформлених швидким темпом, характеризують статичність описів. У свою чергу, збільшення частки прискореного темпу, наявність інтоногруп, реалізованих швидким темпом, а також невисока частота сповільненого темпу у ДМО (у поєднанні з модифікаціям гучності) сигналізують про зростання ступеня їх динамічності та рівня ЕПП.

Узагальнення результатів модифікацій гучності у міських пейзажних описах свідчить про рекурентність її помірного різновиду в аналізованих видах описів з її перевагою в СМО. Зафіксовані у них різновиди гучності (помірна і знижена) у поєднанні з модифікаціями інших інтонаційних параметрів (помірний / сповільнений темп, простий ритм, спадний тон, внутрішньосинтагменні та домінування коротких і середніх пауз) властиві СМО. Інтонаційному оформленню ДМО притаманні значно нижчі відсотки помірної й зниженої гучності. У той час, як зростання частоти підвищеної та наявність ділянок, оформлених високим її різновидом, маніфестують динамічну домінанту опису і підвищення ступеня їхньої емоційності.

Виконаний аудитивний аналіз пейзажних описів дозволив нам обґрунтувати інваріантні інтонаційні моделі їхніх статичних і динамічних міських різновидів. Так, статичним міським описам притаманні високий або середній підвищений такт, функціонування всіх видів шкал, низький спадний і висхідний термінальні тони, середній і розширений тональний діапазон, позитивний розширений та негативний широкий тональний інтервал між інтоногрупами, позитивний середній і розширений – між передтактом і тактом, негативний розширений, середній, звужений і вузький тональний інтервал на ділянці "шкала – ядро", короткі і перцептивні паузи, помірна гучність, помірний і сповільнений темп.

Інваріантна модель просодичного оформлення динамічних міських описів характеризується середнім підвищеним і високим тактом, поступово спадною ступінчастою і спадною ступінчастою з порушеною поступовістю та поступово спадною ковзною шкалами, спадним низьким і високим, висхідним низьким і високим та спадно-висхідним термінальними тонами, широким, розширеним і середнім тональним діапазоном усього опису, позитивним розширеним і негативним широким тональним інтервалом на стиках інтоногруп, позитивним розширеним і середнім інтервалом між передтактом і тактом, позитивним розширеним і звуженим та негативним розширеним, середнім і вузьким тональним інтервалом на ділянці "шкала – ядро", внутрішньосинтагменними та перцептивними паузами, швидким, прискореним і помірним темпом, високою, підвищеною й помірною гучністю.

Отримані під час аудитивного аналізу інваріантні інтонаційні параметри дозволяють розрізняти пейзажні описи за їхніми типами: міські і сільські та ступенем розгортання в них фабульної динаміки: статичні, статично-динамічні та динамічні, а також можуть бути використаними під час дослідження участі просодичних засобів у вираженні інших різновидів описових текстів.

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ВІДОМОСТІ ПРО АВТОРА

Інна Гуменюк – викладач кафедри практики англійської мови факультету іноземної та слов'янської філології Сумського державного педагогічного університу ім. А.С. Макаренка.

Наукові інтереси: експериментальна фонетика англійської мови, інтонологія, інтонаційне оформлення текстів різних жанрів.

УДК 801.115

ВАРІЮВАННЯ ФОНЕТИЧНОЇ СТРУКТУРИ ІНШОМОВНОГО СЛОВА ЯК СПЕЦИФІЧНА РИСА ЙОГО ФОНОЛОГІЧНОГО ОСВОЄННЯ (НА МАТЕРІАЛІ БРИТАНСЬКОЇ ВИМОВНОЇ НОРМИ)

Людмила КОМАР (Кременчук, Україна)

Статтю присвячено дослідженню процесу фонологічної асиміляції пізніх запозичень у сучасній кодифікованій британській вимові. Специфічною рисою освоєння іншомовних слів є «вільне» варіювання в їхніх фонемних та акцентних структурах. Визначено ядро, основну та периферійну підсистеми фонемних та акцентних структур, які беруть участь у «вільному» варіюванні. Результати дослідження свідчать що, основним засобом утворення варіантів фонемних структур запозичень є вокалізм. У переважної кількості досліджуваних слів варіювання фонемної структури забезпечується варіюванням голосних фонем. Специфіка варіювання акцентних структур запозичень визначається наближенням наголосу до іншомовної вимови в основному вимовному варіанті. Часткова асиміляція фонемних структур іншомовної лексики притаманна альтернативному варіанту, що свідчить про високу адаптацію запозичень до фонологічної системи англійської мови.

Ключові слова: *фонологічна асиміляція, фонетична структура запозичень, британська вимовна норма, вільне фонемне варіювання, вільне акцентне варіювання.*

Статья посвящена исследованию процесса фонологической ассимиляции поздних заимствований в современном кодифицированном британском произношении. Отличительной чертой освоения иноязычных слов является «свободное» варьирование их фонемной и акцентной структур. Выделены ядро, основная и периферийная подсистемы фонемных и акцентных структур, которые принимают участие в «свободном» варьировании. Результаты исследования свидетельствуют, что основным способом образования вариантов фонемных структур заимствований является вокализм. У подавляющего числа изучаемых слов варьирование фонемной структуры обеспечивается варьированием гласных фонем. Специфика варьирования акцентных структур заимствований определяется приближением ударения к иноязычному произношению в основном произносительном варианте. Частичная ассимиляция фонемных структур иноязычной лексики присуща альтернативному варианту, что свидетельствует о высокой адаптации заимствований к фонологической системе английского языка.

Ключевые слова: *фонологическая ассимиляция, фонетическая структура заимствований, британская произносительная норма, свободное фонемное варьирование, свободное акцентное варьирование.*

The paper focuses on the analysis of phonological assimilation of late borrowings in the codified British pronunciation norm. «Free» phonemic and accentual variation in the structure of borrowed words is defined as the specific feature of this process. The nucleus, basic and periphery subsystems of phonemic and accentual structures that take part in «free» variation have been identified. The results of the research indicate that the main method of formation of the phonemic structures of borrowings is vocalism. The prevailed number of the researched words with variation of phonemic structure is provided by variation of vowel phonemes. The specificity of the accentual structures variation is determined by approaching to the foreign stress pronunciation in the main pronunciation variant. Partial assimilation of phonemic structures is observed mainly in the alternative variant that indicates a high adaptation of borrowings to the phonological system of English.

Key words: *phonological assimilation, phonetic structure of borrowings, British pronunciation norm, free phonemic variation, free accentual variation.*

Специфіка освоєння фонетичної структури іншомовного в британській вимові забезпечується вільним варіюванням фонемних та акцентних структур, коли в результаті заміни однієї фонеми на іншу (-і) в одній і тій же позиції/зміни місця наголосу утворюється не нове слово, а його вимовні варіанти [8, с. 17; 5, с. 7].

Варіювання фонетичної структури слова вважається специфічною рисою вимовної норми англійської мови [14, с. 75], що зумовлює актуальність такого дослідження. Явище це досить частотне – майже кожне четверте слово зі словників вимови має варіанти фонемного складу [5, с. 5].

Мета цієї статті – встановлення особливостей фонологічного нормування іншомовної лексики у британській кодифікованій вимовній нормі/RP,BBC *English* (БВ – британська вимова).

Дослідження варіювання фонемних та акцентних структур запозичень в аспекті британського варіанта англійської мови ще не отримало повного висвітлення в останніх публікаціях [3; 4], а тому вимагає більш детального аналізу та систематизації. Отже, зосередимо нашу увагу на невирішених раніше завданнях, а саме:

1. Надати генетичну характеристику іншомовних слів в британському варіанті англійської мови.

2. Дослідити інвентар вільного фонемного варіювання (ВФВ) в аспекті британської вимовної норми.

3. Установити інвентар акцентних типів і структур, які беруть участь у вільному акцентному варіюванні.

Експериментальний матеріал цього дослідження складають фонемні та акцентні структури 1047 запозичень, які надійшли до словникового складу англійської мови у XX столітті. Найбільш частотними іншомовними запозиченнями виявилися лексичні одиниці з французької (38,11%), італійської (11,46%), німецької (10,03%), латинської (67,55%), іспанської (5,44%). Джерелом матеріалу слугували найбільш авторитетні словники вимови [13; 15]. Для виявлення генетичної характеристики іншомовних слів, було використано дані етимологічного словника [12].

Група запозичень з формальними модифікаціями фонемних структур у ПВ нараховує 544 лексичні одиниці. Із цієї кількості виділено 866 випадків варіювання голосних і приголосних фонем. Основним засобом утворення варіантів фонемних структур досліджуваних запозичень є вокалізм. У 68,75% слів варіювання фонемної структури забезпечується варіюванням лише голосних фонем, наприклад: *bonsai* (яп.)/bɒn saɪ ˈbəʊn- /.

Варіювання голосних фонем у 3,08 разів перевищує варіювання приголосних. Загальновідомо, що голосні більш функціонально тотожні, ніж приголосні, і заміщаються у всіх позиціях, в той час як взаємозаміна приголосних залежить від позиції в слові [2, с. 206-207]. Приголосні є важливішими для сприйняття й упізнавання, тому голосні фонеми є менш закріпленими в сегментній організації слова і більше зазнають змін [5, с. 40-45].

Запозичення з варіюванням голосних фонем є іншомовними словами з 33 мов світу, які нараховують 491 лексичну одиницю. Крім того франкомовні запозичення складають 42,57% від загальної кількості слів, що беруть участь у фонемному варіюванні голосних, наприклад*:* *baguet* (фр.) /bæ ˈget bə̃/. Аналіз експериментального матеріалу свідчить, що всі голосні БВ беруть участь у ВФВ. До інвентарю вільного фонемного варіювання включено додаткові голосні назалізовані фонеми іншомовного походження ɒ̃/, /æ̃/, /ɜ̃ː. У аналізованому матеріалі визначено основну систему, що включає ядро та основну підсистему й охоплює 90% вокалічних засобів ВФВ. При цьому ядро описує 75% елементів, основна підсистема – 15%, периферійна підсистема охоплює 10% фонемних одиниць, які рідко беруть участь у варіюванні [6, с. 165].

Слід зазначити, що варіювання монофтонгів складає 85,85%, а варіювання дифтонгів відбувається в 6 разів менше та складає 14,15%. Хоча ознака ковзання, що властива дифтонгам, є варіативною рисою англійською вокалізму протягом усього його розвитку [11, с. 16], дифтонги, в межах нашого дослідження, не виявляють високої активності порівняно з монофтонгами у ВФВ. Аналіз монофтонгів за ознакою довготи показує, що короткі монофтонги складають 68,81%, а довгі – 14, 68% від загальної кількості випадків ВФВ голосних. Відомо, що короткі монофтонги є найбільш стабільною ланкою фонетичної системи англійської мови. Крім того вони частіше, ніж довгі, використовуються в кінцевих ненаголошених позиціях фонем [7, с. 110].

За ознаками висоти піднесення та горизонтальним рухом язика активну участь у варіюванні беруть голосні високого піднесення ɪ/, /ɪː/, /ʊ/, /ṷ̃ːта фонеми переднього ряду ɪ/, /æ/, /iː/, /e/, /æ̃.

Кожна голосна фонема, що задіяна у ВФВ може мати від 18 до 1 варіфонеми. Варіфонеми – різні форми, що використовуються у варіформах одного й того слова [1, с. 17]. Найбільше число варіфонем мають фонеми /ə/ – 18 варіфонем, æ/, /ɒ – 9 варіфонем, /ɪ/ – 8 варіфонем. Найменше варіфонем (1 варіфонема) мають фонеми ɜ̃ː/, /əʊ решта фонем мають від 2 до 7 варіфонем. Три фонеми ə/, /ɪ/, /ʌ/ варіюють з нуль-фонемою /ø/. Нуль-фонема варіює з фонемами ə/, /ɪ/, /ʊ/, /æ̃. Наявність фонем іншомовного походження ɒ̃/, /æ̃/, /ɜ̃ː/ у периферійній підсистемі свідчить про те, що переважна частина іншомовних слів матеріалу дослідження знаходиться на шляху до повної адаптації запозичень у фонологічній системі англійської мови.

