

LANGUAGE PERSONALITY OF VASYL STUS IN THE DISCOURSE DIMENSION

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Abstract: The article is devoted to the linguistic personality of the outstanding Ukrainian poet of the twentieth century, V. Stus, considering his verbal and artistic individuality, revealed both at the main and at intermediate levels of poetic speech in connection with contexts of various types. The textual-centered, ethnocentric, axiocentric, and discourse-centered concepts of the linguistic personality are analyzed – the modern scientific understanding of the linguistic personality and the creative factor's role in the formation. A complex method of discourse analysis has been introduced, which includes the component, distributive, contextological, contextual-interpretive, syntaxemic, and quantitative methods, as well as the semasiological procedure of field modeling. It has been established that the cultural and creative personality of V. Stus is shown at the phonosemantic, word-formation, lexical-semantic, and semantic-syntactic level of his poetic texts. It is explained that the originality of the poetic self-expression of the writer is in systemic connections with his scientific works. It was revealed that the phonosemantic level of the poet's motive is formed by paronymic attraction, leitmotif sound writing, and reprise of vowels and consonants, which create a perceptual background for the perception emotive. The poet's linguistic individuality is characterized by the word-formation level, reflecting the expansion of several names, the core of which are emosemes and seven times. The semantic group's keywords' repertoire is presented; they experience connotative enrichment in the verbal and non-verbal contexts. It is argued that the poet's linguistic creativity is supported by the philosophical, worldview, socio-cultural, historical, and psychological contexts.

Keywords: Linguistic personality, Methods of discourse analysis, Neolexem, Paronymic attraction, Semantic-syntactic level.

1 Introduction

The category of linguistic personality is genetically related to the works of F. de Saussure, who distinguished between language and speech (the latter is an expression of creative intentions). The current state of the study of the analyzed category in terms of creative realization of personality is characterized by a number of linguistic concepts, based on which new studies emerge, which serve to form the terminological apparatus and methodological tools of linguoculturology and linguo-personology.

Based on the text-centric approach, the artistic whole appears as a reflection of the creative essence, the speech originality of the writer's figure. The study of idiosyncratic linguistic creativity has deep roots in Ukrainian philological science. It reaches the scientific texts of I. Franko, who characterized the linguistic personality as an expression of the originality of the spiritual world and evaluated writers' activities primarily for their creative contribution to the development of language. He noted about the features of speech originality of the masters of the word: the more harmonious they are, the "richer, stronger and prettier individuality of a person. Language also belongs to such features that correspond to the components of the soul" [3, p. 276].

Yu. Karaulov expressed the belief that the linguistic personality is formed primarily by knowledge of precedent texts and the ability to create new ones [4]. The text-centric concept is developed by the works of domestic researchers S. Yermolenko, N. Sologub, L. Stavyska, N. Duzhyk, and others, who systematically combine the concepts of linguistic personality and idiosyncratic features of creativity.

The ethnocentric theory of language personality focuses on the connection between artistic speech and ethnic peculiarities. Ogienko considered the speaker as a person when he is a conscious bearer of ethnic, mental traits, and his people's culture in general. The axiocentric concept of linguistic personality (M. Alefirenko, S. Vorkachev, V. Karasyk) sees the bearer of national and cultural values in the citizen.

Modern domestic scholars, in particular L. Matsko, emphasizes that the creative personality forms a special linguistic picture of the world, which is the specifics of intentions, motives, thesaurus of concepts and conceptospheres, verbal dominants, a special associative grid of words and concepts [8, p. 144]. Linguistic personality is not isolated in the space of linguistic culture. A. Bondarenko's publications testify to the connection between the concept of linguistic individuality and the European philosophical context [1].

As we can see, in linguistics, there is an opinion that it is possible to study a person as a unique subject only on the basis of his speech (artistic, linguistic thinking), placed in the discursive semiotic space of culture. The creative aspect of the linguistic personality concerns first of all the writers, thanks to whose efforts the language's aesthetic function is realized. In this way, the master of the word appears as a linguistically competent person who polishes the word and promotes language development. Movlyanin, who positions himself in linguistic culture, revives it, directs his efforts to preserve national traditions, and creatively enriches the aesthetic value of the native language – this is a list of those features to which the concept of "linguistic personality" can be applied. The expression of all these features is the creative figure of V. Stus, who was aware of his humanistic, patriotic position and language-building mission, which are reflected in his artistic, scientific, and epistolary texts.

