



Esfera lingüística y mental de una obra de arte en la cultura lingüística ucraniana y estadounidense

Linguistic and mental scope of an artwork in ukrainian and american language culture

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Resumen

El objetivo del presente artículo es identificar y explorar de manera comparativa la esfera lingüística y mental de la obra literaria en la cultura lingüística ucraniana y estadounidense a partir del ejemplo de los cuentos de William Faulkner (“Two Soldiers”) y Oles Honchar (“Por un momento de felicidad”). Se utilizaron los siguientes métodos: hermenéutica, lectura minuciosa, histórico-cultural, intertextual y método comparativo. La estructura del diseño del discurso del cuento de Faulkner es clara, sin adornos artísticos adicionales; su vocabulario es conciso y cumple funciones pragmáticas más que estéticas. Asimismo, la decodificación de los marcadores verbales existentes contribuye a una comprensión más profunda del espíritu mental del texto literario. En cambio, la cosmovisión de los héroes refleja más bien rasgos de la intuición como método filosófico. El cuento de Honchar sobre las esferas lingüística y mental de la organización sufrió

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una fuerte influencia artística y psicologización. El formato del artículo nos permitió centrarnos más solo en el lado léxico y semántico de la esfera lingüística y mental de las obras. Se han identificado áreas potenciales de investigación adicional. Sin embargo, es necesario complementar el análisis léxico-semántico generalizando las observaciones sintáctico-estilísticas del discurso y metadiscurso de los cuentos.

Palabras clave: narración, metadiscurso, hermeneutica, Faulkner, lingüística, cuento, Honchar.

Abstract

The aim of the article is to determine and carry out a comparative analysis of the linguistic and mental sphere of the literary work in Ukrainian and American language culture on the example of short stories. These are “Two Soldiers” by William Faulkner and “For a Moment of Happiness” by Oles Honchar. The following methods were used: hermeneutic analysis, close reading, cultural-historical approach, intertextuality technique, comparative method. The speech design structure of Faulkner’s short story is clear, devoid of additional artistic embellishments, the vocabulary is concise and performs pragmatic rather than aesthetic functions. Decoding available verbal markers contributes to a deeper understanding of the mental spirit of the literary text. The heroes’ worldview reflected the features of intuition as the philosophical method. Honchar’s short story about the linguistic and mental spheres of the organization has been subject to a strong artistic influence and psychologization. The format of the article reduced our focus to the lexical and semantic aspect of the linguistic and mental sphere of works. Promising areas of further research have been identified. First of all, it is necessary to supplement the lexical semantic analysis by generalizing syntactic stylistic observations of the discourse and metadiscourse of short stories.

Keywords: narration, metadiscourse, hermeneutics, Faulkner, linguistics, story, Honchar.

Introduction

The anthropocentrism of modern linguistics determines the researchers’ focus on language in terms of its pragmatic manifestations. The problem of using language units in order to achieve the desired communicative goal or create the desired expressive effect is central. At the same time, all this puts the communicative function of language, the study of the functional potential of language units, as well as the prospect of rethinking the language of literary texts from the semantic perspective in the first place (Barbieri, 2020). This vector of linguistics realizes the tendency to integrate linguistics with literary studies. It also integrates linguistics with a number of other sciences (axiology, psychology, philosophy, sociology, etc.).

In this case, the literary work is perceived as a plane of “subjective expression of language”, on the one hand. On the other hand, it is perceived as a connecting line between the author’s individual speech and the linguistic picture of the ethnic community with which the author associates himself (Rudner, 2019). This relates not only to speech features, but primarily to the

way of correlation of collective and individual in the linguistic mental (mental, cognitive) picture of the text (Friederici et al., 2017). A literary work becomes a fixed imprint, a “snapshot” of language, transmitted through the prism of the author’s worldview, which is the expression of ideas, worldviews of a community with which he identifies himself.