Консонантний інвентар ВФВ нараховує 22 приголосні фонеми (включаючи також нуль-фонему /ø/ та велярну фрикативну фонему іншомовного походження /x/), із 25 фонем, що складають консонантну структуру запозичень БВ. Приголосні фонеми m/, /ð/, /θ/, /p/ не беруть участі у ВФВ. Визначимо ядро, основну та периферійну підсистеми приголосних вільного фонемного варіювання.

На першому місці за частотою участі у ВФВ є нуль-фонема. Висока частота її участі у ВФВ пояснюється різновидом варіювання /ø-j /, наприклад: *futon* (яп.) fuːt ɒn ˈfjuːt.

За даними дослідженнями альвеолярні, альвеолярно-палатальні та середньоязикова фонема /j/ за участю у ВФВ перевищують інші фонеми. Щілинні фонеми складають найбільшу кількість серед інших фонем (38,2%), за ними слідують змичні (26,42%) та африкати (8,96%). Сонорні фонеми перевищують глухі фонеми у ВФВ (42,92% та 36,66% відповідно).

Кожна приголосна фонема може мати різну кількість варіфонем. Максимальне число варіфонем має нуль-фонема (11), а мінімальне – одна фонема ʒ/, /x/, /d/, /f/, /r/, /b/, /h/, /l. Шість варіфонем має фонема /k/. По чотири варіфонеми мають фонеми s/, /j/, /t/, /dʒ/, /w. По три варіфонеми мають фонеми n/, /z/, /g/, /ŋ. По дві варіфонеми мають фонеми tʃ/, /ʃ/, /v.

Найчастішими словами з вільним варіюванням приголосних є французькі (45,29%) німецькі (16,47%), італійські (7,65%), іспанські (5,29%), запозичення. Усі слова, що беруть участь у ВФВ приголосних є запозиченнями із 17 мов світу та складають 9,74% від загальної кількості іншомовних лексем із фонемними варіантами вимови.

У варіюванні приголосні фонеми утворюють опозиції за такими ознаками: «глухість-дзвінкість» (s-z), «місце утворення» (nj), «спосіб утворення» (ʒ-dʒ), «приголосна фонема»-нуль-фонема (j-ø), «монофонема-біфонема» (z-ts), «біфонема-монофонема» (tj-ts), «приголосна фонема-голосна фонема» j-ɪ.

Найчисельнішу за числом різних варіантних пар групу утворюють опозиції «приголосна фонема»-нуль фонема : 11 приголосних фонем із 22 підлягають випаданню у ВФВ, наприклад: *cullote* (фр.) kju ˈlɒt ku.

Акцентно-ритмічна організація іншомовного слова в нашому дослідженні розглядається визначенням акцентних типів та структур. Різниця в ступені наголосу, послідовне розподілення головного і другорядного наголосів, різна кількість наголосів у слові – утворюють акцентні типи слів, а розподіл наголосів по складах утворює акцентні структури слів. В артикуляторному відношенні акцентні структури і типи слів становлять динамічні стереотипи, які міцно входять в артикуляційну базу і характерні для фонетичної будови мови [9, с. 49-50].

Із існуючих 11 акцентних типів, що формують фонетичну будову англійської мови, лише два акцентних типа, які за даними Г. П. Торсуєва входять до групи найбільш поширених [9, с. 67], які відбивають специфіку акцентних структур досліджуваного корпусу іншомовних слів: 1) «головний наголос» /ˈ--/ 2) «другорядний + головний наголоси». Домінуючим є тип «один наголос» у слові , який складає 64% в британському варіанті вимови.

Варіювання акцентних структур великої кількості слів є характерною рисою сучасної англійської мови [10, с. 70]. Варіювання виявляється: 1) у кількості наголосів (різниця в кількості наголосів відповідно змінює акцентний тип слова); 2) у місці наголосу, – наголос розташовується на першому або другому від початку слова складі; 3) у ступені наголосу певного складу (головний чи другорядний наголос); в акцентній структурі деяких слів реалізуються всі три можливості: *inexplicable* /-ˈ----/, /ˌ--ˈ---/ [9, с.70].

Загальна кількість запозичень нашої картотеки, які мають формальні модифікації акцентної структури в британській вимові, складає 130 лексичних одиниць. Найбільш розповсюджені дво- і трискладові іншомовні слова: відповідно 43,85% та 41,54%. Переважна частина слів, які беруть участь у варіюванні – це французькі запозичення (78 лексичних одиниць, 60%), а також іншомовні слова із 22 мов світу (італійської, німецької, російської, японської, латинської та інших).

Акцентний тип (АТ) «один наголос» у слові /-ˈ-/ складає 76,15% усіх випадків варіювання акцентної структури запозичень в британській вимові.

Розглянемо, які акцентні структури (АС) складають ядро, основну підсистему та периферію варіювання в межах акцентного типу «один наголос» у слові /-ˈ-/.

69,7% випадків акцентного варіювання в цьому АТ забезпечується такими різновидами варіювання акцентних структур: 1) дво- і трискладові АС з головним наголосом на другому складі в основному варіанті. В альтернативному варіанті такого різновиду варіювання перший склад отримує другорядний наголос, головний наголос залишається на другому складі: /-ˈ-/-/ˌ-ˈ-/ (*au pair* – фр.), головний наголос переміщується на перший склад: /-ˈ-/-/ˈ--/ (*petard* – фр.), перший склад отримує другорядний наголос, головний наголос переміщується на третій склад: /-ˈ--/-/ˌ--ˈ-/ (*reportage* – фр.); 2) у двоскладовій АС з головним наголосом на першому складі в основному варіанті, наголошеним стає другий склад в альтернативному варіанті:/ˈ--/-/-ˈ-/ (*ersatz* – нім.); 3) у трискладовій АС з головним наголосом на першому складі в основному варіанті, в альтернативному утворюється другорядний наголос на першому складі, а головний наголос переміщується на третій від початку склад: /ˈ---/-/ˌ--ˈ-/ (*chernozem* – рос.).

Основну підсистему утворюють такі АС: 1) двоскладова з головним наголосом на першому складі в основному акцентному варіанті, а в альтернативному – з другорядним наголосом на першому складі і з головним – на другому від початку складі: /ˈ--/-/ˌ-ˈ-/ (*covert* – фр.); 2) трискладова АС з наголосом на першому складі, а в альтернативному – головний наголос переміщується на другий від початку склад: /ˈ---/-/-ˈ--/ (*Nescafe* – швейцар.); 3) трискладова АС з головним наголосом на другому складі отримує другорядний наголос на першому складі, головний наголос залишається на другому складі: /-ˈ--/-/ˌ-ˈ--/ (*al dente* – іт.); 4) трискладова з головним наголосом на другому складі, а в альтернативному варіанті з наголосом на першому складі: /-ˈ--/-/ˈ---/ (*retsina* – грец.).

До периферійної підсистеми (9,09%) акцентного варіювання в цьому акцентному типі відносяться 7 різновидів акцентного варіювання: /ˈ----/-/-ˈ---/; /-ˈ---/-/ˌ-ˈ---/; /ˌ----/-/ˌ--ˈ--/; /-ˈ---/-/ˌ---ˈ-/; /-ˈ---/-/ˈ----/; /-ˈ----/-/---ˈ-/; /ˈ-----/ - /-ˈ----/.

В акцентному типі «другорядний + головний наголоси» до ядра належать 3 різновиди акцентного варіювання, які дають 70,94% випадків варіювання у цьому АТ: 1) в основному варіанті трискладової АС другорядним наголосом оформлений перший від початку склад, а головним – третій, в альтернативному варіанті головний наголос переміщується на перший склад: /ˌ--ˈ-/-/ˈ---/ (*dungaree* – хінді); 2) другий різновид варіювання утворює та сама АС в основному варіанті, а в альтернативному – другорядний наголос залишається на першому складі, головний переміщується на другий склад: /ˌ--ˈ-/-/ˌ-ˈ--/ (*crème brulee* – фр.); 3) третій різновид утворює двоскладова АС з другорядним наголосом на першому складі і головним на другому, а в альтернативному варіанті другорядний наголос зникає, а головний наголос переміщується до першого складу:/ˌ-ˈ-/-/ˈ--/ (*langouste* – фр.); 4) четвертий різновид утворює п’ятискладова АС з другорядним наголосом на другому і головним наголосом на четвертому складах, у якій другорядний наголос переміщується на перший склад, а місце головного наголосу не змінюється: /-ˌ--ˈ--/-/ˌ---ˈ--/ (*academician* – фр.).

Основну підсистему утворює чотирискладова АС з другорядним наголосом на першому складі і головним наголосом на третьому складі в основному варіанті, а в альтернативному варіанті другорядний наголос зникає, головний наголос переміщується на перший склад: /ˌ--ˈ--/-/ˈ----/ (*beriberi* – сингал.).

До периферії акцентного варіювання в цьому акцентному типі відносяться 7 різновидів акцентного варіювання: /ˌ---ˈ-/-/-ˌ--ˈ-/; /ˌ---ˈ-/-/ˌ--ˈ--/; /-ˌ--ˈ-/-/ˌ---ˈ-/; /ˌ--ˈ---/-/ˌ----ˈ-/; /ˌ----ˈ--/-/-ˌ---ˈ--/; /ˌ-ˈ--/-/ˌ--ˈ-/; /ˌ--ˈ-/-/-ˈ--/.

Отже, результати дослідження свідчать що, основним засобом утворення варіантів фонемних структур запозичень є вокалізм. У переважної кількості досліджуваних слів варіювання фонемної структури забезпечується варіюванням голосних фонем. Специфіка варіювання акцентних структур запозичень визначається наближенням наголосу до іншомовної вимови в основному вимовному варіанті. Часткова асиміляція фонемних структур іншомовної лексики притаманна альтернативному варіанту, що свідчить про високу адаптацію запозичень до фонологічної системи англійської мови.

Перспективою подальшого дослідження є встановлення системи чинників, що впливають на фонологічну асиміляцію лексичних запозичень в британській вимові.

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ВІДОМОСТІ ПРО АВТОРА

Людмила Комар – старший викладач кафедри англійської філології та перекладу Кременчуцького інституту Дніпропетровського університету імені Альфреда Нобеля.

Наукові інтереси: проблеми фонетики та фонології англійської мови, теорії мовних контактів.

УДК 811.111-342

АНГЛІЙСЬКА МОВЛЕННЄВА НОРМА В БРИТАНІЇ, США ТА КАНАДІ: СТАНОВЛЕННЯ І РОЗВИТОК

Ярослав ЛАВРЕНЧУК (Київ, Україна)

У статті пропонується детальний хронологічний опис формування мовленнєвих норм англійської мови у Великій Британії, Сполучених Штатах Америки та Канаді, кожна з яких реалізується відповідно до вимог того середовища, в якому вона функціонує. Проводиться порівняльний аналіз різних підходів до тлумачення термінів, що позначають стандарт англійської мови в її національних варіантах і визначається доцільність вживання окремих із них у XXI столітті.

Ключові слова: *літературна норма вимови, національний варіант, південноанглійська, загальноамериканська, стандартна канадійська норми вимовляння.*

В статье предлагается детальное хронологическое описание формирования произносительных норм английского языка в Великой Британии, Соединенных Штатах Америки и Канаде, каждая из которых реализуется в соответствии с требованиями той среды, в которой она функционирует. Проводится сравнительный анализ разных подходов к толкованию терминов, которые обозначают стандарт английского языка в его национальных вариантах и определяется целесообразность употребления отдельных из них в XXI веке.

Ключевые слова: *литературная норма произношения, национальный вариант, южноанглийская, общеамериканская и канадская нормы произнесения.*

The article suggests a detailed chronological overview of forming of pronunciation norms of English in Great Britain, the USA and Canada, each functioning in its own environment. A comparative analysis of various approaches to interpreting the correct terms for naming each standard variant of English is carried out. Selected are the most suitable terms for the 21st century.

