

**LANGUAGE MEANS OF VERBALIZATION OF THE UKRAINIAN MENTALITY
(based on Kuzma Skriabin's fairy-tale "Tarasyk, Trolleybus and St. Nicholas")**

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The article deals with the problem of the language means of verbalization of the Ukrainian people mentality based on linguistic analysis of the text of modern fairy-tale "Tarasyk, trolleybus and St. Nicholas". Its author is Andriy Kuzmenko (Kuzma Skriabin), a leader of the musical group "Skriabin". The research object is predefined by the fact that musician and writer Kuzma Skriabin is a representative of the modern national elite. His spiritual world and creative activity are deeply related to the originality of the Ukrainian people. An attempt to find out the essential features of representation of the concepts "miracle", "happiness", "family" and "child" is done in the article.

Different forms of diminutives and their functions are analyzed here. They are motivated by national psychological features of native speakers, such as tenderness, meekness, lyricism, and others. We also distinguish other characteristics of the Ukrainian mentality, which are reflected in the author's fairy-tale – individualism, freedom, religiousness, sincerity, mercifulness, and respect to the woman.

According to the text analysis, concepts "family" and "child" are the most fundamental. They confirm the spasmodicity of Ukrainian literature, which shows the main bastards of the ethnos. The family is a center of a national values system. Education of children, which are the successors of spiritual traditions, also plays an important role in it.

Keywords: *mental features, diminutive, concept, miracle, happiness, family, child.*

The relevance of the research subject. In conditions of the independent state formation and national-cultural revival of Ukraine, the study of ethnogenesis and mental characteristics of the Ukrainians becomes very important. First of all, the relevance of this issue is determined by the process of people's awareness themselves as subjects of spiritual activity.

At the present stage of Ukrainian linguistics development, a special interest is paid to such a direction as ethnolinguistics, because it considers the connection of language with a culture of the certain nation. This branch of linguistic research has become a priority because language is one of the most important and most stable features of the ethnic community and an indispensable criterion for the identification of the ethnocultural processes.

The analysis of actual researches. Nowadays mentality problem causes an increased interest in philosophy and culture, as well as in history, politics, philology, psychology and other sciences. Ukrainian mentality was formed mostly by geopolitical and historical specifics, which was studied by V. Antonovych, M. Drahomanov, D. Dontsov, M. Kostomarov, P. Kulish, Yu. Lypa, M. Shlenkevych, D. Chyzhevsky in different periods. The works of M. Popovych, R. Dodonov, T. Yaschuk, A. Kolisnyk, V. Kapelyushny, N. Yermoshenko, N. Yatsuk and others are the basis of the modern theory of the Ukrainian national mentality.

Modern Ukrainian linguists try to explain the peculiarities of the national mentality through the specifics of the language units, as the way of speakers' thinking affects both the choice and the way of nomination the phenomena of objective reality. So it's important to reveal the connection between the deepest thinking structures of the nation and the system

of nominative signs that are used. The relations between language and mentality are studied in works of T. Besedina, L. Raiska, O. Tkachenko, N. Magas and others.

The purpose of our research is to define the features of national mentality in Kuzma Skriabin's fairy-tale "Tarasyk, trolleybus, and St. Nicholas" on the basis of linguistic analysis of the text.

The research is aimed at solving the following problems: the determination of the mental characteristics of the Ukrainians, the analysis of linguistic means of representation of the Ukrainian mentality, clarification of verbalization of the concepts "miracle", "happiness", "family" and "child" in Kuzma Skriabin's fairy-tale "Tarasyk, trolleybus and St. Nicholas".

According to linguists, "All the views on the concept are combined by the fact that they always emphasize the important for modern linguistics idea of a comprehensive study of language, consciousness, and culture, the attribution of the concept to the ideal, mental sphere" [14].

Methods of the research are determined by the purpose and tasks, as well as the specifics of the investigated material. The analysis was carried out according to general scientific methods and techniques (linguistic observation, comparison, description, analysis and synthesis, classification). We have also used such methods as contextual and component analysis, descriptive and linguocultural analysis.