Since the publication in 1992 in Melbourne of the publication "Stus as a text" [13] to this day, the interest of domestic and foreign scholars in the artist's poetic work does not disappear, as evidenced by the study of Yu. Shevelyov (verbal and artistic reference of V. Stus), M. Pavlyshyna (originality of the poetic picture of the world), A. Kornienko (poetry of V. Stus against the background of the epoch of creation), L. Stavyska (phonics of Stus's texts), A. Zagnitka (poetic-syntactic dimension of V. Stus's poems), G. Vokalchuk (neologization), A. Bondarenko (expressiveness of poetic speech) and others.

The relevance of the proposed scientific research stems from the priority tasks of linguoculturology and linguo-personology, among which the problem of developing and refining the basic categories occupies a prominent place.

The purpose of scientific research is to outline the creative features of the linguistic personality, artistic individuality of V. Stus at different levels of poetic speech in a discursive dimension (in connection with philosophical, psychological, and cultural-historical contexts). To do this, you need to solve the following tasks:

1. Consider the basic concepts of linguistic personality.
2. To analyze the expression of the linguistic and creative personality of V. Stus at the basic and intermediate levels of poetic speech.
3. To connect the poet's individual language creation with contexts of different types (philosophical, psychological, socio-cultural, historical, etc.).

2 Materials and Methods

Scientific research was performed using the tools of communicative-pragmatic and discursive paradigms in the stream of anthropocentric episteme based on the principles of holism, explanatory and semantic-centrism. The first of these principles ensures the use of data from other sciences and linguistics, for a full-scale analysis of the linguistic and creative personality of V. Stus. Explanatoryness provides an explanation of the cause-and-effect relations of the poet's language. The principle of semantic-centrism helps to elucidate the systemic connections of semantic, axiopragmatic, and cognitive mechanisms in the analyzed linguistic personality's discursive realization. The research toolkit is a complex method of discourse analysis, which includes the component, distributive,

contextual, contextual-interpretive, syntactic, quantitative methods, as well as the semasiological procedure for modeling the associative-semantic field.

3 Results and Discussion

The phonosemantic organization of the poet's texts demonstrates the creative dimension of the linguistic personality. Paronymic attraction of the second half of the twentieth century did not go unnoticed by the artist, who noted: "In modern, especially young, poetry there is a tendency to converge phonically related words" [19, p. 234]. V. Stus saw the aesthetic criterion of the value of poetry in the verbalization of a complex range of human experiences in the dynamics, the process of formation. In connection with the work on the dissertation "Sources of emotionality of the work of art" he noted: "Now the best poets go down into the gallery of human life, knowledge of their own psychological feelings" [14, p. 175].

The poetry of the sixties demonstrates the frequency of sound metaphors based on the tokens *bil*, *bilyi* and related words. O. Stavyska drew attention to this for the first time [12]. In V. Stus's poetic texts, emotives play the role of word-themes in relation to word-motives. The keyword of a number of Stus's poems *bil* is associated with white, the visual image of which is conveyed by the tokens *bil* (meaning "*bili nytky*"), *bilyi*, *bilishyi* and *biliie*. In the textual environment, the adjective *bilyi* outgrows the plane of concrete-sensory impressions and expresses emological and axiological lines. In the poem "*Horyt sosna – od nyzu dohory*" both common words and neoplasms (*bolila*, *bilota*, *bolyla*) were combined around the keyword.

Sound attractants emphasize the euphonic and semantic features of the *bil* emotive, reproducing elements of its sound form and emosemantics and intensifying the perception of this keyword. In the "Revelation of John the Theologian" we come across the following lines: The sound metaphors of *bilota bolila*, *bilota bolyla* produce sensory-aesthetic and moral-ethical assessments:

*Prosty meni, shcho ty, taka sviata,
Na tim vohni, yak svichechka, zghorila.
Oh, yak ta bila bilota bolila.
Oh, yak bolyla bila bilota.
("Horyt sosna – od nyzu dohory")*

On the other hand, the word *bil* undergoes chromatic concretization: *bilyi* is associated with an innocent victim – her suffering is bright, pure. The sound similarity of words that are in the same contextual conditions is a perceptual allusion to the closeness of their meaning. Emotives are in the same passage with the names of realities that comprehend specifically-sensory: sight, hearing or touch, that is, like the phenomenological perception of the world, words to denote feelings undergo somatic semanticization. This phenomenon is formed as a phenomenological return to an emotion or emotional state during their experience:

*Tsei bilyi hrim snihiv hrudnevykh,
Hrudnoho boliiu bilyi hrim,
Bezokrai maren poludnevykh,
Spohaduvan rozhevyi dym.
("Tsei bilyi hrim snihiv hrudnevykh")*

A feature of V. Stus's language creation is going beyond the stereotypical formula *bilyi bil*, developed in the texts of the sixties and representatives of the New York group. The poet unfolds the systematic formation of sound-semantic fields of a number of emotives: *zhal*, *tuha*, *pechal*, *zoik*, *kryk*, *strakh*, *radist*, and others. The words of the emotional group are contextually close to the vocabulary, which indicates the realities known concretely-sensually, or verbal units to denote specific sensations. The analyzed phenomenon appears as a "return" to feelings or emotional state at the time of their formation, so it is given to linguistic interpretation through the prism of phenomenology.

The poetisms of the emotional group unite in Stus's texts a number of dimensional (in terms of sound etymologies) units [18]. For example, the style *kryk* is in the center of the associative sound-semantic field, which in various texts is formed by the words *krai*, *krov*, *kryvavyi*, *kryla*, *krylatyi*, *krona*, *kremin* and others. External, sound similarity motivates internal kinship and, as in phenomenological perception, creates conditions for a kind of somatic semanticization of experience. In this way the stylistic effect of approbation of the emotional word, placed in the integrative experience of world knowledge, on concrete-sensual truth is formed: *bil-bilyi svit*, *tuha tuha*; *zhalinnia dovhi*, *niby zhala*; *vohni hnivu*, *stohonom styhnes*, *strepikhatyi strakh*.

The author creates sound metaphors on the basis of cognate and multi-rooted words, both etymologically related and unrelated. If in the language system these units exist as semantically distant, then in the poetic text they are brought together and thus emphasize the modulation of experiences, the range of which is unlimited, because poetic language "exists like a thing, not forever, like the truth" [9, p.180].

*Dorohu krykom dokrychu,
Obbryzkaiu svoieiu krovuiu,
Svoieiu dykoiu liuboviu
Svii kryk ostannii oplachu.
("Naihenialnishyi khrobak")*

It is noticeable that the passages, in the center of which the emotives function, are encrusted with the assonance of the sounds *o* and *i*. The keywords *bil* and *zhal* appear against the background of *o*- and *to*-tonality. The use of these vowels within the texts is 50-60%. According to psycholinguistic research, the sound *o* is associated with the concept of "velykyi" [5, p. 26], and *i* (vowel of high elevation), repeating, has the ability to enhance the emotional impression [20, p. 81]. The perception of the aesthetics of an artistic text is developed due to synesthesia, which is formed by the combination of "compassion" + co-emotion "[20, p. 83]:

*Ty ishla do mene, ale ne vstyhla
Za pershyim zoikom, za pershyim hromom.
Nemov pochvara v pekelnim koli,
Dovkola zh tyni, dovkola kvoli.
Blahoslovliaiu tvoiu svavoliu,
Doroho doli, doroho boliiu.
("Uzhe Sofiia vidstrumenila")*

The expression of a poetic passage, in the center of which there is a word of emotional semantics, is a reprise of vocal *o* and creates a stylistic effect of gradation of expressive tension [11, p. 248]. An "emotional undertone" of the verse is created, where the key is the style of emotional content. As a result, the text segment acquires aesthetic significance: assonance gives it an expressive charge. Against the background of consonant repetition, the perceptual expressiveness of emotives is formed, in particular vocabulary, which belongs to the pole of positive evaluation. The adjective *laskavyi* interacts with the repetition of the sound *l*, which, according to psycholinguistics, is positively connoted as "*zhinochnyi*, *lehkyi*, *nizhnyi*, *dobryi*" [6, p. 79]:

*Laskavi lastivky zashelestily,
mov lystia lyp.
("I vishchyi holos podaly vitry")*

As we can see, V. Stus's poems' phonosemantic organization testifies to the phenomenological projection of his texts, their focus on the somatic internalization of the semantics of the artistic word.