Key words: *literary pronunciation norm, national variant, standard Southern British, General American and Standard Canadian pronunciation norms.*

Постановка проблеми. Усне мовлення кожного з національних варіантів англійської мови дещо відрізняється одне від одного за своїм звучанням, що є цілком природнім для будь-якої мови в її усній формі, тому їх не слід вважати гомогенними [4, с. 101]. Британський, американський, канадійський, австралійський і новозеландський національні варіанти англійської мови мають багато спільного між собою, оскільки їх носії здатні розуміти мовлення одне одного майже без зайвих зусиль. Це свідчить про те, що, свого часу, ці варіанти утворилися від єдиної англійської мови [8; 9; 14; 17]. Тому, за доцільне слід уважати, що на сучасному етапі кожному з національних варіантів англійської мови характерні власна норма вимовляння. Однак, спершу варто вияснити, як саме відбувалося формування вимовних норм національних варіантів англійської мови. Дана проблема є актуальною, оскільки вона нерозривно пов’язана з викладанням і теоретичної, і практичної фонетики в вищих навчальних закладах України.

Огляд останніх досліджень і публікацій. Особливості історичного розвитку англійської мови загалом і системи її фонем зокрема, відображені в працях таких вітчизняних і зарубіжних науковців, як Ю.А. Жлуктенко, И.П.Иванова, Л.П. Чахоян, Д. Крісталл, Дж. Уеллз, Л. Брінтон, А. Елліс, М. Ґорлах, С. Доллінджер, Г. Уайльд та ін. Такі мовознавці, як Д.А. Шахбагова, А.Д. Швейцер, Т. Рьольке, П. Сільва займалися питанням становлення національних варіантів англійської мови. Розвиткові літературної норми англійської мови в Британії та її функціонуванню на сучасному етапі присвячені дослідження та публікації таких лінгвістів і соціолінгвістів, як А. Краттендена, Е. Ґімзона, Д.Джоунза, Д. Крісталла, П. Традгіла, Дж. Уеллза, в Америці – У. Лабова, П. Джастиса, В. Райпера, Б. Сільверстайна, в Канаді – Ч. Боберга, В. Авіса, Дж. Челмберса, С. Доллінджера, Е. Ґолда тощо. Основними **завданнями** дослідження є такі: 1) представити детальний хронологічний опис формування мовленнєвих норм англійської мови у Великій Британії, Сполучених Штатах Америки та Канаді; 2) провести порівняльний аналіз різних підходів до тлумачення термінів, що позначають стандарт англійської мови в її національних варіантах; 3) обґрунтувати доцільність вживання окремих із них у XXI столітті; 4) окреслити ключові перспективи подальшого експериментально-фонетичного дослідження. **Матеріалом** дослідження слугують історичні дані та проведені дослідження про розвиток і становлення літературних норм національних варіантів англійської мови в Британії, США та Канаді.

Виклад основного матеріалу. У XXI столітті англійська мова стала провідною мовою світу й офіційно вважається національною мовою Великої Британії, Сполучених Штатів Америки, Канади, Австралії і Нової Зеландії [1; 6, с. 6; 7; 33, с. 1]. Кожному з цих варіантів притаманні власні особливості реалізації голосних і приголосних фонем у мовленні їх носіїв. У статті розглядатимуться лише британський, американський і канадійський національні варіанти англійської мови, що зумовлено їх найбільшою поширеністю, престижністю і кількістю носіїв.

Формування літературної вимовної норми Великої Британії (the Received Pronunciation) розпочалося ще у XVI столітті на основі суміші різних лондонських говорів з елементами акцентів Іст-Мідлендса, Мідлекса і Ессекса, що було зумовлено геополітичними та соціально-економічними факторами [2, с. 35–36; 14; 14; 17; 39]. На відміну від діалекту, який може проінформувати слухача про соціальний статус та освіченість мовця, RP – є акцентом, певною формою і стилем вимовляння, носії якого володіють стандартною англійською мовою [22; 28; 35].

Сам термін був уперше використаний в 1818 році франко-американським лінгвістом П.С. дю Понсо та в 1869 році англійським філологом А. Дж. Еллісом [22; 27; 33]. В 1927 році Г. С. Кеннеді Уайлд увів термін "received standard" (прийнятий стандарт) [38; 39]. Проте, традиційно вважають, що термін "Received Pronunciation (RP)" – який в перекладі з англійської означає прийнята (прийнята, стандартна, нормативна, правильна) вимова, був уведений британським фонетистом Д. Джоунзом, який в першому виданні свого орфоепічного словника English Pronunciation Dictionary в 1917 році назвав його Public School Accent, – вимовним акцентом, який широко використовувався представниками освічених соціальних прошарків населення у приватних школах країни [17; 25; 28]. На думку фонетиста, даний акцент слід було вважати єдино правильним і нормативним, відтак, у другому виданні свого орфоепічного словника в 1926 році вчений назвав його "Received Pronunciation (RP)" [28]. В лінгвістичній літературі існують ще такі альтернативні назви цього терміну: "the Queen’s English", "Oxford English", "PSP" (Public School Pronunciation), "Standard Southern British", "BBC English" і "General British", – які є сучасними еквівалентами південно-західної вимовної норми сучасної розмовної англійської на британських островах [16; 25; 26; 35].

Однак, А. Ґімзону термін "the Received Pronunciation" видався занадто загальним, тому в 1980 році вчений запропонував розрізняти три типи RP, а саме: 1) conservative RP (консервативна) – традиційна вимова старшого покоління британців; 2) general RP (загальна) – нейтральний варіант цієї вимови, не пов’язаний з віком, професією чи способом життя мовців; 3) advanced RP – "прогресивний" або "сучасний" варіант RP, який характеризує мовлення молодого покоління Великої Британії [32; 37]. У більш пізніх виданнях 2008 року використовувалися терміни: "General" (загальна), "Refined" (культурна), "Regional" (регіональна) [37]. В 1982 Дж. Уеллз увів поняття "mainstream RP" (основна британська вимова) і "Universal RP" (універсальна британська вимова), зауважуючи, що досить важко відрізнити реальне мовлення від того, що за стереотипом вважають традиційним [37]. Сучасну літературну південноанглійську норму вимови (RP) широко використовують у навчанні британського варіанта англійської мови, в засобах масової інформації та укладанні словників [36]. RP слугує основою для всіх сучасних орфоепічних словників, як, наприклад, нові видання орфоепічного словника Д. Джоунза English Pronunciation Dictionary під редакцією П. Роуча, які публікує видавництво Cambridge University Press; Longman Pronunciation Dictionary, укладачем якого є Дж. Уеллз; орфоепічний словник Дж. Уіндсора Льюіса; Oxford Dictionary of Pronunciation for Current English, укладачем якого є К. Аптон [36; 37].

Американський варіант англійської мови також має статус національного, оскільки він функціонує як особлива форма єдиної англійської мови на американському континенті, виконуючи функції державної мови, мови науки та культури й усіх сучасних засобів масової інформації США [8; 9]. Хронологія формування і становлення американської англійської вимовної норми розпочалася у XVIII столітті.ЇЇ основу склала мова півдня Англії, що підтверджується історією колонізації Америки, яка розпочалась у XVII столітті. Саме в цей період почали виникати різноманітні акценти американського варіанту англійської мови [2, с. 42; 5, с. 14–15; 8; 9]. За даними американської спілки діалектологів, в США існує три основних типи вимови, які А. Шахбагова свого часу назвала регіональними стандартами: 1) східний (the Eastern American); 2) південний (the Southern American); 3) загальноамериканський (General American, GA, Gen. Am.) центральної та північно-західної частини США, який офіційно вважають загальнонаціональною стандартною нормою вимови американського варіанту англійської мови в США [6, с. 15; 7; 17, с. 312–313; 27; 28; 30].

Термін General American був уперше запропонований Дж. Ф. Краппом в 1925 році, який назвав його західно-американським типом мовлення [30, с. 124], а в 1930 році Дж. С. Кеньойн зробив цей термін загальновідомим [30]. Станом на 2000 рік, У. Лабов дійшов висновку, що GA, як стиль і вимовляння американського варіанту англійської мови, характерний лише для західних, центральних штатів США і стандартного варіанту канадської англійської [27]. І RP у Великій Британії, і GA в США має ще такі назви, як "Standard American English" і "Network English" чи "Network Standard", особливо, коли характеризують мовлення дикторів радіо і телебачення [27; 28; 34]. Загальноамериканський варіант вимовляння склав основу таких орфоепічних словників американського варіанта англійської мови, як, наприклад, Noah Webster American Dictionary of the English Language, Merriam-Webster American English Dictionary, Cambridge American English Dictionary тощо [16; 27; 30]. Дещо інакше склалася ситуація з вимовною нормою канадійського національного варіанта англійської мови, тому що на момент поширення англійської мови в Канаді відповідні норми в Америці та Великій Британії вже сформувалися. Крім того, присутність французької мови як другої офіційної, якою в основному спілкуються в Квебеці, створює відмінну від Америки та Британії і досить складну соціально-лінгвістичну ситуацію в країні [4; 17]. Вплив американського і британського варіантів англійської мови на її канадійський варіант перебуває у центрі уваги лінгвістів ще з 1950-х років [12; 13; 10]. За оцінками вітчизняних і зарубіжних фонетистів, канадійська англійська містить елементи і південноанглійської, і загальноамериканської, проте у своєму звучанні вона більш наближена до GA ніж до RP, що свідчить про двоїстий характер мовлення її носіїв [10, с. 101]. А це, в свою чергу, викликає сумніви в наукової спільноти щодо статусу власної національної норми вимови Канади. З одного боку, це зумовлено відсутністю регіональних стандартів англійської мови на території цієї країни [7; 10; 11; 12; 13], а з іншого – особистим вибором кожного носія англійської мови в Канаді, що залежить від віку, статі, освіченості, професії, місця проживання, політичних поглядів, особистих уподобань мовців, а також поширеністю та престижністю одного з двох функціонуючих вимовних норм [17, с. 340–341]. Термін "канадійська англійська" був уперше використаний в 1857 році Реверендом А.К. Ґікі, який висловив своє негативне ставлення до нового варіанту звучання англійської мови, що відрізнявся від "правильної англійської мови" іммігрантів з Британії, і назвав його "зіпсованим діалектом" [10; 15, с. 11].

Сучасна канадійська англійська є результатом п’яти хвиль імміграції, що тривали понад двісті років. З лінгвістичної точки зору, першу хвилю поселенців в Канаді, які постійно розмовляли англійською мови вважають найважливішою. Це були американські колоністи, які залишалися вірними Британській Короні [13; 18; 19; 20; 21; 23; 24]. Вони прибули з Серед-Атлантичних регіонів США, що включають такі штати, як Нью-Йорк, Нью-Джерсі, Пенсильванію, а іноді Делавер, Меріленд і Вашингтон (округ Колумбію), що свідчить про східне і північноамериканське походження канадійської англійської [14; 29]. Історичний розвиток англійської мови в Канаді недостатньо вивчений, проте, з XIX століття вона почала набувати власних рис [19; 28]. Другою хвилею поселенців були іммігранти з Британії та Ірландії після англо-американської війни 1812-1815 років, які були занепокоєнні впливом і домінуванням Америки на жителів Канади [15; 19; 28]. Усі подальші хвилі імміграції досягли свого апогею в 1910 і 1960 роках, що перетворило Канаду на багатокультурну країну, яка готова приймати й адаптуватись до будь-яких лінгвістичних змін [3; 15]. Мовлення канадійців отримало назву Standard Canadian English (стандартної канадійської англійської), який за оцінкою У. Лабова є гомогенним і має більше точок дотику з загальноамериканським ніж південноанглійським варіантом вимовляння. Стандартною канадійською розмовляють на заході й материковому центрі Канади, а також в інших регіонах країни, а саме представники середнього класу міського населення, які народилися і виросли в англомовній сім'ї [20; 27]. Канадійську англійську, якою розмовляють на півночі країни називають аборигенською, на сході – ньюфаундлендською і атлантичною, а в Квебеці – квебекською [28].

Особливості цього варіанта англійської мови відображені в таких словниках, як: Canadian Oxford Dictionary, A Dictionary of Canadianisms on Historical Principles, Gage Canadian Dictionary, Compact Dictionary of Canadian English, The Houghton Mifflin Canadian Dictionary of the English Language, The Penguin Canadian Dictionary, The Canadian Oxford Dictionary тощо [23, c. 73–74].