The choice of **the research object** is caused by the fact that the personality of the Ukrainian musician and writer Kuzma Skriabin is significant in modern Ukrainian society because he belongs to the national elite, which is able to unite representatives of the West and East Ukraine around the national idea. Andriy Kuzmenko has become a definite benchmark in society due to his active civic position.

Kuzma Skriabin (it's a pseudonym of Andriy Kuzmenko) is a Ukrainian singer, TV presenter of "Chance" program, producer, actor, the founder of his own Internet-radio called "S.R.A.K.A", a leader of "Skryabin" musical group, which has presented alternative Ukrainian non-format music on the territory of Ukraine for 26 years.

Andriy Kuzmenko spoke Ukrainian, Polish, Russian, German and English well. He was a certified dentist and at the same time an unprofessional poet and writer. In 2006 he debuted with the autobiographical novel "Pobeda, Berlin and I" [Ukr. – "Ya, Pobieda i Berlin"] (in Ukrainian and Russian). In this way, he realized his communicative intentions. The fairy-tale under discussion was written in 2013 within the joint project of "Stary Lev Publishing House" and the radio "Lvivska hvylia". It was a book "Fairy-tales under the pillow" for children from family-type homes, orphans, and adopted ones. The project was attended by the Ukrainian musical stars – K. Skriabin, V. Broniuk, P. Tabakov, V. Vinnyk and others.

Our analysis is carried out on the texts of the fairy-tale, published in the book of Olga Kuzmenko, the mother of the singer, – "My dear bird. Mom's Book". It was published in several months after the tragic death of the singer, in 2015.

Kuzma Skriabin's work "Tarasyk, trolleybus, and St. Nicholas", chosen for the analysis is fairy-tale by genre. Reflecting the worldview, self-awareness of each particular nation, the fairy-tale presents its axiological landmarks. *"In the fairy tale, the worldview of archaic societies, functioning in the form of archetypes in the folk art of the later generations to the present inclusive, is reproduced"* [1, 450]. The spiritual world of the writer, his thinking, the result of creativity is deeply related to the national identity of the nation. The fairy tale reflects the specific features of national literature, which are caused by the mentality of the people.

The concept "mentality" is widely used in modern cultural literature. It has entered not only scientific terminology but also the spoken form of language. This term comes from the Latin word *mentis*, which means "mind, thinking, and direction of thoughts".

At the beginning of XX century, the term was used in English, German, and French. Besides, there were also its derivatives – the adjective *mental* and a new noun *mentality*. Sometimes the words *mentality* and *mindset* operate as equivalents. But according to some

researchers, there is some difference between their meanings: mentality has a universal meaning, and *mindset* can relate to any social layers and historical times. We can agree with such a view, but it is more appropriate to use these terms as synonyms.

The literature dictionary-reference book gives the following definition of this concept: "*Mentality is the intimate level of collective and individual consciousness, the established and simultaneously dynamic set of individual guidance, demographic groups in perception, depending on ethnogenetic memory, culture, etc.*" [2, 438].

In the scientific publications on this issue the mentality is interpreted as a level of individual and social consciousness (A. Gurevich); human activity, objectified in the memory of culture (V. A. Shkuratov); a character of intelligence (R. Webster); social character (E. Donchenko). F. H. Cassidy notes: "*Every nation is a kind of individuality, living integrity, the main features of which are mental peculiarities and types of thinking. The history of each nation (other things being equal) is the result of the interaction of the changing social environment and the relatively unchanged composition (character) of the spiritual world of this nation*" [3, 37].

The worldview of the Ukrainian nation contains several layers: archaic (Indo-European), ancient Slavic, Christian and post-Christian (modernizing) ones. In the culturological works the following essential features of the Ukrainian mentality are distinguished:

- emotionality (the predominance of feelings in the structure of the personality "mind – freedom – feeling", the extraordinary significance of emotions as an instrument of cognitive activity) and the associated cordocentrism (from Greek –"heart") according to which the heart is the basis of the emotional experience of being (P. Yurkevych);
- individualism – the disunity of the Ukrainian community, isolation of each family, envy caused by neighbors' welfare;
- tolerance – non-aggression, tolerance to another;
- the predominance of negativity over transformation as a type of the world outlook (if life does not suit you, you should not try to change something by force; it is better to escape from it "into the soul and destiny");
- diligence;
- antheism – love for the native land, the inspiration for it (A. K. Bychko, I. V. Bychko), unity with nature;
- respect for the woman (it along with emotionality provokes researchers to draw conclusions about femaleness, femininity of Ukrainian culture).