The richness of semantic nuances of the word and syntactic structures of language is most fully revealed in the literary text. It corresponds to the ‘language through literature’ cognitive principle (Rolls & Rodgers, 2017). A work of art becomes an artifact (verbal artefacts, Carter and Stockwell (2008)) of the timeless existence of language and serves as a reflection of human thinking in language – through the inseparability of these two processes. The proposed interpretation most clearly reflects the idea that in order to study the national language more thoroughly at a certain stage of its development, it is necessary to identify and study specific features in the dialects of its speakers (authors of literary texts in this study).

In this context, the close interaction of literary and linguistic research of a literary text is based on the thesis that any interpretation of the work (scientific, ideological) is impossible without analysing the linguistic texture/fabric of the literary text (Carter & Stockwell, 2008). Semantically, the system of each language reflects the specific conceptualization of objective reality and the subjective world of its speakers. Therefore, extralinguistic factors are interpreted as cultural phenomena of the nation, folk (Khakimova, 2019). In terms of analysis of the linguistic and mental sphere of the literary text, language is not only a sign system that functions as a means of transferring and receiving information, but also as a cultural code of the nation (Curelar, 2019).

Also, the study of the linguistic and mental sphere of artistic discourse falls at the intersection of such subjects as linguistics, literary studies and cognitivism. To a lesser extent – culturology and psychology (in particular, at the level of collective thinking, collective consciousness, archetypes). The thesis about language use as a suitable field for cognitive research is central in the cognitive study of literary discourse (Fauconnier & Sweetser, 1996). This is embedded in the theory of mental spaces in analysing divergent aspects of linguistic and cognitive structure (Abrantes, 2021). Mental space, a term proposed by Gilles Fauconnier, contains not a certain true, authentic idea of reality, but an idealized cognitive model, which is built and represented by the author in the literary text in our case. Cognitive activity is interpreted as contextually configured. This is why it is extremely important to examine what sorts of connections our minds tend to make and what sorts of effects are produced by different contexts (Fauconnier

& Sweetser, 1996). The separation and subjectivity of the construction of mental space entails the use of some mental spaces to access the other ones (associative, integrative mental sphere of artistic discourse). Points of view, and sometimes even the basics will change. Some mental spaces will become inaccessible to others (Fauconnier & Sweetser, 1996) due to changes in attitudes regarding their interpretation/exegesis.

For the other hand, the mentality is determined primarily by the knowledge that a person has, because knowledge is the basis for a certain attitude to the phenomena and processes of objective reality. The result of the interaction of cognitive and emotional axiological components directly determines the set of language tools for the translation of the author's mental sphere as a unique person and a representative of large and small reference groups. In the humanities, the concept of mentality is seen as a form of spiritual and cultural self-identification of ethnic communities, which confirms ethnically differentiated characters, rooted in mental composition, behaviour, cultural and economic activities. All these aspects of the manifestation of mentality in the work of art are externalized through language.

In the broadest sense, the literary text has a non-national, universal cognitive code, which is reflected both in the sign system of language in general, and in the literary text as a unique field of language realization in particular. According to the theory of Chomsky (2013; 2016) and his followers (Pietroski, 2021), certain universal language structures are innate. This is called the 'syntax view of language', as opposed to 'the code view of language'. When we conduct a discourse and metadiscourse analysis of linguistic units, we structure a three-way relationship between the text, the reader, and the writer (Explorations of Style, 2017). Given our general concern about building a text that will satisfy the reader, we often neglect our responsibility to be present as the writer of the text (Text Inspector, 2020; Hyland, 2017).

The consideration of the linguistic and mental sphere of the literary text is based on the idea of language as a cornerstone of human cognition (Friederici et al., 2017). Today, Chomsky's (2016) followers propose to consider language not so much in terms of identification of language and speech, but as a biologically determined computational cognitive mechanism, which is close to automated systems in terms of its nature. As a result, the nature of the language faculty (or language module) is perceived and scientifically interpreted by researchers as a cognitive system (Friederici et al., 2017). A clear understanding of how finite means of speech can generate infinity of expressions and meanings is of particular interest (Chomsky, 2016). Therefore, the task of

modern researchers of a particular national language culture is to identify an infinite number of these structured phrases and sentences of certain cognitive dominants that provide the key to understanding language as a cognitive mechanism (Rudner, 2019).