Висновки та перспективи. На сучасному етапі, південноанглійська мовленнєва норма (RP, BBC English, General British) є офіційно прийнятою, визнаною й стандартною мовленнєвою нормою британського національного варіанта англійської мови у Сполученому Королівстві Великої Британії і Північної Ірландії, незважаючи на те, що її носії складають меншість населення країни. В США статус національної носить загальноамериканська мовленнєва норма (General American, GA), а канадійську англійську (Standard Canadian) вважають частиною північноамериканської англійської мови, яку розглядають разом із загальноамериканською (GA) як єдину північноамериканську мовленнєву норму (North American English Pronunciation) [19; 20; 21]. Для багатьох носіїв та неносіїв англійської мови їхнє звучання нічим не відрізняється одне від одного [20; 23]. Однак, саме стандартний канадійський варіант англійської мови і відрізняє RP від GA [28]. Таким чином, сучасна англійська мова є гнучкою, негомогенною, проте цілісною системою, яка існує і реалізується у своїх національних варіантах, що утворилися на основі різних діалектів, кожен з яких характеризується власними особливостями вимовляння.

Перспективним убачається проведення експериментально-фонетичного дослідження з метою виявлення особливостей реалізації голосних і приголосних фонем англійської мови в підготовленому та спонтанному мовленні носіїв британського, американського та канадійського національних варіантів англійської мови з подальшим визначенням ступеню стабільності і варіативності диференційних ознак голосних і приголосних фонем.

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ВІДОМОСТІ ПРО АВТОРА

Ярослав Лавренчук – аспірант кафедри германської і фіно-угорської філології Київського національного лінгвістичного університету.

Наукові інтереси: фонетика і фонологія англійської мови, теорія та практика перекладу, інноваційні методи навчання англійської мови в ВНЗ.

АКТУАЛЬНІ ПРОБЛЕМИ ДИСКУРСИВНОЇ ЛІНГВОКОНЦЕПТОЛОГІЇ

УДК 811.111'42:33

МОДЕЛЮВАННЯ МЕНТАЛЬНО-МОВНОГО ПРОСТОРУ АНГЛОМОВНОГО БІЗНЕС-ДИСКУРСУ В КОГНІТИВНИХ СТРУКТУРАХ

Людмила НАУМЕНКО (Київ, Україна)

Стаття присвячена розробленню моделі ментально-мовного простору англомовного бізнес-дискурсу. Напрацьовано алгоритм моделювання, який складають сім етапів. Модель містить вісім доменів, які відповідають основним референтним сферам бізнесу ("commerce", "manufacturing", "banking & accounting", "finance", "stock exchange", "shipping", "management", "marketing"), які наповнюють 60 основних понять, характерних для лексикографічно-енциклопедичного, наукового та професійного різновидів бізнес-дискурсу. Кожен домен охоплює сегмент, співвідносний з його поняттєвим наповненням згідно з кількісними підрахунками. З'ясовано, що ключові концепти бізнес-дискурсу "enterprise", "company", "work", "trade", "goods", "market", "marketing", "money", "profit" та "management" профілюються в ментально-мовний простір дискурсу через базові поняття доменів. Ключові концепти організовують ментально-мовний простір бізнес-дискурсу, є когнітивною базою, яка забезпечує когнітивно-комунікативну діяльність в межах предметної сфери бізнесу.

Ключові слова: бізнес-дискурс, ментально-мовний простір, модель, концепт, поняття, жанрова форма, Інтернет-сайт.

Статья посвящена разработке модели ментально-языкового пространства англоязычного бизнес-дискурса. Наработан алгоритм моделирования, который состоит из семи этапов. Модель включает восемь доменов, которые отвечают основным референтным сферам бизнеса ("commerce", "manufacturing", "banking & accounting", "finance", "stock exchange", "shipping", "management", "marketing"), которые наполняют 60 основных понятий, характерных для лексикографично-энциклопедического, научного и профессионального видов бизнес-дискурса. Каждый домен покрывает сегмент, соотносимый с его понятийным наполнением согласно с количественными подсчётами. Установлено, что ключевые концепты бизнес-дискурса "enterprise", "company", "work", "trade", "goods", "market", "marketing", "money", "profit" и "management" профилируются в ментально-языковое пространство дискурса через базовые понятия доменов. Ключевые концепты организовывают ментально- языковое пространство бизнес-дискурса, являются когнитивной базой, которая обеспечивает когнитивно-коммуникативную деятельность в рамках предметной сферы бизнеса.

Ключевые слова: бизнес-дискурс, ментально-языковое пространство, модель, концепт, понятие, жанровая форма, Интернет-сайт.

The paper is devoted to development of the model of mental language space of business English discourse. The algorithm of modeling which includes seven stages has been developed, i.e., 1) forming the corpus of main notions nominating realities of business, 2) division of notions according to groups on the basis of hyponym-hyperonym relations, 3) uniting in every group verbal representatives of notions into synonymous pairs and rows, 4) grouping of notions according to spheres of business operation which represent their certain domens, 5) differentiation in each group identical notions which are basic for mental language space of business discourse, 6) developing the model of mental language space of business discourse in form of a scheme due to the number of main notions in each domen, 7) profiling of eleven key business concepts into their basic domens. The model includes eight domens which correspond to the main referent spheres of business ("commerce", "manufacturing", "banking & accounting", "finance", "stock exchange", "shipping", "management", "marketing") and which are filled with 60 main notions characteristic for lexicographic encyclopedic, scientific and professional types of business discourse. Each domen covers a segment relative to its notional filling due to the quantitative calculations. It has been determined that the key business concepts "enterprise", "company", "work", "trade", "goods", "market", "marketing", "money", "profit" and "management" direct to mental language space of discourse via the basic notions of domens. The key concepts organize the mental language space of business discourse and are the cognitive base which guarantees the cognitive communicative activity of in the framework of the referent sphere of business.

Key words: business discourse, mental language space, model, concept, notion, genre form, Internet site.

Постановка проблеми. Будь-який дискурс є відображенням інтелектуальної діяльності людини, яка структурується у різнорівневі когнітивні / ментальні структури, центральну роль у яких відіграють поняття. Когнітивні / ментальні структури – це відносно стабільні психічні утворення, які в процесі пізнавальної діяльності забезпечують надходження, перетворення і вибіркове відображення інформації в людській свідомості. Ментальна репрезентація – це і розумовий образ конкретної події, і форма відображення дійсності (у формі поняття, пропозиції, прототипу, стереотипу, архетипу, образу, гештальту, схеми, фрейму), й інструмент пізнання дійсності, і основа когнітивного, метакогнітивного та інтенціонального досвіду. Дискурс як колективний феномен, когнітивно-мовленнєве утворення акумулює і зберігає колективний досвід суспільства, соціальної спільноти, професійного колективу тощо. Бізнес-дискурс як когнітивно-мовленнєва діяльність бізнесменів-професіоналів, що функціонує у певних інституційних межах, оперує відносно стабільним набором усталених понять, пов'язаних певними відношеннями (тотожності (еквівалентність), підпорядкування / кон'юнції (гіперо-гіпонімія), перетину (еквіполентність), супідрядності (еквонімія), диз'юнції), які структуруються у певні мережі, утворюють домени та ментальні простори, що є предметом дослідження сучасної когнітивної лінгвістики.

Аналіз останніх публікацій. Проблемі моделювання ментального простору в когнітивних структурах присвячена низка статей, монографій та розділів дисертаційних досліджень [1; 3-4; 6; 13-15; 16-20]. Поняття ментального простору як неповної когнітивної структури, що створюється в процесі розгортання думки, вживає Ж. Фоконьє для моделювання механізмів мовних висловлювань [20]. У концепції американських когнітологів ментальний простір є мисленнєвим утворенням, яке складається на основі лексико-граматичних компонентів висловлювання і не існує поза процесом мовлення, лише в процесі дискурсивної діяльності [14, с. 23]. В теорії когнітивних моделей Дж. Лакоффа ментальні простори заміняють можливі світи і можуть розглядатися як відображення нашого розуміння гіпотетичних й вигаданих ситуацій [8, с. 172]. Емпіричні дослідження ментального простору предметних галузей знання здійснюють О. В. Варенич, розробляючи концептуальну модель управління проектами [1], О. В. Петрушова, напрацьовуючи універсальну модель систематизації знань у царині маркетингу [13], Т. А. Ширяєва, пропонуючи моделі предметної галузі "економіка" у вигляді багаторівневих фреймів [16]. Проте, ментально-мовний простір бізнес-дискурсу, референтною сферою якого є предметна галузь "business", ще не отримав належного вивчення, що і визначило мету даної публікації. *Об'єктом* дослідження є ментально-мовний простір англомовного бізнес-дискурсу, *предметом* – вербалізовані концепти та економічні поняття, які є його змістовим наповненням, *метою* – розроблення когнітивної моделі ментально-мовного простору означеного дискурсу.

Виклад основного матеріалу дослідження. У когнітивній лінгвістиці поняття концепту тісно пов'язане з поняттям домену. На думку Т. Клаузнера і У. Крофта, концепти, що зберігаються у свідомості, не є ізольовані, атомарні одиниці. Їх можна зрозуміти лише в контексті структур фонових знань. Узагальнюючим терміном для таких структур є *домен* [19, с. 147]. За визначенням Р. Ленекера, домени – це чисто когнітивні сутності, ментальний досвід, репрезентативні простори, концептуальні комплекси. Домени – це зв'язана ділянка концептуалізації, на тлі якої вирізняється значення мовного знаку [22, с. 488]. У широкому розумінні доменом може бути будь-який концепт або ділянка досвіду, зокрема та, що задається у просторі поточного дискурсу [21, с. 44]. Як зауважує С. А. Жаботинська, домен можна визначити як широкий концепт, на тлі якого ідентифікується інший концепт, вужчий в інформаційному плані. Відношення між доменом і концептом аналогічні 'фону' і 'фігурі' в гештальтпсихології [5, с. 255].

У подальшому Р. Ленекер поділяє домени на базові / абстрактні (у яких немає фону) та небазові, підводячи під базові концепти логічні категорії – простір, час, а також сенсорику та емоції людини, небазовим доменам відводиться роль таких, що мають свій фон або свою 'базу', тобто своєрідний контекст [22, с. 149]. Суттєвим для нашого дослідження є також положення автора про рівні концептуалізації ментальних просторів. "Концепт створює потенціал для існування низки специфічних концептів, а ці концепти, у свою чергу, створюють домени, у межах яких з'являються інші концепти. Таким чином, в процесі тривалого розвитку нашого ментального досвіду виникають різні за обсягом і ступенем складності концептуальні ієрархії" [21, с. 45]. Для розмежування рівнів ментального простору С. А. Жаботинська пропонує такий поділ: *концептосфера* (увесь досліджуваний поняттєвий простір), *домен* (інформаційний вузол в межах концептосфери), парцела (вузол у межах домену), *концепт* (конституент парцели, позначений окремим словом або іншою мовною одиницею) [5, с. 3].

Очевидно, що для розроблення когнітивної моделі необхідно з'ясувати поняття ментально-мовного простору як вихідного поняття дослідження. З позиції когнітології, ментальний простір – це "конструкт свідомості, в якому зафіксовано інтелектуальний досвід людини і який існує до акту мовлення як індивідуальний тезаурус набутих людиною знань" [12, с. 23] або "суб'єктивний діапазон відображення, у якому можливі різні уявні переміщення, динамічна форма ментального досвіду". Він розгортається за актуальної інтелектуальної взаємодії суб'єкта зі світом і має здатність до одномоментної зміни вимірів (появи додаткової інформації, ефектів "кристалізації досвіду" тощо) [11]. Одним з непрямих доказів існування ментального простору є описана Я. Пономарьовим здатність діяти "в умі" ("нутрішній план дій"). Мінливість ментального простору підтверджує думка Ж. Фокон'є: "ментальні простори створюються і змінюються з розвитком думки та дискурсу" [20]. Ментальні простори є моделями реальних та гіпотетичних ситуацій у тому вигляді, як вони концептуалізуються людиною. Приклади МП (за Дж. Лакоффом) містять: безпосередню реальність; уявні ситуації; ситуації, які стосуються минулого або майбутнього; вигадані ситуації; предметні галузі (економіка, політика, наука та ін.) [8, с. 137].