In the analyzed text we have found the following features of the Ukrainian mentality:

1. Individualism. The main character Taras Tsybulsky tries to find his parents himself (*Lost in thoughts, the boy passed the fence of the dwelling house and did not notice that he wandered along the roadside for more than an hour* [4, 22]).

2. Freedom-love. After leaving the orphanage, the boy felt the joy of contemplating the world not seen before (*Tarasyk began to change trolleybuses at random, without looking at the routes and not asking where they were going and where they would stop. He felt no time, no hunger, only inexpressible freedom* [4, 22]).

3. Religion, caused by escaping from unattractive reality. Tarasyk, living in an orphanage, writes letters to St. Nicholas every year, because he believes that he can find his parents (*Good evening, dear Nicholas! My name is Taras, and I am writing you a letter, because I know that only you can help me. Please, find my mother and dad ...* [4, 19]). An adult man, a trolleybus driver Oleg, who loves Tarasyk also writes letters to St. Nicholas asking to give him a baby (*I beg you so much, though I know it's not easy: give us a baby* [4, 20]).

4. Emotionality. This feature embodies the image of the guardian, *who cleaned the yard from the snow and found them, opened and wept in his closet* [4, 19]). The preference of emotions is seen in Tarasyk's behavior as he goes from the territory of the orphanage by the call of his soul and heart-searching his happiness – the family.

5. Sincereness, mercy. These features are represented by the image of a trolleybus driver Oleg and his behavior towards Taras. The man wants to warm up the boy with tea (*"Will you drink some tea?" The driver asked. – "Yeah", – replied Tarasyk, rubbing either a tear or a snowflake from the cheek*) [4, 23]. His wife Olga also takes care of Tarasyk (*"The boy was sleeping in Olya's hands, she was sitting in a soft chair and caressing a small boy's head ... – Don't wake him up, carry him on hands", whispered the woman ...* [4, 26]).

6. Respect for the woman. Oleg demonstrates it in relation to his wife Olga, a housewife, who can make an important decision – to leave the boy in her family (*– Make a bed for the boy, Oleshka, and I will try to undress him – said the wife to her husband ...* [4, 26]).

Thus, individualism and freedom, emotionality and sensuality are the essential mental features of Kuzma Scriabin's work "Tarasyk, trolleybus and St. Nicholas". These features define the essence of the Ukrainian soul.

O. Tkachenko rightly observes, "*... As national mentality is contained in the mind, and the thought is reflected in the language, from here we have the conclusion that national mentality is the content of each national language, and a national language is a form of national mentality*" [5, 8].

Emotionality, sincerity, sensuality are the main features of the fairy-tale "Tarasyk, trolleybus and St. Nicholas". The author uses diminutives for their expression. Such grammatical forms are rather revealing phenomena in the Ukrainian language. They are caused by the national-psychological peculiarities of the native speakers, in particular, such dominant features of the Ukrainians as tenderness, meekness, and lyricism. Since the artistic style is characterized by a powerful educational potential, ideological beliefs fulfill the key function of the artistic language. Accordingly, the selection and organization of the language means are determined largely by their evaluative qualities and capabilities – the ability to influence the reader effectively and purposefully. Children's literature is a kind of encyclopedia of upbringing future citizens, which are representatives of the language culture, self-sufficient personalities.

The complex of emotionally-estimated Ukrainian diminutives are mostly affected by emotional features of the "simple" people speech – with elevated elements of caress, compassion, regret to the loved ones and relatives, to people themselves... [6, 22].