So far, the language of William Faulkner's novels (Wainwright, 2021; Giordano, 2021; Kubánek, 2021) has been mostly studied from the perspective of linguistic and stylistic organization. Only a few researchers (Roberts, 2019; Jebakumar, 2019; Abood, 2019; Rieger, 2021) paid attention to the language of his short stories. As for Oles Honchar's short stories, the language of his works has hardly been studied in the English-language philological discourse. In the Ukrainian-language philological field, more attention is paid to his novels, with some exceptions (Fomina, 2018; Cheremskaya & Maslo, 2018). Abstracts of these works are available in the English version (Fomenko, 2019). However, the said works or any other works known to us provide no comparison of the language of the works of these two writers or the creative manner of the authors, their peculiarities of building discourse. Moreover, the linguistic and mental sphere of short stories of both writers has not yet become the object of research.

In light of all the previous background, the aim of the study is to determine and provide a comparative analysis of the linguistic and mental sphere of the work of art in Ukrainian and American language culture on the example of short stories by William Faulkner and Oles Honchar. Faulkner and Honchar are American and Ukrainian realist writers of the mid and second half of the 20th century. These two key points of intersection (the epoch of creativity and the stylistic dominant of creativity), as well as the genre of short stories, make their works convenient for comparative analysis.

The research is topical because of the general lack of modern studies on the practical implementation of the concept of mental space (Mamaraimova, 2019), in particular at the level of language of literary texts. AlJazrawi and AlJazrawi (2019) draw attention to the lack of research on the linguistic features of the genre of short stories. Khakimova (2019) emphasizes the growing topicality of the study of literature as a source of cultural knowledge (because the text in this case is perceived primarily as a unit of culture), an instrument of expression of national identity and mentality of both individuals and groups of people. Besides, no comparative studies of the novels by Faulkner and Honchar have been conducted in the linguistic space. In view of globalization processes, this research perspective allows identifying certain general and specific features of the linguistic and mental spheres of American and Ukrainian literary texts.

Material and methods

Methodology

The following methods were used to study the linguistic and mental sphere of the work of art in Ukrainian and American language culture: hermeneutic analysis (study of textual and semantic models of short stories by W. Faulkner and O. Honchar); close reading (work with texts, preparation of citation materials for further generalizations); cultural-historical approach (analysis of the genesis of linguistic features of writers' short stories); intertextuality technique (comparison of texts, especially as for lexical and semantic level); comparative method (comparison of linguistic and mental features of short stories).

Linguistic stylistics provides wide opportunities for studying the mental sphere of an artistic text (Hart, 2019; Candria, 2019). This allows exploring the linguistic and stylistic means of all levels of the text, also determining the specifics of the author's idiolect. The uniqueness of the writer's mental linguistic system is associated with two ongoing processes: the influence of the language environment on the social personality and the influence of the individual on the language environment (Von Humboldt, 1971; Pederson, 2007; Ferron, 2020). It also involves determining the author's way of implementation of the national language, research communicative ability and connotative importance of elements of discourse and metadiscourse (Whiteley & Canning, 2017; Guy et al., 2018; Conklin et al., 2018).

The study of mental representations of the text (Carter & Stockwell, 2008) in the paradigm of short stories and the literary text in general requires the analysis. The latter involves the assessment of both the discourse elements of the literary text, which provide the basic content of the utterance, and metadiscourse, the elements of which provides an understanding of how to perceive what is said. We interpret metadiscourse as a general term for words used by writers to indicate the direction of perception of the text and the purpose of the literary text (Hyland, 2018; Hyland & Jiang, 2020). This can be interpreted differently as structural elements of discourse (Abbas, 2020). Macrostructures can be interpreted as semantics and syntax; microstructures — as rhetoric elements of the text; and superstructures, as schema of organization of the previous two levels of the discourse in accordance with the author's mentality, his individual worldview that is based directly on the group and national cognitive structures, worldview).