На думку Ж. Ашара-Байля, ментальні простори є не тільки ментальними конструкціями, а й дискурсивними, тому що вони конструюються, зв'язуються одні з іншими і розгортаються у міру того, як розгортається дискурс [18]. "Кожен ментальний простір, – пише у своїй праці *Основи психосемантики* В. Ф. Петренко, – описує свою власну реальність – реальність людської уяви чи то спогадів про минуле, мрій про майбутнє, реконструкція історичної епохи чи образ самої себе" [12, с. 22]. В теорії когнітивних моделей ментальні простори заміняють можливі світи і ситуації. Як стверджує О. С. Кубрякова, "реалізація дискурсу потребує мов би особливого налаштування на обмеження поточної діяльності свідомості особливою ділянкою знань – певною тематикою у визначеній сфері буття" [7, с. 351]. У цьому зв'язку можна говорити про особливі ментальні простори, які "квантують" реальні та уявні світи, одним з яких є бізнес. Структура ментального простору, на думку багатьох когнітологів, детермінована функцією номінативних одиниць – їхніх репрезентантів – у мовленні [9]. Звідси, мовною формою вираження ментального простору є саме іменники, тому що вони репрезентують предметний світ, елементи якого наповнюють когнітивні простори, створюючи "універсум-простір" (термін Г. Гійома) [2].

Процедуру моделювання ментально-мовного простору бізнес-дискурсу здійснюємо у такі етапи:

1) проаналізувати тлумачні й енциклопедичні словники, наукову літературу з бізнесу, жанрові форми на Інтернет-сайтах компаній (*Annual Report*, *Business Plan*) з метою віднаходження основних понять на означення реалій бізнесу; розбити їх на три групи відповідно до джерел матеріалу;

2) провести аналіз змісту понять у кожній групі, поділивши їх за гіперо-гіпонімічним принципом на видові та родові, підвівши видові поняття під родові / найзагальніші / гіперонімічні поняття;

3) об'єднати близькі синоніми, що позначають ті самі поняття у кожній групі, залишивши найтиповішу для бізнес-дискурсу номінацію у формі іменника;

4) співвіднести виокремлені поняття у кожній групі зі сферами оперування бізнесу, що є певними ділянки або доменами в ментально-мовному просторі бізнес-дискурсу;

5) провести порівняльний аналіз трьох груп понять з метою виокремлення серед них ідентичних понять, які і є базовими для усього ментально-мовного простору бізнес-дискурсу;

6) розробити модель ментально-мовного простору бізнес-дискурсу у формі схеми з сегментацією на домени та проекцією на них 11-ти ключових концептів ("enterprise",

“company”, “work”, “trade”, “goods”, “market”, “marketing”, “money”, “profit”, “management”), виокремлених з жанрових форм Інтернет-сайтів американських і британських компаній.

Кожен ментально-мовний простір оперує певними знаннями, характерними саме для цього простору. Напр., ментально-мовний простір бізнес-діяльності оперує поняттями: “business”, “company”, “market”, “sales”, “product”, “”brand”, “profit” та ін. Ментально-мовний простір – це омовлення знання предметної галузі у формі понять, поетапне формування яких можна представити за допомогою когнітивної моделі.

Перший етап – формування корпусу основних понять на означення реалій бізнесу шляхом добору з тлумачних та енциклопедичних фахових словників [23-43], наукової літератури з бізнесу [44-52], жанрових форм з Інтернет-сайтів компаній *annual report* (94 од.), *business plan* (10 од.), *SWOT analysis* (48 од.), *business conference* (12 од.), *presentation* (32 од.), *mission statement* (66 од.), *code of ethics* (60 од.) загальною кількістю 322 одиниці (біля 2000 стор.). Таких одиниць 334: 1) у тлумачних та енциклопедичних фахових словниках – 146;

2) в науковій літературі з бізнесу – 130;

3) у жанрових формах на Інтернет-сайтах компаній – 175.

Другий етап – розподіл понять за групами на основі гіперо-гіпонімічних відношень шляхом поділу їх на видові та родові поняття, підведенні видових понять під родові / більш загальні / гіперонімічні поняття. Усього таких 3 групи: 1) “production”, “production line” → “production”; “loan”, “overdraft” → “loan”, “giro”, “transfer” → “transfer” “cash flow”, “money”, “petty cash” → “money”; “bond”, “debenture” → “bond”; “market”, “market share” → “market”; “brand”, “brand loyalty” → “brand”; 2) “fair trading”, “trade” → “trade”; “barter”, “trade” → “trade”; “retailing”, “sale”, “wholesaling” → “sale”; “price”, “pricing power” → “price”; “mass “production”, “production”, “production line” → “production”; “futures”, “bond”, “debenture” → “bond”; “securities” → “securities”; “company”, “holding company” → “company”; “market”, “market share” → “market”; “promotion”, “promotional mix” → “promotion”; 3) “sales”, “sales technique” → “sales”; “component”, “equipment” → “equipment”; “product”, “product line” → “product”; “production”, “production capacity”, “production line” → “production”; “technology”, “technological advance”, “technological competence” → “technology”; “allowance”, “compensation”, “payment” → “payment”; “assets”, “capital assets”, “intangible assets” → “assets”; “returns”, “sales returns” → “returns”; “corporation”, “corporate reputation” → “corporation”; ““labor”, “labor turnover” → “labor”, “direct selling”, “marketing mix” → “marketing mix”; “promotion”, “promotional tools” → “promotion”; “brand”, “brand image” → “brand”;

Третій етап – об’єднання в кожній групі вербальних репрезентантів основних бізнесових понять у синонімічні пари та ряди. Усього їх 3: 1) *commodity* / *goods* → *goods*, *costs* / *losses* → *costs*, *income* / *profit* / *revenue* → *profit*, *equity* / *share* / *stock* → *share* / *stock*, *company* / *firm* → *company*, *enterprise* / *entrepreneurship* → *enterprise*; 2) *agent* / *intermediary* → *agent*, *costs* / *losses* → *costs*, *income* / *profit* / *revenue* → *profit*, *company* / *corporation* / *firm* → *company*; 3) *client* / *customer* / *end-user* → *client*, *goods* / *merchandise* → *goods*, *costs* / *losses* / *expenses* / *expenditures* → *costs*, *liabilities* / *debt* → *liabilities*, *benefit* / *income* / *profit* / *returns* → *profit*, *equity* / *share* / *stock* → *share* / *stock*.

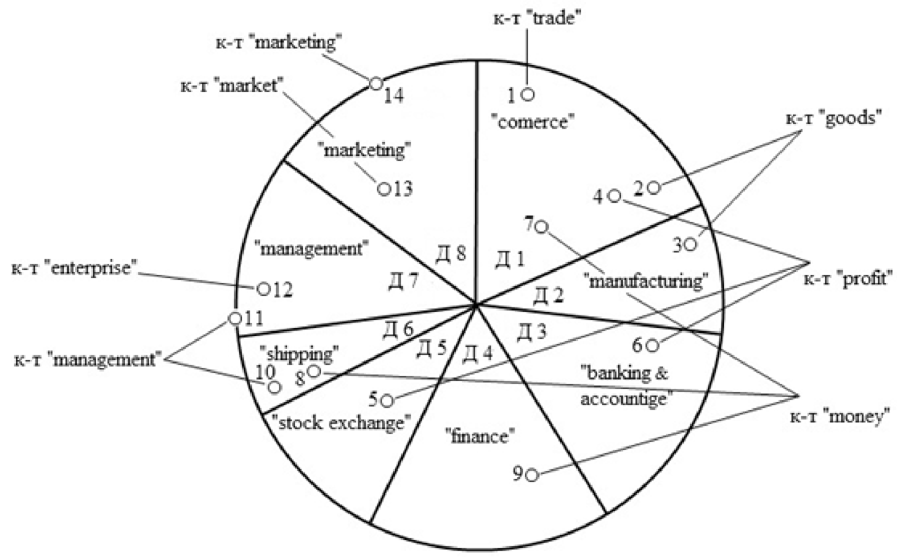
Четвертий етап – групування понять за сферами оперування бізнесу, що представляють певні ділянки або домени в ментально-мовному просторі бізнес-дискурсу: “commerce”, “manufacturing”, “banking & accounting”, “finance”, “stock exchange”, “shipping”, “management”, “marketing”. Загалом їх 8.

П’ятий етап – виокремлення у кожній з трьох груп ідентичних понять, які є базовими для ментально-мовного простору бізнес-дискурсу. Загалом їх 60 одиниць. Лексичні варіанти того самого поняття (напр.: *trade* / *trading* → *trade*, *package* / *packaging* → *package*, *diversification* / *diversifying* → *diversification*) та абсолютні синоніми (напр.: *cost* / *price*, *share* / *stock*, *staff* / *personnel*) оформляємо через скісну.

Шостий етап – створення моделі ментально-мовного простору бізнес-дискурсу у форматі схеми із сегментацією відповідно до кількості основних понять у 8-ми доменах: “commerce” – 13 од. (22%), “manufacturing” – 5 од. (8%), “banking & accounting” – 7 од. (12%), “finance” – 13 од. (22%), “stock exchange” – 5 од. (8%), “shipping” – 2 од. (3%), “management” – 7 од. (12%), “marketing” – 8 од. (13%). Див. Схему 1.

Сьомий етап – профілювання 11-ти ключових концептів (“enterprise”, “company”, “work”, “trade”, “goods”, “market”, “marketing”, “money”, “profit”, “management”), виокремлених з жанрових форм на Інтернет-сайтах американських і британських провідних компаній й описаних у розділах 3 і 4 авторської монографії *Лінгвоконцептосфера сучасного англомовного бізнес-дискурсу в комунікативно-прагматичному вимірі* [6], на базові для них домени. Модель ментально-мовного простору бізнес-дискурсу представляє Схема 1.

Ментально-мовний простір англомовного бізнес-дискурсу



1. “trade”, 2. “goods”, 3. “product”, 4. “proceeds”, 5. “dividend”, 6. “interest”, 7. “cost / price”, 8. “tariff”, 9. “capital”, 10. “logistics”, 11. “management”, 12. “enterprise”, 13. “market”, 14. “marketing”

Схема 1. Модель ментально-мовного простору бізнес-дискурсу.

Як засвідчує схема 1, ментально-мовний простір англомовного бізнес-дискурсу поділяється на 8 доменів, які відповідають основним референтним сферам бізнесу – “commerce”, “manufacturing”, “banking & accounting”, “finance”, “stock exchange”, “shipping”, “management”, “marketing”, кожен з яких охоплює сегмент, співвідносний з його поняттєвим наповненням. Ключові концепти бізнес-дискурсу “enterprise”, “company”, “work”, “trade”, “goods”, “market”, “marketing”, “money”, “profit”, “management” профілюються в ментально-мовний простір дискурсу через базові поняття доменів: концепт “trade” – через одноіменне поняття в домен “commerce”; концепт “goods” – через одноіменне поняття в домен “commerce” та еквіполентне поняття “product” в домен “manufacturing”; концепт “profit” – через еквіполентні поняття: “proceeds” в домен “commerce”, “dividend” в домен “stock exchange”, “interest” в домен “banking & accounting”; концепт “money” – через еквіполентні поняття: “cost / price” в домен “commerce”, “tariff” в домен “shipping”, “capital” в домен “finance”; концепт “management” – через субординаційне поняття “logistics” в домен “shipping” та через одноіменне поняття в домен “management”; концепт “enterprise” – через одноіменне поняття в домен “management”; концепт “market” – через одноіменне поняття в домен “marketing”; концепт “marketing” – через одноіменне поняття в домен “marketing”.