Emotional assessment is closely related to people's feelings since it expresses the author's attitude to the subject of the statement. In the contemporary Ukrainian literary language, subjectively-evaluative nouns are used primarily in colloquial speech and the texts of fiction.

The analysis of the fairy-tale "Tarasyk, trolleybus and St. Nicholas" indicates that the author uses diminutives to transmit subjective assessment. In the work the author's positive attitude toward the heroes prevails, therefore positively marked words are used here:

- nouns with suffix –k (*chobitky* [boots], *Oleska*);
- nouns with suffix –yk (*Tarasyk*, *chlopchyk* [a boy], *vedmedyk* [a bear];
- nouns with suffix –ochk (*u kutochku* [in the corner], *zhinochka* [a female];
- nouns with suffix –echk (*Olechka*, *paltechko* [a coat], *lizhechko* [a bad]).

In fiction literature, the use of diminutive nouns contributes to the creation of lyrical and emotional tone. It adds some connotations of tenderness and sympathy. Used skillfully, they make the language rich, colorful and emotional.

The analyzed texts also contain diminutive forms of such parts of speech as adjectives and adverbs. They fulfill two functions in the Ukrainian children's literature: on the one hand, they give more expression, on the other hand – they increase the axiological effect of adjectives and the whole text. Among them there is the adjective *radisinkyi* with the suffix –isink (*Make the bed for the child, Oleska, and I'll try to undress him, – the wife said to her husband, and he, very happy [radiy-radisinkyi], just flew into the next room*). The words with a suffix -isink-express the highest degree of quality. The last example demonstrates

extraordinary joy, a satisfaction of a person from the realization of something desired – a feeling of parents' care and anxiety.

The author also uses diminutive formants for creating adverbs:

– suffix –echk- : *Since childhood [zmalechku] his house was a shabby orphanage in which he, along with other children, expected the miracle;*

– suffix –enk-: *Then the children dressed warmly [teplenko] and ran out with a merry scream into the yard.*

Consequently, the linguistic analysis of Kuzma Skriabin's fairy-tale "Tarasyk, trolleybus, and St. Nikolas" proves that diminutives are the way of expressing emotionality, sentimentality and sympathetic attitude to the main heroes of the story: Tarasyk Tsybulsky, Oleg, Olga, guardian and an old postman. All these characters are positive. Using diminutive nouns, adjectives and adverbs the author reinforces the conviction and asserts his strong position. The words with diminutive components indicate the close connection of the story with mental characteristics of the Ukrainian people. And since it's an author's product, it promotes readers' acquaintance with the national identity of the Ukrainian people.

Let's trace the peculiarities of the verbalization of the Ukrainian mentality concepts in Kuzma Skriabin's fairy-tale. Based on the phrase "The concept seems to be between the richness of this language and the limitations of its application, so its use depends on the current context and the specific concept carrier" [2, 373], we can distinguish the following mental formations (concepts): "miracle", "happiness", "family", "child", represented by the appropriate words with broad semantic potential.

The word *miracle* [Ukr. – *dyvo*] in modern Ukrainian language means "something that causes astonishment, surprise: state caused by surprise..." [7, 220]. The fairy-tale begins with the fact that a seven-year boy, an orphanage pupil Taras Tsybulsky does not remember his parents at all: *...As other children, he waited for his miracle*. Stylistically neutral word *miracle*, used three times in the first four sentences, acquires expression and becomes, according to L. Stawytska, "the means of creating the idea" [8, 100]. The author wants to prove his readers, already adult people, that there can be a miracle: *For someone miracle is flying into space, turning an elephant into a frog ... And for Tarasyk a real miracle would be finding his parents* [4, 19].

The expectation of a miracle in the New Year holidays concerns not only "lost children" (the statement by A. Kuzmenko), but also adults who send letters to St. Nicholas every year. Thus, at the other end of the city, a married man Oleg, a trolleybus driver, wrote a letter to St. Nicholas: *Oleg is writing to you. I believe in your miracles since my childhood, when there were presents under my pillow, which I had dreamt about for a long time. Thank you for them ...* [4, 20].