Samples

As stated above, short stories by Ukrainian author Oles Honchar (1918-1995) and American novelist William Faulkner (1897-1962) were chosen for comparative analysis. Both writers, in addition to being primarily known for their works of long narrative forms (novels, short stories), are recognized to be masters of small literary forms too — in the genre of short stories. The life of both writers falls on the historical events of the 20th century, which was primarily marked by two world wars. Both authors were especially impressed by the Second World War, which coincided with the active period of their artistic work. The texts with the maximum number of points of contact were selected for a comparative study of the linguistic and mental sphere of works. This provided the proper and convenient ground to talk about similarities and differences in the structure and semantics of linguistic text design (Table 1).

Table 1

Paradigm of similarity of short stories by W. Faulkner and O. Honchar (Common Points)

	William Faulkner's Two Soldiers	Oles Honchar's For A Moment of Happiness
1. Year of writing	1942	1964
2. Military issues	Wartime, before the attack of the Japanese army on Pearl Harbor on December 7, 1941 (the main character Pete Grier is just intending to go to war)	The first post-war summer, 1945, when Soviet troops still remained in the territories liberated from the Nazis (Sashko Didenko has already been through the war, but his regiment is still in Rangoon - Hungary)
	The characters are revealed through the prism of war, the linguistic and mental sphere of the works is also permeated by the influence of war, military consciousness, dissonant with peaceful life and the worldview of the characters.	
3. The main characters	Two American brothers: the narrator (“ <i>ME</i> ”, “eight and ten months”) and Pete (“ <i>nigh twenty years old</i> ”)	Sashko Didenko, artilleryman & Hungarian Lori (both are young, but their age is not specified)
	The linguistic and mental sphere is realized through the prism of perception of the concept & the worldview of war (it is interesting that in both texts war itself is not depicted, but it is the main mental concept, the driving plot and the characters of the characters, who are depicted as very young, courageous, but spiritually alien to cruel wars).	
4. Number of words	6,509	3,726
5. Number of printed signs	25,795	20,159

Research stages

The first stage involved the study of the theoretical material concerning the linguistic and mental sphere of a work of art. Fiction texts were selected for the study based on finding parallels between the works of American and Ukrainian writers. The necessary parallels in terms of genre, style, ideological and problematic characteristics were drawn in relation to the speech features of the discourse that determine the linguistic and mental sphere of works of art at the level of specific authors' and national language cultures. The second stage involved a careful study of the texts of the short stories by W. Faulkner and O. Honchar, a selection of the citation material for further comparative analysis. The last stage provided for sorting, analysing and summarizing of the collected material, and outlining prospects for further research in this direction.

Results

To begin with, we must note that the common similarities between the two short stories immerse readers in the context of the war with all the universal cognitive and emotional connotations in this regard. In Faulkner's short story, Pete Grier intends to go to war. Therefore, the author constructs a certain atmosphere of uncertainty, supported by vigilance, contemplation in the first few days of the reader's acquaintance with the two Grier brothers ("every night me and Pete would go down to Old Man Killebrew's and stand outside his parlor"). They listen to the radio broadcasts together after dinner under the windows of the old Man Killebrew. The Killebrew's wife "was deaf".

It is worth noting that all the events of the first half of the text mostly take place in the middle of the night. Besides, condensing tokens like "after dark", "with the window closed", "in the cold", "wouldn't tell me nothing", "like iron" only deepens the feelings of both external and internal alienation of the characters, their struggle with an unknown force and the Pete Grier's instinctive decision to go to war. He acts as if in a state of only partial awareness of why he still voluntarily joins the ranks of soldiers. The radio there seems to be a symbol of connection with the outside world of the isolated microcosm of the Griers family, where the brothers live.