Висновки. Як засвідчує дослідження, ментально-мовний простір англомовного бізнес-дискурсу містить 8 доменів, які відповідають основним референтним сферам бізнесу. Ключові концепти бізнес-дискурсу “enterprise”, “company”, “work”, “trade”, “goods”, “market”, “marketing”, “money”, “profit”, “management” профілюються в ментально-мовний простір дискурсу через базові поняття доменів, виокремлені з трьох груп ідентичних понять, притаманних трьом блокам досліджуваного корпусу мовного матеріалу і які є базовими для усього ментально-мовного простору бізнес-дискурсу. Ключові концепти організовують ментально-мовний простір бізнес-дискурсу і є когнітивною базою, яка забезпечує когнітивно-комунікативну діяльність предметної сфери бізнесу. У **перспективі** планується розробити когнітивну карту бізнес-дискурсу з метою з’ясування дискурсивного потенціалу досліджуваних концептів.

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ВІДОМОСТІ ПРО АВТОРА

Людмила Науменко – кандидат філологічних наук, доцент кафедри методики викладання української та іноземних мов і літератур Інституту філології Київського національного університету імені Тараса Шевченка.

Наукові інтереси: когнітивна лінгвістика та лінгвоконцептологія, дискурсознавство, ділова комунікація, методика викладання іноземних мов.

АКТУАЛЬНІ ПИТАННЯ ТЕКСТОЗНАВСТВА

УДК 372.881.111

НАВЧАННЯ УМІННЯ КРАЇНОЗНАВЧОГО КОМЕНТУВАННЯ АНГЛОМОВНОГО АВТЕНТИЧНОГО ТЕКСТУ

Тетяна ДАЦЬКА (Кропивницький, Україна)

У статті запропоновано послідовність кроків для навчання студентів факультетів іноземних мов вищих педагогічних закладів освіти уміння робити країнознавчий аналіз та коментування англомовного автентичного тексту. Пропонується розвивати це уміння протягом кількох етапів з поступовим збільшенням частки самостійної роботи студента.

Ключові слова: *автентичний англомовний текст, країнознавчий коментар, професійне уміння, уміння коментувати, країнознавча лексика, міжкультурні особливості.*

В статье предложена последовательность шагов для развития у студентов факультетов иностранных языков высших педагогических учебных заведений умения делать страноведческий анализ и комментарии для англоязычного аутентичного текста. Автор предлагает развивать это умение на протяжении нескольких этапов с последовательным увеличением времени, отведенного на самостоятельную работу студента.

Ключевые слова: *англоязычный аутентичный текст, страноведческий комментарий, профессиональное умение, умение комментировать, страноведческая лексика, межкультурные особенности.*

The paper is an attempt to suggest possible guidelines for developing a skill to analyze an authentic English text from the point of view of countrystudy information and provide comments to such texts by the students of foreign languages departments of teacher training institutions of higher learning in Ukraine. The author proposes to develop this skill in several stages with the gradual increase of students' autonomous work. The first stage includes an example of the finished product – a commentary to a text, which is used as resource material at countrystudy classes at the university. The next stages include the tasks that teach students to recognize the countrystudy words in an authentic text, work with the countrystudy dictionaries or other reliable sources of information that can be used as basis for comments. At the last stage the students are supposed to be able to comment any English authentic text they need for their teaching purposes.

Key words: *English authentic text, countrystudy commentary, professional skill, the skill to comment, countrystudy lexis, intercultural peculiarities.*

Автентичні тексти є найкращим мовним матеріалом при вивченні іноземної мови, але часто вони є складними для розуміння через те, що містять велику частку лексики, яка відбиває соціокультурні особливості англомовної спільноти, і потребує не лише перекладу рідною мовою, а й додаткових пояснень чи коментарів. З огляду на це особливої важливості набуває уміння студентів вчительських спеціальностей пояснювати навчальний матеріал загалом та уміння коментувати культурологічні та країнознавчі особливості навчальних текстів, які стосуються реалій життя англомовних країн. З нашої точки зору, через брак часу цьому вмінню не надається достатньо уваги на заняттях з методики викладання іноземної мови. Тож вважаємо доцільним розвивати ці вміння на заняттях з країнознавства, оскільки самі навчальні тексти курсу Країнознавства Великобританії та США досить насичені специфічними словами, які відображають реалії життя цих англомовних країн, і студенти мають змогу не лише отримати знання певних фактів, а й підвищити рівень своєї професійної компетенції. Курс країнознавства викладається на факультеті іноземних мов Кіровоградського державного педагогічного університету англійською мовою студентам 3 року навчання, тож рівень розвитку мовних та мовленнєвих умінь студентів уже є достатнім для пропонованого завдання.

Слід зазначити, що уміння коментувати передбачає здатність "бачити" ті елементи тексту, які потребують коментування. Курс Країнознавства Великобританії та США надає студентам необхідний мінімум країнознавчих знань, який створює базу для подальшого самостійного розвитку їхньої соціокультурної та професійної компетенції і вчить вирізняти в тексті ті слова, які можуть бути важкими для сприйняття українськими учнями, що вивчають англійську мову як іноземну. Часто саме через незнання чи нерозуміння країнознавчих елементів тексту учні не можуть осягнути смисл прочитаного англійського тексту.

Часто вітчизняні підручники мають коментарі до навчальних текстів, але вчителі іноземної мови у своїй роботі використовують підручники закордонних видавництв чи оригінальні тексти з інтернет-джерел тощо, які об´єктивно не можуть врахувати різницю між особливостями англомовної та української культур. У такому випадку виникає потреба коментувати й пояснювати (саме пояснювати, а не лише перекладати!) певні лексичні одиниці з відмінним від українського культурним компонентом.

Мета цієї статті – запропонувати можливу послідовність кроків, як навчити студентів факультетів іноземних мов педагогічних ВНЗ робити країнознавчі коментарі до текстів, щоб учні могли отримати якнайбільше користі від процесу їхнього опрацювання. Це завдання є також актуальним і з огляду на велике різноманіття підручників, навчальних аудіо- та відеоматеріалів, яке сьогодні пропонує інтернет-мережа, засоби масової комунікації і використання яких є невід'ємним компонентом у навчанні сучасної англійської мови.

Вважаємо, що під час навчання уміння коментувати англомовний текст слід дати відповіді на такі питання:

1) Які слова добирати для коментування? – Слова на позначення реалій та ті, які відбивають соціокультурні особливості англійської мови в різних її варіантах.

2) Яким має бути коментар? – Відносно коротким, але вичерпним.

3) Як навчати коментувати? – Як зазначалося вище, краще починати на заняттях з країнознавства, бо тут насиченість текстів країнознавчою лексикою дуже висока, і рівень розвитку країнознавчої компетенції є достатнім для того, щоб студенти могли якісно зробити цю роботу. Важливо наголосити на необхідності ознайомити студентів із спеціальними країнознавчими словниками [1; 2; 3; 6] й надійними інтернет-джерелами, наприклад енциклопедія Britannica [7], які слід використовувати при підготовці коментаря. Крім того, слід зазначити, що звичайні перекладні або англійські тлумачні словники теж частково містять потрібну інформацію, наприклад, міри ваги, довжини, імена тощо.

Пропонується така послідовність кроків при розвиткові уміння коментувати текст.

<u>Етап I.</u> Студентам пропонується навчальний текст з країнознавства з готовими передтекстовими коментарями, тобто викладач демонструє, чого студенти мають досягнути – зробити коментарі такого типу до тексту. Пояснюється, що коментар має містити певне слово, його транскрипцію, переклад і пояснення/коментар, у чому полягають розбіжності з рідною мовою і культурою. Наприклад, ***rambler*** */ˈræmblə/ - турист (той, що любить подорожувати пішки туристськими стежками, зокрема член Асоціації туристів [Ramblers Association], що пропагує максимальну експлуатацію туристичних стежок, які часто незаконно закриваються фермерами чи власниками земельних ділянок). До порівняння: в Україні такого виду туризму немає, а приватні земельні ділянки є закритими.*

<u>Етап II.</u> На цьому етапі викладач виносить частину слів з тексту в окрему передтекстову таблицю із завданням пояснити/ прокоментувати ці слова, знайшовши інформацію про них в начальному тексті. Пізніше в таблицю можна виносити слова, які лише згадуються в тексті, але не пояснюються. Тоді це завдання потребуватиме роботи з країнознавчими словниками чи інтернет-джерелами.

Наприклад, написати визначення/ пояснення до словосполучення ***town meeting*** пропонується після прочитання параграфа нижче:

... The earliest European settlers of New England were English Protestants of firm and settled doctrine. Many of them came in search of religious liberty, arriving in large numbers between 1630 and 1830. These immigrants shared a common language, religion and social organization. Among other things, they gave the region its most famous political form, the ***town meeting*** *(an outgrowth of the meetings of church elders). In these meetings, most of a community's citizens gathered in the town hall to discuss and decide on the local issues of the day. Only men of property could cast a vote. Even so, town meetings allowed New Englanders a kind of participation in government that was not enjoyed by people of other regions before 1790. Town meetings remain a feature of many New England communities today. ...*[4]

Завдання з коментування слів, які лише згадуються в тексті, але не пояснюються, можна оформити таким чином:

Task 1. Consult a countrystudy dictionary and give explanations / comments on / definitions for the notions in the left column of the table.

№	***Word***	***Commentary / definition***
1	*the troubles in Northern Ireland*	
2	*The British Commonwealth*	

Етап ІІІ. Студентам пропонують знайти самим в навчальному тексті та прокоментувати слова на позначення реалій вже без опор викладача. В іншому варіанті можна брати будь-які тексти, які дотичні до тематики занять з країнознавства, але не є навчальними базовими матеріалами. Наприклад, на лекції за браком часу не завжди є змога детально пояснити усі поняття, тож можна брати частини тексту лекції для коментування і тренування, наприклад з лекції про історію США можна коментувати поняття *transplanted northerners, speakeasies* тощо. Самі студенти можуть добирати ті слова, які їм були незрозумілі під час прослуховування лекції.

Також на початку можна спробувати визначити перелік одиниць для коментування разом в групі, а потім переходити до суто індивідуальної роботи з добору лексики і її коментування.

Етап IV. На цьому етапі для коментування використовуються будь-які автентичні тексти, наприклад новини BBC, статті з газет чи інтернет-видань тощо. Студенти мають самі підготувати текст для начальних цілей, опрацювавши його з точки зору лексичних труднощів та країнознавчого коментування.

Ці етапи є приблизним порядком дій, а кількість часу, який треба витратити на певний етап, визначається викладачем залежно від швидкості засвоєння попереднього етапу студентами.

Вважаємо, що оптимальна кількість одиниць для роботи – 7-10 слів/ понять. Перевіряти засвоєння цих слів та коментарів до них можна з допомогою тесту, у якому власне і наведений коментар, а завдання студента полягає в тому, щоб написати описане слово. Хоча це власне є перевіркою фактичного матеріалу заняття, вважаємо, що так студенти звикають працювати саме з країнознавчою лексикою. Наведемо приклад тесту до теми "Вибори у Великобританії" за книгою *Britain for Learners of English* [5].

№	***Commentary / definition***	***The word, which is a student's answer***
1	*The practice of going from door to door in the UK before the election and asking people how they intend to vote (with an intention also to learn who will need transport to the polling station on the polling day).*	*Canvassing*
2	*The name of the title of the person who is responsible for the conduct of the election in a constituency and part of whose job is to give money back to the candidate if s/he has 5 or more per cent of the votes.*	*The Returning Officer*

Підсумовуючи вищевикладене, зазначимо, що важливими моментами під час розвитку уміння робити країнознавчі коментарі до автентичних текстів є такі:

1) у першу чергу слід добирати для коментування такі слова, які мають певну лакунарність; або є реаліями, які відсутні в рідній мові й культурі; або ж при однаковому лексичному значенні позначають неоднакові речі;

2) студентів слід ознайомлювати і вчити працювати з країнознавчими словниками і надійними джерелами мережі інтернет;

3) вчити коментувати слід поступово, починаючи з готових зразків коментаря до навчальних текстів на заняттях з країнознавства з наданням студентам можливості самим

добирати та коментувати відповідну країнознавчу лексику, поступово розширюючи коло текстів та навчальних предметів філологічного циклу, де такий коментар доцільно використовувати.

Перспективою подальшої розробки цієї теми може стати вироблення детальних вимог до країнознавчого коментаря та розробка критеріїв оцінювання його якості.

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ВІДОМОСТІ ПРО АВТОРА

Тетяна Дацька – кандидат філологічних наук, доцент кафедри германської філології Кіровоградського державного педагогічного університету імені Володимира Винниченка.
Наукові інтереси: методика викладання країнознавства Великобританії та США.