According to V. Lychkovah "In the Ukrainian national character cordocentrism (the essence of the Ukrainian soul) is associated with emotionality, sensitivity, lyricism, romanticism, sentimentalism ..., and in ethnopsychology ... – with the phenomena of the expectation of a miracle, the hope for a miracle, generating "the metaphysics of awesomeness" and "the aesthetics of fascination" of the cultural soul of Ukraine" [9].

"Miracle" is considered some kind of a present by the heroes of the fairy-tale: *I ask you very much, though I know that it is not easy to give us a baby!* [4, 20]. The semantic field of the noun *miracle* includes other elements, such as *gifts* from St. Nicholas – the Wonderworker to courteous and obedient children. A teacher from the orphanage says: *Everyone in his heart was waiting for a gift from St. Nicholas. There were smiles and the common joy of people*. So, the author's paradigm is the following: a miracle – a gift – joy – a smile. A. Kuzmenko transmits "metaphysics of wonder" in such a way: *The city was preparing to meet the holiday ... people were running worried, but happy. Tarasyk twisted his head and inhaled the joy of a different life, not limited to the perimeter of the fence. His lips spontaneously stretched out in a smile: everyone smiled, and he answered them in the same way* [4, 22]. The author successfully uses the functionality of a modern fairy-tale (a journey in search of a miracle): a little boy cares about how St. Nicholas can find his

parents in such a crowd. He thinks how to help the Wonderworker, a child defender. He also regrets that he is not a bird (the image-symbol of the bird is close to the author of the story. And, as in a good fairy-tale, he starts his first trip by an unknown trolleybus, “*to inhale joy*”. And the joy, according to the author, gives freedom both to the small child and to the adult: “*He felt neither time nor famine, only indescribable freedom*” [4, 22].

A. Kuzmenko also represents such a mental Ukrainian concept as “happiness”. This word is used only once as a “*favorable coincidence of circumstances*”, but the situation is antagonistic – it is the despair of a child, who was awaiting a miracle the whole year: *The boy screamed and almost wept: once a year such happiness falls, but he missed it! What a horror!* And there is unexpected solace: *But in a moment he thought: “Nicholas is called the Wonderworker, so he knows exactly where I am!”* [4, 26].

The cultural studying dictionary gives the following definition of the word *happiness*: “*Happiness is a sensual-emotional form of the ideal; ...it expresses the idea of what should be human life and activity*” [10]. For the Ukrainians the constant of happiness and a form of human life is a complete big family. A child since his birth inherits the formula of happiness from his mother's songs, fairy-tales, proverbs and sayings, folk songs. We agree with the opinion of L. Melnyk that “*the family is a manifestation of Ukrainian mentality, the bearer of traditions in the way of thinking, directions to external and internal constructions, typical answers to a different situation*” [11]. In the analyzed work, the idea of a family and family fireplace is transmitted with the metaphor: *The apartment had a scent of what he never had – the family. It smelled delicious, warm and fragrant. He (Tarasyk) breathed in every gram of this air, trying to get excited enough and never forget this scent* [4, 25]. In our opinion, “the smell of the family” has broad national connotations.

A. Kuzmenko, creating his fairy-tale in the second decade of the XXI century, continued the traditions of Ukrainian fairy-tales, which brought an ideal Ukrainian family to the respectable level – father, mother, and children – with a prominent role of the woman-mother, a guardian of kindred. For a boy who had been brought by the trolleybus driver to his house on the eve of the holiday, “*a high woman in the apron*” opened the door to the family world. It was Olga, a store director. The author does not present the portrait of this woman, but characterizes her indirectly in a man's letter to St. Nicholas, the Wonderworker: *Now I have grown up, married, and my beloved Olga consider me as her child and treats me as a son* [4, 20]. Here we can see “*the archetype of the mother as one of the underlying features of the Ukrainians*” [12], “*the female priority of the Ukrainian mentality*” [9, 22], which became the object of study of a number of literary critics in the last decade.