Honchar O. also gives a similar, almost mystical meaning to radio in another short story about the war: *Modrý Kameň* (named after a Slovak town): "Її син Францішек завжди сидів над своїм радіо до глухої ночі. Слухав і Прагу, й Москву. Необережний, хвалився всім на роботі, що він чув. А прийшли собаки-тисовці, побили радіо та умкнули й Францішека. В минулий четверок розстріляли його на кар'єрах." In the novel by the Ukrainian author, radio has an

analogy with the biblical tree of knowledge, the forbidden fruit, which is the reason why the Slovak family is suffering greatly (the biblical motive can also be traced).

Faulkner's accents are somewhat different, but it is radio (= knowledge) that stimulates Pete Grier's decision to go to war to defend his native land from then most obvious enemy – “Japanese dropping bombs on Pearl Harbor”. So, both short stories outline the concept of friend or foe, which is subject to aberrations in the short story by a Ukrainian author. Sashko Didenko, the gunner, wins the battle with the enemy – fascism – but dies at the hands of his own people. He is punished with death for a full of existential tragedy “moment of happiness”, which, being the ground for the title of the text, acts as a catalyst. However, the concept of happiness in the text then acquires a completely opposite meaning, almost Faustian meaning: to capture the moment of supreme bliss and die. The special tragedy of the concept of happiness in the Ukrainian mental definition (recall the eternal question of the Ukrainian literary heritage “Does it contain texts about happiness in its traditional sense?!”). According to sad statistics, the formation of Ukrainian national consciousness necessarily implies a microcontext of guilt, doom, despair, struggle for happiness and suffering for it.

The Faulkner's short story has a rather small circle of tokens on military themes, although the specific concept of war is mentioned in the text 9 times. In contrast, the military theme is represented in O. Honchar's text by a number of tokens: артилерійські коні, гармата, наш табір, пілотка набакирена, медалі на всі груди, артилерист, демобілізація, полк, солдат, гауптвахта, солдатська цивілізація, трофейний пістолет. In this story, the war tun through the entire mental sphere of the text.

At the same time, the attitude of the heroes to the war is naive and childish in the text of the American author. The 8-year-old narrator's remark that Pearl “was across the water” – “Across what water?” I said. “Across that Government reservoy up at Oxford?” emphasizes the alienation of children's consciousness of the realities of war and ideas about the world engulfed in war, the parents' remarks are perceived quite differently. The mother responds to her son's decision: “I don't want to save the country. They could take the country and keep the country, so long as they never bothered me and mine”. Pete's father naively says that “Uncle Marsh who received a actual wound on the battlefields of France is enough for me and mine to have to do to protect the country, at least in my lifetime”. This lack of patriotism and national self-awareness in the older generation of the novel's characters contrasts favourably with Pete's reckless patriotism.

Thanks to the contrast presented in the language sphere of the heroes, whose consciousness and thoughts are expressed in speech, the sympathy of readers is clearly on the young Pete's side. Pete's concept of patriotism is verbalized by the phrase "I just ain't going to put up with no folks treating the Unity States that way". In the mind of the 8-year-old narrator, patriotism coincides with the desire to be useful with his brother ("They [= army] got to have wood and water. I can chop it and tote it"). As for the mother, for her patriotism coincides with the universal notion of honour ("Don't never forget who you are. You ain't rich and the rest of the world outside of Frenchman's Bend never heard of you. But your blood is good as any blood anywhere, and don't you ever forget it").

It is worth noting that patriotism contains debatable variant in W. Faulkner's short story, in contrast to the O. Honchar's text. At the same time, Didenko is ready to die, to be punished by all the cruelty of the law of that time, if the very image of the Fatherland has been stained by something in a burst of existential happiness: "Геройський був солдат. Там куля минула, а тут..."; "Що ж це виходить? На смерть за Батьківщину йшов, а тепер сам заплямував її? Вітчизну, те, що є найсвятіше в людини... Хіба ж я хотів зганьбити?! Коли виходить, що тільки смертю й можна ту пляму змити... То що ж, я готовий".