УДК 821.111(71)-34

ОСОБЛИВОСТІ НАРАТИВУ ТА ЕФЕКТ САСПЕНСУ В ОПОВІДАННІ ЕЛІС МУНРО «ВІЛЬНІ РАДИКАЛИ»

Ольга МАНОЙЛОВА (Кропивницький, Україна)

У статті здійснено аналіз оповідання сучасної канадської письменниці Еліс Мунро «Вільні радикали» зі збірки «Надто багато щастя» (2009), зокрема досліджено особливості його сюжету та наративної структури, а також процес створення ефекту саспенсу. На основі огляду літературно-критичних джерел та творів різних років визначено характерні особливості творчості письменниці.

Ключові слова: *оповідання, сюжет, наратив, трилер, саспенс.*

В статье проведен анализ рассказа современной канадской писательницы Елис Мунро «Свободные радикалы» из сборника «Слишком много счастья» (2009), в том числе исследованы особенности его сюжета и нарративной структуры, а также процесс создания эффекта саспенса. На основании обзора литературно-критических материалов и текстов разных лет определены характерные особенности творчества писательницы.

Ключевые слова: *рассказ, сюжет, нарратив, триллер, саспенс.*

The paper deals with the analysis of the short story by a contemporary Canadian writer Alice Munro Free Radicals from her collected stories Too Much Happiness (2009). Its plot and narrative structure peculiarities have been researched as well as the suspense effect techniques have been revealed. Characteristic features of the author's style have been defined as the result of the review of some critical sources and her works throughout her career.

Keywords: *short story, plot, narration, thriller, suspense.*

«Майстер сучасного оповідання» – так описав творчість Еліс Мунро постійний секретар Шведської академії наук Петер Енглунд при врученні їй у 2013 році Нобелівської премії у галузі літератури [14]. «Канадський Чехов» назвала її американська письменниця Синтія Озік [19]. *«Канадійка, яка пише коротко, сильно і страшно, як Стефаник»* – сказав про неї канадський українець Омелян Тарнавський [6]. Дослідниця *«людських життів, що є нудними, звичайнісінькими, захоплюючими і безмірними – мов глибокі печери, вистелені кухонним лінолеумом»* – так можна схарактеризувати Еліс Мунро, використовуючи цитату з її власного оповідання зі збірки «Життя дівчат і жінок» [8, с. 138].

Ось уже сорок років Еліс Мунро вважають найкращим у світі автором коротких оповідань, але нашому читачеві її книги майже невідомі – українською досі не перекладена жодна з її збірок, тоді як російський читач почав знайомство з письменницею у 2014 році, відколи її, новоспеченого лауреата Нобелівської премії, почало перекладати видавництво «Азбука».

Творчість письменниці стала об'єктом досліджень ще у 70-их роках, і з того часу доволі ґрунтовно висвітлена у працях Роберта Такера [21], Ейджея Гебла [14] та ін. У 2009 році вийшов збірник есеїв про творчість письменниці за редакцією відомого американського критика, професора Йєльського університету, Гарольда Блума «Alice Munro – Criticism and interpretation» [11]. Крім статті упорядника, він містить цікаві й різнонаправлені студії творчого набутку Мунро — окремо слід відзначити аналіз оповідних стратегій її першої збірки «Танець щасливих тіней», здійснений Кетрін Дж. Майбері, а також дослідження «поетики несподіванки» у статті Ейджея Гебла. Крім того, увагу привертають також дослідження Дебори Хеллер про іронію і Юдіт МакКомбс про міфологічні, в тому числі й біблійні образи у прозі письменниці. Російські дослідники останніх років зосередилася переважно на «російській темі» у творчості письменниці [4], [9], [9], а також порівнянні її оповідань з прозою Антона Чехова [5], [10]. Українські студії наразі обмежуються лише загальним поглядом на її творчість, відгуками та рецензіями у пресі.

Мета нашої нинішньої розвідки – спробувати визначити прийоми створення саспенсу в оповіданні Еліс Мунро «Вільні радикали» зі збірки «Надто багато щастя» 2009 року. При цьому нас особливо будуть цікавити кілька моментів: 1) сюжет як авторська організація матеріалу – речового і предметного світу твору і 2) наративна стратегія оповідання, адже саме вони створюють умови для актуалізації саспенсу. І, безумовно, дослідження не буде повноцінним без знайомства з оповіданнями різних років, огляду літературно-критичних статей та визначення основних рис творчості письменниці.

Еліс Енн Мунро народилася 1931 року в Канаді, у провінційному містечку Вінгам. Пізніше вона житиме і у великих містах, Ванкувері і Онтаріо, але край Великих Озер, гори й ліси назавжди залишаться у її пам'яті і слугуватимуть тлом багатьох її оповідань. Два шлюби, чотири доньки, одна навколосвітня подорож і творчість, що стала підручником для новелістів у 14 томах та орієнтиром для письменників і критиків в усьому світі, відзначена премією Букера у 2009 і Нобелівською премією у 2013 році.

Звістку про присудження їй Нобеля письменниця прокоментувала так: «*Сподіваюся, що завдяки цьому люди зрозуміють, що оповідання – це важливий літературний жанр, а не іграшка, з якою ти бавишся перед тим, як написати серйозний роман»* [12].

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Архітектоніка оповідань історії Мунро відрізняється від традиційної – історії Мунро зазвичай починаються з несподіваних точок, рухаючись то вперед, то назад, і зосереджуються на одній події з життя героя(ів). Час дії оповідання – всього кілька днів чи годин, але за допомогою ретроспекцій у дитинство і юність персонажів, Мунро показує фактично все їхнє життя. При цьому оповідь вирізняється лаконічністю, глибоким психологізмом і тонкою іронією.

Основною функцією більшості персонажів Мунро є *розповідання історій*. Інколи персонаж з'являється у творі тільки для того, щоб розповісти якусь історію, довгу чи коротку, в одну-дві фрази, і, виконавши своє призначення, піти в небуття. Наратив основного та другорядних оповідачів часто перехрещується, при цьому вони не утворюють послідовний ланцюжок, це більше схоже на накладання одного «голосу» на інший. Історії переплітаються, і ні читач, ні, здається, й автор, не відзрізняють достеменно одну історію від іншої, офіційну версію від пліток, реальність від вигадки.

Критики відзначають дивовижну життєвість та «емпатичність» творів канадської письменниці. Кожне з її оповідань *«ніби «ні про що»: звичайне життя, люди, за великим рахунком, неприкметні, але в якийсь момент раптом починаєш себе з ними ідентифікувати. Це по-справжньому чеховська література, хоча структурно вона більш ускладнена»* [10].

Повсякчас у рецензіях на твори Мунро повторюється слово «звичайний» - здається, це найбільш очевидна ознака героїв і ситуацій, що їх зображує авторка. Так, у виступі того ж таки Енглунда зазначається: *«Мунро пише про людей, яких зазвичай називають звичайними, але її розум, співчуття і дивовижна здатність розуміння людської природи дозволяють їй надати життям цих людей надзвичайні риси <...> вона показує, як багато незвичайного може заповнювати порожнечу, що її завжди називають поняттям «звичайне»* [13].

Біографу письменниці Роберту Такеру належать слова: «В Мунро нас приваблює не те, що ми називаємо мімезисом і <...> реалізмом, а правдоподібність її творів, їх життєвість і відчуття того, що ти просто є, що ти – людина» [22, с. 112].

Оповідання Еліс Мунро – це завжди історії про Людину. Про стосунки, труднощі взаєморозуміння, проблеми співіснування одних людей з іншими. При цьому авторка зберігає максимальну об’єктивність, навіть холодно-кровність, оповідаючи про життєві драми і трагедії з незворушністю сфінкса: *«Письменниця завжди зберігає дистанцію, надаючи читачеві можливість самому розібратися в описаній ситуації»* [8, с. 142.] Складається враження, що вона пише тільки про те, що добре знає – Канада і канадійці, життя великого міста і провінційної глибинки, сімейна рутина і те, що прийнято називати «жіноча доля».

І якщо основною темою ранніх оповідань Мунро було життя дівчаток і молодих жінок, то в більш пізніх творах вона зосереджується на переживаннях зрілих і літніх жінок. Сама письменниця пояснила це у своїй Нобелівській лекції: *«Спершу ти пишеш про життя красивих юних принцес, потім про домогосподарок і їхніх дітей, і це природно, Тобі не обов’язково намагатися щось змінити. Змінюються твої погляди»* [17].

Її герої – це звичайні люди, чоловіки, жінки й діти, що живуть звичайним життям у звичайних канадських містечках. Але кожен характер, кожна людська доля, описана Мунро, хай це лише одне слово чи кілька абзаців, стає Біографією. Авторка ніби говорить своїм читачам – кожне людське життя важливе, незалежно від того, хто герой – жінка, чоловік, дитина, фермер, п’яничка, безпритульний, домогосподарка, вчителька латини чи археолог. І це одна з найпривабливіших для читачів рис прози Еліс Мунро.

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Оповідання «Вільні радикали» вперше було надруковане у часописі The New Yorker у 2008 році. У 2009 воно було включене до збірки оповідань «Надто багато щастя», виданої Douglas Gibson Books.

Це одне з найбільш інтригуючих і загадкових оповідань письменниці, події у ньому розгортаються за законами жанру трилера, хоч і з певними відступами. Ці відступи і роблять твори Еліс Мунро унікальним явищем світової літератури.

Початок оповідання суто новелістичний – авторка знайомить читача з головною героїнею Нітою, яка нещодавно втратила чоловіка Річа. При цьому авторка виявляє мінімум емоцій – повідомлення про смерть героя зводиться до констатації факту. Ні його дружина Ніта *«навіть не почала хвилюватися, що його довго немає» (тут і далі переклад наш – О.М.)* [16], ні читач не встигає отямитися – настільки швидка й безболісна його смерть.

Та у цьому оповіданні кінець життя – то лише початок історії. Власне, навіть передісторія. Героїня опиняється сам на сам зі своїм горем, його треба усвідомити, прийняти і пережити. І цей непростий час авторка теж описує достатньо буденно – поховання проходить так само швидко: *«Найдешевша коробка – і швидше в землю, без усіляких церемоній»* <...> *«Поховання було скромне й небагатолюдне, і незабаром тепла й співчутлива атмосфера, що спершу оточувала Ніту, розвіялася, як дим»* [16].

Її найближчих друзів, Вірджи і Керол, турбує її стан, але їхня дружня підтримка у ці складні часи зводиться до того, аби *«відпоювати її горілкою»* [16]. При цьому «найкращі подруги» весь час забувають, що алкоголю їй не можна. Так з’ясовується, що у Ніти рак у стадії ремісії, вона пройшла кілька курсів опромінення і зараз з усіх сил намагається триматися і вести нормальне життя – прокидатися вранці, одягатися, чистити зуби, їсти, дихати, читати...

Читати категорично не виходить: «*Ніта сиділа у кріслі в оточенні книг, але не могла відкрити жодної... їй не вдавалося здолати й півсторінки»* [16]. До чоловікової смерті Ніта любила читати і перечитувати улюблені книги. Нині «магія читання» пропала і не повертається.

Основний настрій цієї частини оповідання – переживання самотності. Спорожнілий дім, бритва і пляшечки з ліками, які й досі лежать там, де їх покинув чоловік: *«Його не було в спальні, яку вона щойно прибрала і зачинила. І у великій ванній кімнаті, куди він заходив тільки для того, аби прийняти ванну. І в кухні, що стала переважно його цариною протягом останнього року. І, звісно, не було його на терасі, з її наполовину обдертими дошками, звідки він міг жартома зазирнути у вікно»* [16].

У кабінеті його відсутність відчувається найбільш гостро: *«комп'ютер, що доживає свій вік, переповнені папки з паперами, книги, що юрмляться на полицях або лежать розгорнуті, обкладинкою вгору»* [16].

Забуті, занедбані речі – знак відсутності свого господаря. Книги, розкриті для читання, – зайве нагадування про те, що їх уже не буде дочитано.