There is a lot of untapped love in this outwardly harsh woman. The boy on the doorstep of her house, the fragrant smell of home-made baking outside, and the question: “*And who is it? Is it a gift?*” – are essentially the beginning of transformations, a happy solution to the fabulous story. Excessive neatness of the hostess, her demandingness to her husband were stopped by a ringing childish laughter, “*... which they had never heard in their house*” [4, 26]. The common silent phrase, addressed to her husband, “*Make a bed for a boy*”, made the boy feel strong emotions and hopes. In Tarasyk's and Oleg's imagination there was a cozy ending of the fantastic evening, filled with a ringing childish laughter, home-made dishes, stuffiness, and joy.

Thus, the concept “happiness” as “*a state of complete satisfaction with life, a sense of deep satisfaction and boundless joy that somebody experiences*” [7, 1412] in accordance with the individual perception of the world and the author's life intentions organically is transformed into another one – “family”, which is the key to the national culture of Ukrainians and an important part of the lexical structure of the language. The semantic structure of the concept “family” in the author fairy-tale includes the word *parents*, which is used in the analyzed text only three times without any individual characteristics. It is represented pragmatically, but quite clear to the Ukrainian readers. The author uses his own experience realizing the idea that family takes the first place in people's life. Such idea represented in the dictionary of cultural studies, where the family and genus of the

Ukrainians are regarded as a sanctuary, and its formation is perceived as “*high, cosmic spiritualization, where the marriage union between man and woman is extended to the combination of two heavenly stars of the Sun and the Moon and the clear stars – their children, that is, the phenomenon of the highest, cosmic order*” [10]. Thus, the desired miracle of a cosmic order has happened: *Mom, Dad, I have finally recognized you! – shouted Tarasyk and rushed to them (Oleg and Olga) in an embrace* [4, 27].

The paradigm of mental representations in the interpretation of A. Kuzmenko is completed by the word *children*. The author also uses such synonyms as *dytyna – dynynka – ditky – ditochky*. In the analyzed texts the word *dytyna (a child)* in the sense of “*son or daughter irrespectively to the age*” does not form the peripheral meaning “*a child – parents*”. The author breaks the issue of orphanhood, trying to draw attention to a social problem. Antonyms *orphan, orphanage* are not used, but there is an appropriate hint, understandable to readers.

There are also some derivatives from the noun *dytyna – dytbudynok* as well as *dytiachy*, for example, *dytiachy budynok, dytiachy smih, diadko z dytiachym oblychchiam*. The last two phrases are used by the writer in the sense of “*peculiar to the child naive*” [7, 224]. They have a positive charge within the fairy-tale plot, give a hope for the restoration of the “*cosmic order*” and the parallel “*a child-parents*”. So, the constant of happiness for the Ukrainian family is a child, children, repeatedly reproduced in the emotional and ethical linguistic spheres and enshrined in folk art – proverbs (“*Children are the greatest joy in the world*” [13]), fair-tales, authors' fairy-tales such as “*Tarasyk, trolleybus and St. Nicholas*” by A. Kuzmenko, written by unprofessional writers, the representatives of national elite, patriots of Ukraine.

Thus, the study of Kuzma Skriabin's work “*Tarasyk, trolleybus, and St. Nicholas*” makes it possible to draw the following **conclusions**:

1. In the course of historical development, the peculiarities of the Ukrainian national character, mentality, and consciousness in complex combination create the ethnopsychological phenomenon, which, distinguishing ethnos among other communities, testifies to its separateness, originality, rich inner spirituality. The analyzed fairy-tale reflects such features of the mentality of the Ukrainians as religiosity, emotionality, sentimentalism, individualism, freedom, spirituality and charity.

2. Fiction works, especially children's literature, contribute to the deepening of the readers' perception of the Ukrainians, demonstrate axiological orientations of modern society. Fairy-tale as a genre of literature is characterized by national peculiarities and it has an educational character. The happy ending of the story, the belief in the miracle as genre features of fairy-tales makes it close for the people because of the introvertedness and contemplative nature of life.

3. Sentimentality is one of the features of the analyzed text, which is implemented by diminutives. Noun, adjective and adverb diminutives are the means of the emotional and sympathetic attitude of the author to his heroes.