Linguistic and creative specificity is demonstrated by other levels of the writer's poems. V. Stus's texts' poetic derivation serves to build his linguistic and poetic picture of the world, to go beyond the universe, objectified by means of usual linguistic units. The result of the expansion of artistic ideas about the universe was in his poetic legacy a number of neolexes formed

by affixoid word formation, juxtaposition, composition, and semantic derivation.

In particular, prefixoid word formation is productive in Stus's texts. Peculiarities of V. Stus's speech are demonstrated by neolxes with the prefix *samo-*, connected with the creative bases of nouns of internal psychological content. According to our observations, this model is not common in the texts of the sixties, which testifies to its idiolectal features.

These are individualisms formed from words that contain emosemes in the semantic core or on the periphery: *samobil*, *samodosada*, *samookupatsia*.

The author's neologisms that verbalize the idea of existence, devoid of individuality (in a totalitarian state that levels the personality): *samopochezannia*, *samounyknennia*, *samosmert*.

Poetic innovations with the semantics of renewal, a kind of inner recovery, reflecting the effort to preserve their own essence, spiritual uniqueness: *samopochynannia*, *samoprozrivannia*, *samovyvyshchennia*, *samonablyzhennia*.

The artistic originality of such neolxes is determined by the notion of interference of the subject and the object of action. These forms reflect the discursive connections of Stus's texts with the categories of existentialism with which the poet was acquainted, in particular *samosti*, which means forming, improving oneself, knowing one's own essence: "*Liudyna tvorytsia, samonarodzhuietsia*" [18, p. 196].

The psychological person appears in the poet's idiolect in comparison with the realization in mundane speech richer in experience. Stusov's intention, according to Yu. Shevelyov, "calibration of feelings" is designed to form a neolxic repertoire to denote the scale of the inner world, the intensity of experiences by word formation with the help of prefixes *vse-* and *sto-*: *vsechulyi*, *vsevydiushchyi*, *usevytonchuvanyi*, *vsevidravnyi stozhurba*. The comprehension of time, the categorical content of which is enriched in existentialism, leads to the formation of neolxes from the creative bases of the temporal group's nouns. Innovative lexical and semantic forms reflect the axiology of everyday life in adverse conditions (*smerteisnuvannia*, *zhyttiesmert*, *pazhyttia*, *paskin*) and the acquisition of freedom in time, joining the absolute, eternal (*pozachas*, *vsechas*, *content*). The poet's epistolary legacy outlines worldviews related to the fact that culture "saves a person from being loaded in time and in the" anger of the day ". It protects the human spirit – so that it is not enslaved in time, so that – as befits a spirit – soars, soars above "[15, p. 195].

The poet's linguistic and artistic originality is expressed by the keywords of poetic texts, which play the role of axiosemantic, figurative-compositional centers, words-stimuli, which, being in interaction with words-reactions, acquire connotative increments. The author delves into the essence of experiences that reveal the richness of the inner world of man. Most often they are verbalized by the lexical dominants *bil* and *strazhdannia*:

Smert – to povyshche zir. Zhyttia – ponyzhhe pekla.
Svii prostir prystrasti shalenvom rozghorod.
Vertai – z tamtykh svitvi, zhurbo moia utekla,
A sertse – kolobrod. A sertse – kolobrod.
Tsi prohry vidchaiu horiat, nemov ofiry,
Koraliamy strazhdan mii obkypaie svit.
A tvii suremnyi dukh, shcho dovriavsia liri,
U halaktychnim sni dovershuie polit.
 ("Smert – to povyshche zir ")

In his diary entries, the poet noted: "Time determines each artist to the will" [16, p. 218]. In this text, the author addresses the problem of existential choice, so within the work built several semantic lines that make up the individual's idea of spiritual existence, physical existence, and value space. The first is verbalized by the words grouped around the token *strazhdannia*: they contain its central sema in the nuclear zone or on the

periphery of the meaning: *zhurba*, *vidchai*, *peklo*, *ofira*. The phrase *sertse kolobrodyt* is motivated by the phraseology *dusha ne na misti*, which means anxiety, excitement. The semantic theme of spiritual existence is also realized by structures based on paronymic attraction, *prostir prystrasti*, and the words *dukh*, *lira*, associated with the idea of creativity as a form of spiritual existence. The idea of existential choice is verbalized by the tokens *zhyttia* and *smert*. The spatial model of being in its vertical, hierarchical-value organization is expressed by the words *zori* (spiritual, celestial as the top of being) and *peklo* (physical existence in unacceptable conditions as the realm of evil, infernal, which is the bottom of being). As a result of the contextual interaction of the keyword with the elements of its textual associative-semantic field, the idea is formed: *strazhdannia* is a form of existence of the individual, which makes a choice between spiritual and physical being. This view is supported by the vital, psychological contexts of the poet's work.