Besides, the text of the American author shows a positive attitude, complete trust of the average citizen, a small person to the ruler of the country: "President in Washington, D. C, is watching the conditions and he will notify us." Due to unfavourable historical processes, this feature of trust has not been established in Ukrainians at the mental level, where ordinary citizens-heroes of works are usually in opposition to the country's leaders (of course, if the text is not ideologized). They are mainly associated with the enslavers, oppressors of the national element, national identity of Ukrainians. Honchar's text does not even realize the ephemeral, Moliere-like hope for the "fair ruler" algorithm to work: Didenko does not receive an excuse even in spite of his military merits.

The variety of military vocabulary in O. Honchar's novel has a multifunctional purpose, creating a general military, informative (denotative), as well as connotative (war = cruelty) atmosphere. At the same time, the Ukrainian mental sphere is marked by the avoidance of naturalistic depiction of the moment of death. When Sashko Didenko killed the Magyar Larisa's husband (it is remarkable that he does not even have a name in the text), the author reports this with a sentence-paragraph: "Пролунав постріл". Another sentence is existentially abstract, full of

the mentality of doom (“Та тільки чуда не сталося”). Fatalism is expressed through the following sentence: “Сталося все, що мусило статись”. Emphasizing the moments of Didenko’s spiritual uplift in the pursuit of instant and such ephemeral, fleeting happiness, the author avoids tokens to describe death. He also helps to assert semantics of vitalism inherent in the mental sphere of the Ukrainian people in the linguistic space of the literary text of the novel.

At the same time, the very concept of personal happiness acquires the features of the greatest freedom in the interpretation of the Ukrainian author. Happiness, being typical for the Ukrainian mentality, is devoid of characteristic American pragmatism. Didenko, who died in a moment of happiness, and the Hungarian Larisa are described by the author as “переможець, а вона хіба ж не рівня йому? Хіба не здобула перемогу над своїм рабством сімейним”. Didenko, having experienced a moment of fatal happiness, the highest Faustian, sinful bliss, wins “Орден вічного щастя”. Sinful is interpreted both in biblical terms and in terms of mental ideas of Ukrainians, who, according to Cossack custom, punished “jumping into buckwheat” by brutally beating a liar near the pillar. Didenko “враз із звичайного став незвичайним, став щедрим, багатим, багатшим за царів, королів”.

However, at the mental level of both short stories, the concept of war (which is closer to Faulkner’s story and farther to Honchar’s one) has a destabilizing effect on the minds of both the heroes of the short stories, and the readers. It is interesting that Faulkner seems to be trying to hide the horror of the premonition of war in his novel. The acute threat to Pete’s life is expressed by frequent statements “all right” (occur 13 times in the text!). In fact, they have an allegorical context here and only fail to mask the tragedy of the situation (“Maw was all right. She cried”). However, we also see Faulkner’s frequent use of constructions implying misunderstanding and ignorance (“I never knowed it was no eighty miles”). Pete reacts a little differently. He is tormented by uncertainty in deciding to go to war after leaving his home. But he is relieved when he has clearly decided that he must be in the American army: “I knowed it was the wanting to go to the war that had worried him and kept him awake, and now that he had decided to go, he wasn’t worried any more”. The very fact that the hero learned about the war on the radio and almost intuitively went to it, guided by intention, impulse, rather than a clear plan, also supports this thesis. Constructions like “couldn’t understand”, “don’t ask me to understand why”, “But I don’t understand it, and I won’t never, and so don’t expect me to” are frequent. Frequent use of if-clauses (17 times), negative participle no (35 times), and negative constructions with n’t (108 times) are eloquent in favour of

the thesis about creating a space of uncertainty, shifting the usual framework, etc.

It can also be noted that all the actions taken and decisions made about the war by Faulkner's heroes take place in the middle of the night ("There was no dawn even yet", "durn confounded dark"). The concept of darkness deepens the mental experience of separation, loss of normal life, destruction of the family microworld. The understanding of it is exacerbated by the silent, and therefore even more desperate protest of the younger brother-narrator. He is the only one of all the family members who is able to respond explicitly to Pete's decisions in accordance with his inner feelings ("It hurts my heart, Pete"). The experience of children's anxiety is verbalized in the word "knife", which was mentioned 10 times: "He never drew a knife on anybody before in his life"). In fact, this mental experience contrasts with the naive childish "shikepoke egg" that the little narrator takes with him when he packs his bag for war. This also creates a mentally and sensually complex atmosphere, which grows throughout the work and is verbalized in tears only at the end: "I begun to cry. I never knowed I was fixing to, and I couldn't stop it. I set there by that soldier, crying".