4. The priority concepts of the Ukrainian mentality in the fairy-tale “*Tarasyk, trolleybus and St. Nicholas*” are “*family*” and “*child*”, which indicate the high level of spiritual needs of modern Ukrainian society.

5. Fundamental concepts “*happiness*”, “*family*”, “*child*” in the analyzed texts are closely interconnected. This fact confirms the deep continuity of Ukrainian literature, which verbalizes the main values of Ukrainian society, among which the reverence of the family (as the center of values), the upbringing of the child as a successor of spiritual traditions are priorities.

Kuzma Skriabin (Andriy Kuzmenko) as a representative of the national elite, which is able to unite the Ukrainian people around the national idea, propagates the spiritual values of the Ukrainian people. And his fairy-tale “*Tarasyk, trolleybus, and St. Nicholas*” has the signs of national identity. It is an organic manifestation of the writer's deep connection with his nation.

МОВНІ ЗАСОБИ ВИРАЖЕННЯ УКРАЇНСЬКОЇ МЕНТАЛЬНОСТІ
(на основі казки Кузьми Скрябіна (Андрія Кузьменка)
«Тарасик, троллейбус і святий Миколай»)

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Стаття присвячена проблемі мовних засобів вираження ментальності українського народу на основі лінгвістичного аналізу авторської казки лідера групи «Скрябін» (Андрія Кузьменка) «Тарасик, троллейбус і святий Миколай». Вибір об'єкту дослідження зумовлений тим, що музикант і письменник Кузьма Скрябін є представником сучасної національної еліти, духовний світ та мислення якого, результат його творчості глибоко пов'язані з самобутністю українського народу. Робиться спроба з'ясувати особливості вербалізації концептів «диво», «щастя», «сім'я», «дитина» у творі.

Метою цього дослідження є не лише проаналізувати вживання демінутивних формантів у творі, зумовлених національно-психологічними особливостями носіїв мови, як ніжність, лагідність, ліризм тощо, а й виокремити ряд особливостей української ментальності, що знайшли відображення в авторській казці, зокрема індивідуалізм, волелюбність, релігійність, душевність, милосердя, повага до жінки.

Дослідження матеріал дозволяє говорити, що концепти «сім'я» і «дитина» є основоположними, підтверджують спадкоємність української літератури, котра вербалізує головні надбання народу, як шанування родини - осередку цінностей, виховання дитини-спадкоємця духовних традицій.

Ключові слова: ментальні особливості, демінутивні форманти, концепти «диво», «щастя», «сім'я», «дитина».

ЯЗЫКОВЫЕ СРЕДСТВА ВЫРАЖЕНИЯ УКРАИНСКОЙ МЕНТАЛЬНОСТИ
(на основе сказки Кузьмы Скрябина (Андрея Кузьменко)
«Тарасик, троллейбус и святой Николай»)

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Статья посвящена проблеме языковых средств выражения ментальности украинского народа на основе лингвистического анализа авторской сказки лидера музыкальной группы «Скрябин» (Андрея Кузьменко) «Тарасик, троллейбус и святой Николай». Выбор объекта исследования обусловлен тем, что музыкант и писатель Кузьма Скрябин является представителем современной национальной элиты, духовный мир и мировоззрение которого, результат его творчества представляют самобытность украинского народа.

Целью этого исследования является не только проанализировать употребление деминутивных формантов в произведении, вызванных национально-психологическими особенностями носителей языка, как нежность, доброжелательность, лиризм и т.п., но и выделить ряд особенностей украинской ментальности, показанных в авторской сказке, например, индивидуализм, свободолюбие, религиозность, душевность, милосердие, уважение к женщине.

Материал исследования позволяет говорить о том, что концепты «семья» и «ребенок» являются основополагающими, подтверждают преемственность украинской литературы, которая вербализует главные богатства народа – семью как совокупность ценностей, воспитание ребёнка-носителя духовных традиций.

Ключевые слова: ментальные особенности, деминутивные форманты; концепты «чудо», «счастье», «семья», «ребёнок».

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