Кабінет – це дуже особистий простір, відокремлений світ, що діє і живе за своїми законами. Він, здається, досі вміщує думки, плани і мрії людини, якої більше немає на світі. Ніті він здається втіленням чоловікової особистості, його внутрішнього світу. Вона не заходить у кабінет, для жінки це подібно до *«вторгнення у свідомість покійного чоловіка»* [16]. Тим більше, Ніта не може викинути жодної дрібнички: *«Всі речі стали напрочуд вагомі й значущі»* [16].

Тим не менше, Ніта відчуває потребу у якійсь діяльності і вирішує навести лад у погребі. Авторка описує його як захаращений інструментами й непотребом, *«земляна підлога застелена дошками, а маленькі брудні віконечка під стелею затягло павутинням»* [16]. Піднявшись звідти, Ніта завжди закриває двері на засув з боку кухні: *«Річ зазвичай сміявся з цієї її звички, мовляв, хто може прокрастися всередину крізь кам'яні стіни та крихітні віконця?»*[16].

Навіщо авторці цей підвал? Чому вона заговорила про нього? Читач здогадується, що згадка про підвал невипадкова, що тут криється якась загадка, таємниця, загроза. Підвал – це символ тривоги і небезпеки, що став уже, здається, хрестоматійним. Згадаємо, наприклад, образ підвалу в «Колекціонері» Фаулза – це втілення темної душі головного героя, його схиблена й збочена суть, прихована від сторонніх очей [7].

От тільки авторка лукавить – небезпека прийде не з підвалу. Її принесе з собою перший ранковий промінь сонця – одного дня біля вхідних дверей з'являється *«темна тінь, що затулила собою світло»* [16] – незнайомий чоловік, що прийшов перевірити лічильник.

Перше враження про нього – нічого незебпечного. Ввічливий, знімає взуття, щоб не залишити – о, іронія! – брудних слідів. Але після відвідин підвалу, куди він спускався, щоб глянути на електрощиток, його поведінка раптово змінюється – в голосі з'являються надлам, грубість, і навіть якась істеричність.

Пізніше зблизька Ніта бачить його більш детально: *«Обличчя було видовжене, ніби гумове, з витрішкуватими блідо-голубими очима. Погляд насмішкуватий, і водночас наполегливий, як у людини, що завжди досягає того, чого хоче»* [16].

Несподіваний гість просить чогось поїсти (*«я діабетик, а нам потрібно їсти, якщо голодний, інакше все йде шкереберть»* [16]*)*, і Ніта, дещо спантеличена, готує. Далі ситуація розгортається у кращих традиціях трилерів та горор-романів: *« – Красива тарілка, зазначив він, тримаючи її так, ніби вдивлявся у своє відображення. Та щойно Ніта відвернулася простежити за яєчнею, почула, як тарілка брязнула об підлогу.*

–Ох, даруйте, – сказав якимось писклявим, противним голосом. Дивіться, що я наробив!

–Все гаразд, – відповіла вона вже розуміючи, що насправді все зовсім не гаразд» [16].

Стає зрозуміло, що перед нами не просто порушник спокою, чий злочин – бешкет чи паркування у недозволеному місці: *«Вона розуміла, що він хоче, аби вона спитала, що він накоїв. І розуміла також, що менше вона буде знати, то краще для неї. І раптом, вперше з моменту вторгнення незнайомця, вона згадала про свій рак. І подумала про нього, як про звільнення і порятунок від небезпеки»* [16].

За келихом вина чоловік розповідає страшну історію свого злочину, показує фотографії. Знову у читачевій свідомості спливає порівняння з Фаулзовим Клеґґом. Фотографії незнайомця – задокументоване убивство, незаперечний доказ зламаної психіки свого автора: *«Думаєш, я убивця? Так, я вбив їх, але я не вбивця»* [16].

Саме у цей момент у Нітиних думках зринає термін «вільні радикали» - з переляку вона не може згадати, як саме він стосуються червоного вина: вони чи то знищують їх, бо вони шкідливі, чи, навпаки, виробляють, бо вони корисні.

Осяяння приходить несподівано – треба дати незнайомцю можливість піти з будинку і не зачепити господиню.

І Ніта розповідає історію про те, як вона отруїла іншу жінку, коханку свого чоловіка: *«Він збирався кинути мене і одружитися з нею. Він сам сказав мені про це. Я присвятила йому своє життя. Ми разом будували цей дім. Не мали дітей, бо він не хотів. Я навчилася теслярувати, вилазила на драбину, хоча боюся висоти. Він був для мене всім. А він був готовий виштовхати мене заради цієї нікчеми з реєстратури. І все, над чим ми так тяжко працювали, дісталося б їй. Це, по-вашому, справедливо? <…> Я зберегла свій шлюб. До того ж, він все одно зрозумів би, що вона йому не підійшла би. Вона б обридла йому, точно кажу. Такі, як вона, швидко обридають і стають тягарем. Знав би тоді»* [16].

Пиріжки з отруйним ревенем, запрошення на чашечку кави, поки чоловік у відрядженні – і справу зроблено. Ніта розповідає легко й невимушено, так, ніби правда давно чекає на своє звільнення.

План спрацьовує, чоловік забирає автівку і їде, наостанок попередивши, що тепер вони пов'язані спільною таємницею – якщо вона викаже його, спливе правда і про її злочин.

Перелякана, Ніта довго не може отямитися, сил вистачає тільки для того, щоб дійти до телефону і переконатися, що лінія мертва. У шафі біля телефона стоять рядками старі книги, деякі з них не розгорталися вже роками. Серед них – *«Душевні та вишукані рецепти з сюрпризом», створені, зібрані й перевірені Бетт Андерхілл»* [16]. Ніта ніколи особливо не вміла куховарити, але кілька моментів з книги Бетт свого часу здивували її й запам'яталися. Зокрема, в частині про деякі отруйні властивості в цілому безпечних рослин.

Ніта думає про те, що треба було б написати Бетт листа: *«Дорога Бетт, Річ мертвий, а я врятувала собі життя тим, що стала тобою»* [16].

Зранку біля вхідних дверей Ніти з'являється поліцейський, який повідомляє їй про аварію — чоловік, що, схоже, викрав її машину, врізався у трубопровід. Автівка розбита вщент, водій мертвий. Його розшукували за потрійне вбивство. Їй пощастило, що він не натрапив на неї під час викрадення.

«Далі була доброзичлива, але строга лекція про залишання ключів в машині... Жінки, що живуть самі... В наші часи ніколи не знаєш... Ніколи не знаєш...» [16].

***

Фраза, якою письменниця закінчує оповідання *«Ніколи не знаєш...»* - чудовий опис враження, яке залишає по собі цей твір у читача.

Багаторівнева структура сюжету почергово штовхає читача від відчуття спокою до страху, сцени буденного життя змінюються моментами тривожності й емоційної напруги. Початок оповідання уже випадає з канону – трилер зазвичай починається сценою спокійного життя, що порушується появою антагоніста. Річева смерть, Нітина хвороба, старість і самотність, з одного боку, не створюють пасторальної картинки. Але, з іншого боку, авторка описує їх так, що ці драматичні обставини здаються буденними, вони і є такими для головної героїні.

З появою незнайомця у домі головної героїні з'являється те, що живить і підтримує ефект саспенсу – напружене очікування фіналу, що невідхильно наближається. Як вважають психологи, парадокс саспенсу полягає у тому, що він породжується поєднанням двох протилежних емоцій – надії (на щасливий кінець) і страху (від перспективи негативної розв'язки) [1, с. 18]. Оце балансування, стан непевності між страхом і надією – і є саспенс.

У літературознавчому розумінні термін «саспенс», що походить від латинського suspensus і означає «підвішувати», – це художній ефект, що утримує читача у стані тривоги та напруження в очікуванні розв'язки конфлікту. Саспенс наявний тоді, коли у тексті виникає *ситуація непевності* – герой опиняється на роздоріжжі, і його подальша доля отримує кілька варіантів розвитку. Базові прийоми створення саспенсу – це *приховування* і *затягування* [20, с. 52]. Приховується якась інформація – автором від героя і читача, а затягується, навмисне відкладається у часі – розв'язка дії.

З розвитком сюжету напруга зростає, читач намагається передбачити подальше розгортання подій. Авторка робить натяки, що підтримують відчуття саспенсу: смерть Річа, рак Ніти, порожній дім, підвал, тарілка, фотографії, вільні радикали, Нітина історія, кулінарна книга і, зрештою, лист до Бетт.

Прикметним є той факт, що без Нітиного листа до Бетт, читач ніколи б не дізнався, що історія вигадана і Ніта вдавала першу дружину покійного чоловіка. Історія, що її розповіла Ніта, настільки достовірна, що читач з великою часткою вірогідності вирішив би, що Ніта справді вбила суперницю. Ускладнена наративна структура заплутує читача, грається з ним – з авторських ремарок на початку оповідання ми дізнаємося, що Ніта свого часу *«навдивовижу легко зіграла роль молоденької вертихвістки»* [16] і зруйнувала зовні міцну сім'ю. Бетт і Річ розлучилися, а Ніта зайняла місце колишньої дружини у їхньому заміському будинку, сама ж Бетт була змушена поїхати з міста. Але чи все було так насправді? Чи це лише «офіційна версія» того, що сталося?

Чому Ніта у листі до Бетт сказала саме так – «стала тобою»? Чи випадкова смерть убивці за кермом викраденої автівки? Чи не згадала Ніта про якийсь рецепт із книжки Бетт, готуючи трав'яний чай для нього? Який сенс назви оповідання?

У кінці оповідання, здається, конфлікт розв'язаний, героїня уникає небезпеки, а лиходій нейтралізований. Тим не менше, ситуація непевності, а отже, і саспенс, зберігається – читач залишається у стані невизначеності, невідомості, бо не отримує однозначних відповідей на свої питання.

Оповідання «Вільні радикали» є яскравим зразком психологічного реалізму Мунро, її надзвичайного вміння у невеликий за обсягом твір внести «*стільки ж глибини, мудрості і влучності, скільки вміщається в об'ємних романах»* [6].

Письменницька манера Еліс Мунро відзначається життєвістю та реалістичністю створених образів, тонким психологізмом, відсутністю мелодраматизму, відстороненістю авторського голосу, значною роллю підтексту, іронічністю, несподіваністю сюжету, елементами неоготики та саспенсу.

Оповідання Мунро спантеличують, бентежать, лишають по собі сумніви й підозри, змушують робити припущення і вдаватися до вгадування. Письменниця ставить питання – і не дає на них відповіді, залишаючи всю роботу з пошуку істини читачеві, тим самим відкриваючи широкі перспективи майбутніх літературознавчих досліджень.

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ВІДОМОСТІ ПРО АВТОРА

Ольга Манойлова – кандидат філологічних наук, старший викладач кафедри зарубіжної літератури та компаративістики Кіровоградського державного педагогічного університету імені Володимира Винниченка.

Наукові інтереси: рецептивна поетика, семіотика літератури, категорії "художній світ" та "художній предмет", поетика постмодерного тексту, сучасний літературний процес.

ЗМІСТ

Для нотаток

Наукове видання

НАУКОВІ ЗАПИСКИ

Серія:
Філологічні науки

Випуск 154

Технічний редактор: Лисенко В.Ф.

«Наукові записки. Серія: Філологічні науки» Кіровоградського державного педагогічного університету імені Володимира Винниченка внесені до переліку наукових фахових видань України, в яких можуть публікуватися результати дисертаційних робіт на здобуття наукових ступенів доктора і кандидата наук (Затверджено наказом Міністерства освіти і науки України від 04.07.2014 № 793).

Свідоцтво про державну реєстрацію
друкованого засобу масової інформації
Серія КВ № 155254097Р від 22.06.2009 р.
«Наукові записки. Серія: Філологічні науки»

Формат 60х84/8. Ум. друк. арк. 96,3
Облік. видан. арк. 103,93. Тираж 157. Зам. № 438

Видавець і виготовлювач СПД ФО Лисенко В.Ф., т. (0522) 322-326
25029, м. Кіровоград, вул. Пацаєва, 14, к. 1, кв. 101.
Свідоцтво суб‘єкта видавничої справи №3904 від 22.10.2010 р.