In general, the discontinuity of the verbal space of Faulkner's short story is noticeable. Each fragment, word, etc. acquire special mental significance because of it. Despite the weight of each element of the verbal paradigm, we did not notice any heterogeneity, contradictions, inconsistencies during the study. The mental picture of the world created by the author is holistic, internally harmonious. The plot of W. Faulkner's short story is richer than that of O. Honchar. Actually, it is almost half as much in terms of word volume. However, this is also explained by the grammatical arrangement of the English and Ukrainian languages. However, Honchar's short story is full of various extra-plot elements that create a mental palette. In Faulkner's text, the mental palette is constructed mainly in the dialogue and actions of the characters. There are actually no extra-plot elements.

At the lexical-semantic level, the frequent use of specific Ukrainian words by the author is noticeable, which makes it difficult to translate them into another language: "шугають хто куди навтьоки", "перепел профуркотів", "шпарко охопила", "мелькають пеленами", "нахильці з того глека п'є", "безсоромних вихилясах", "лебедів щось ніжне". Colourful Ukrainian vocabulary is a tool of the author's mental self-affirmation in the national word. Author's neologisms (occasionalisms) are also noticeable: "снопаста праця", "джунгляна одежа".

In the linguistic and mental sphere, poetic speech of the Ukrainian author clearly

dominates: “Дунайське небо шовками – блаватами переливається, літо горить, пашіє, хмелить хлопця”. The short story is full of synonymous series: “крикнути, гукнути, гогокнути” / “у хвищу, в завірюху” / “насвистує, наспівує” / “невідома, туманна” / “люди жили нишком, потайки, покрадьки” – synonymous series in one sentence. All those are the examples taken from only two adjacent paragraphs.

Despite the fact that the action takes place in a Hungarian town, the author saturates the mental sphere of the novel with typical national words-symbols: жниця, лан, полукіпок, сніп. The macroworld of military and peaceful reapers contrasts with each other, dissonance is emphasized in the plot by twists and turns of the action. Associative verbal series with the meaning of agricultural work consolidate the victory of peace over war. The text is full of colours with the meaning of gold – the adjective gold is mentioned as many as 9 times) to denote the victory over the darkness and cruelty of war. These are also typical mental Ukrainian symbols, attributes of the nation’s linguistic genocode.

Discussion

An artistic literary work is modelled by two basic components. First of all, it is an individual model of the author’s reality, which is presented as a certain concept sphere, a system of phenomena of reality that are conceived, evaluated and reproduced/interpreted by the writer’s intellect (Abrantes, 2021). It is also an individual set of linguistic means of representation of the “author’s” world. This is supposed to mean a system of linguistic signs, primarily lexical and semantic, used in the work in the common or occasional sense. They can be called verbalizers of the conceptual spheres of the individual model of reality. They reveal the peculiarities of the writer’s mentality, which is somehow formed under the influence of existing social, historical and cultural conditions of society.

The focus on the linguistic and mental sphere of short stories by W. Faulkner and O. Honchar allowed identifying new facets of semantic meanings, delving into the verbal means by which authors achieve the necessary suggestive influence on the reader, as well as finding the ways to model artistic reality. The focus on the lexical and semantic aspect of the linguistic and mental sphere of literary texts by Ukrainian and American authors made it possible to find common and different ways of building communication with a potential reader and a way of verbally presenting the idea of the work. From this perspective, the idea of the work can be considered a

conceptualization of the mental sphere of the literary text, which is possible in literature only through linguistic means.