Using the resources of the lexical-semantic level, V. Stus artistically updates in his texts obsolete, rarely used words, dialectisms, colloquial units: *tropar* (church.), is "prayer verse"; *tlum* (speech.), or «*natovp, ri*»; *synodyk* (church.), or «*spysok pomyrlykh*»; *rakhmannyi*, that means «*smyrnyi, tykhyi*» and others. The axiological specificity of the poet's linguistic picture of the world directs the actualization of lexical units that are carriers of emotional, sensory, utilitarian and teleological assessments. In contextual relations with the words *sertse*, *dusha*, *dukh* and others, passive vocabulary exposes the richness of the lyrical subject's experiences. In this way, figurative syntagms produce the idea, on the one hand, of violent intrusion into the inner world of man and, on the other, his spiritual resistance: *dusha zvalashena*, *dukh basamanyt*, *sertse izruntane*, *hniv horoizhytsia* (*valashiti* – "castrate" [2, p. 459]; *basamanyty* – "leave the strips, striking" [2, p. 131]; *runtaty* – "disturb" [2, p. 910]; *horoizhytsia* – "rise, pile up" [2, p. 137]) . Such verbal elements attract attention not only by the unusualness of the form, but also by the incompatibility or opacity of the meaning. They are special in that their semantic structure contains emosemes and seven intensities, which gives grounds to attach them to express.

It is noteworthy that the lexical and semantic elements, read ambiguously, form the poetics of the titles of Stus's poems, and this creates perceptual tension in the process of understanding literary texts. For example, the poet uses the word *treny* in the titles of several poems ("*Skovoroda. Khvylevi treny*", "*Koly na sertsii dovhi treny*", etc.). The obsolete word of French origin *tren* means "train", and translated from Greek, this word means funeral singing with mourning and praise of the deceased. The title of the poetic cycle "M.G. Chernyshevsky's Train" combines the idea of co-crying (mourning the fate of the elite in the empire) and the idea of the continuity of its representatives in atonement for the sinfulness of their state throughout history. In this way, in V. Stus's texts, stylistically marked lexical and semantic units, rendered in strong positions of literary texts, form enriched linguistic and cultural codes, in particular anthropic.

Units of semantic-syntactic level reflect the originality of Stus's aesthetically significant version of the universe, demonstrating syntagms that produce the concepts of spatial and temporal semantics. The artistic syntagmatic of V. Stus's texts demonstrate a model of the world with a peculiar vision of space, about which M. Pavlyshyn noted that the poet's tropical system indicates a "square" geometric version of the universe [10]. Let us add that reality outside imprisonment takes on a round shape in idio-stylistic verbal-artistic geometry: on the contrary, *nadto kruhle nebo sadu*; *horlychka horlyts, okrugla od tuhy*; *kruhli tsvitut doloni*; *kruhla sadu lipota*. The use of the words *vertykal*, *vertykalnyi*, which evoke the idea of stoicism, "uprightness", as the poet writes: *shtolni nochei vertykalnykh*, *nichna vertykal*, is also artistically peculiar. Analogous worldview in the poetry of V. Stus are tactile phrases (the vision of prison space stimulates their appearance). Such figurative phrases are based on the words *skalok* and *koliuchyi*: *koliuchyi*

svit, koliuchy skalok shchastia. Among the visual word forms, the vocabulary to denote neutral colors predominates, reflecting the joyless perception of reality. The token of death is based on figurative formations with odorous semantics (*tsei spertyi zapakh smerti, niby spyr, tut pakhne smerti*).

However, his texts' lyrical subject does not feel so much as he experiences contact with the world. A pervasive element and stylistic dominant of Stus's poems is the poeticism of *bil*, which represents a wide range of compatibility, verbalizing the poet's awareness of his creative individuality (*ia holos bolii*), the uniqueness of his own path (*dorohy bolii*). It is semantized both as a catalyst for creativity (*mnou pyshe bil*) and as a form of self-affirmation, an attribute of spiritual ascent (*i ty pidnosyshsia hinky, yak slovo-bil*), as well as an epistemological, spiritual tool (*svichka bolii, yasen bil, prosvitylas bolem dalyna*). These occasional combinations appear as organic in Ukrainian linguistic culture, which reflects such a mental feature of Ukrainians as cordocentrism. At the same time, they reflect the worldview specifics of poetic creativity, which was fascinated by the philosophy of existentialism: emotions, experiences in it are significant, essential, because they highlight the existence of man in the world.