The literature review found that artistic speech contains the mental sphere of the author, the author's reference groups and the whole nation, which is represented by the author. The results of the study allowed identifying author's individual features of the representation of the mental sphere in the discourses of the work (e.g., occasionalisms, connotations, preference for certain grammatical constructions and tokens, etc.). The national mental traits were also identified to the extent that one can affirmatively speak of an "aggregate" trait score for each of the cultures (McCrae & Terracciano, 2005). There is no doubt that national mental features are reflected in the texts of fiction. But we believe that the analysis of the linguistic and mental sphere of the work of art should focus on the basic dominant author's imagination and worldview, world understanding as a unique and inimitable mental sphere (Omarov et al., 2020). It is also necessary to differentiate national mental traits from stereotypes. In the assessment of a work of art, we consider the recursive system to be a language reference, which is the main factor of human freedom and a tool of author's creative representation (Pléh, 2019).

So, the speech arrangement of Faulkner's short stories reflected American pragmatism in part. According to researchers, it is rooted in a deep historical and cultural background, which has a far-reaching impact on the "formation of American national character" (Hu, 2015; Koren, 2018). The speech design structure of Faulkner's short story is clear, devoid of additional artistic embellishments, the vocabulary is concise and performs pragmatic rather than aesthetic functions. It contains a few synonyms, tropes, etc.

The author also says little about the psychology of his characters. It all unfolds in fragments, intermittently and necessarily through action. On the one hand, it activates the mental sphere of the reader, who has to supplement those verbal patterns to understand the conceptual sphere of the author's work. On the other hand, it creates a situation of the unspoken dimensions, when the lack of verbal markers paradoxically enriches the mental sphere of the work. This is especially because of the search for those verbal extracts, the decoding of which contributes to a deeper understanding of the mental spirit of the literary text (e.g., colour, frequency of tokens, tracking paths, typical and unique grammatical constructions, etc.).

On the other hand, rather the features of intuition as a philosophical method were reflected in the worldview of the heroes, as far as can be judged from the verbal sphere of discourse and

metadiscourse. In contrast, the analysis of the linguistic and mental sphere of O. Honchar's short story reveals the pervasive intuitionism, cordocentrism, the predominance of the spiritual principle at all levels of the short story's arrangement. At the same time, this is a national mental feature of Ukrainians.

The way of cognitive representation of the universal (all human) and national in the language in general and in literature in particular differs significantly. The reason is that in literature, the mental sphere (idea, intention of the author) moves the plot, while moving the language sphere, which is subordinated to the creative idea (Hyland, 2017; Khakimova, 2019). It is in art that language acquires the meaning of not only the cornerstone of human cognition (Friederici et al., 2017), but also almost the only means of representation of the author's self. We believe that a full decoding of the author's self is possible only through the decoding of the linguistic and mental sphere of the work of art, as this is the only correct way to understand what meanings are embedded in the text.

Limitations

First, the format of the article allowed to selectively outline all the features observed in the study of the rhyme of the linguistic and mental sphere of works of art by Faulkner and Honchar. Second only two short stories by the authors were considered. Comparative studies of other works of authors (in particular, works of major genres of prose) will give other insights for broader generalizations.

Conclusions

The problem of the linguistic and mental sphere of the work of art in Ukrainian and American language culture is revealed through the analysis of short stories by Faulkner and Honchar. Their creative periods were almost the same, and they had numerous parallels in ways of artistic representation of reality. The genre of short stories turned out to be convenient for research to the maximum possible extent. The features of the difference of speech concept spheres were identified on the basis of the similarity of the short stories by Faulkner and Honchar selected for the analysis. They are determined both by the national features of the works and, first of all, by the author's individual peculiarities of perception and reproduction of reality.

Also, this work considers it appropriate to continue the study of the works of Faulkner

and Honchar by analysing the other writings of the authors. We can further expand the scope of research by summing up the linguistic and mental features of the texts at the level of the authors' creativity, taking into account the balance between specific and general. This implies the study of the linguistic and mental features of the literary text that are losing with expanding focus. On the contrary, they become more brightly expressed with the reduction of the scope.

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