Individual-author's tropical forms are read against the background of phraseology (*holoveshka bolii – pekty sertse, hrudka bolii – muliaty na serts, tsivka bolii – sertse kroviiu skhodyt*, etc.). The sharpened, exalted sense of reality is reflected in the idiolectically marked tautological inversions *samota samoty, tysha tyshi, mahma mahmy* and others. The qualitative side of such a process is in the extraction by contextual interaction of identical words of the semantic quintessence. It is noteworthy that in the stream of expressionist manner the poet forms not only two-component, but also three- and four-component augmentative structures, which characterizes his individual manner of language creation: *tlinu tlinu tlin, bil bolii bolii bolii*.

In the space of Stus's poems there is a convergence of denotations of the external and internal worlds on the basis of the emotional essence of visible, tactile realities. Along with the attributes of the Kolyma relief and details of the prison environment in his picture of the world appear emotionally colored verbal images of the nature of his native land and home (compare: *ne sopky – zoiky, zhalni zoiky; skryk likhtariv i grat – sum chebretevyi; stil sumnyi, zazhurena veranda*). The concept of "homeland" appears as widely exposed, its conceptualization is also accompanied by oxymoronic formations (*ridna chuzhyna*), which reflect the paradoxical understanding of Ukraine through its community's social passivity

While in prison, V. Stus lamented that "patriotic gravity has not yet been created in Ukraine," and "the Ukrainian intelligentsia does not feel any duty to the people, who have never acquired an individual face" [17, p. 222]. Describing the Fatherland, the poet chooses vocabulary with the semantics of a serious physical or mental illness or destruction (*Ukraina v antonovim vohni, pohar raiu*), which is associated with the assessment of his current political situation. Contextual synonyms for the word Ukraine produce the notion of greatness (*nash dub predkovichnyi*) or the insecurity of a small creature (*perestrashene ptasha*); on the one hand, euphoria, and on the other, danger (*to tvii trunok i trutyzna*). Traces of the ancestral subconscious, in particular the archetype of the mother, appear in the poetic formula *navizhena maty*. An appendix to the onym *Ukraine* is the word *domovyna*, which reveals intertextual connections with T. Shevchenko's works (recall "*Stoit v seli Subotovi*"). The wide, sometimes contradictory range of speech means used to conceptualize the concept of "homeland" supports the psychological context of the work of V. Stus, who in the repressive measures of power and passivity of the public took the courage to be responsible for its fate. Numerous parallels found in the works of both artists, Yu. Shevchyov explains the complex of Prometheus, which consists in constructive disobedience, focus on action [11, p. 259]. Imperative constructions with the semantics of self-order are not accidental for V. Stus's poems, they contain action verbs

and are expressions of the deontic modality connected with the necessity of observance of the moral law (*Sto plakh pereidy, sertseokyi! Na tsii dorozhi stii, i stii, i stii!*).

Awareness of socio-patriotic, humanistic purpose stimulated the emergence of a number of individual symbols of the poet's work, including – passions for *Vitchyzni, tsvyntar dush, doroha bolii, kvadratne sertse* and others. For example, the square heart's figurative formula is in a systemic relationship with Stus's vision of the ideological framework within which human spirituality is imprisoned under totalitarianism. Such connections in his works reflect verbal contexts containing the tokens *kvadrat, kvadratnyi* and words derived from them: *na odnakovi kvadraty podilyly bily svit*. Starting associative point of the given formulas – "*pohliad z-za grat*": *Kyiv za gratamy, Kyiv ves u kvadrati vikna; podileno svit na kvadraty I v dushu vhrizaiutsia graty; stilets i lizhko, vilnykh try kvadraty, v vikontsi graty*. In world culture, the square symbolizes the earthly existence [5, p. 336]. The symbol *kvadratnoho sertsia* in the idiolect of V. Stus outlines human spirituality in the conditions of prison in its essence totalitarian reality:

*Sobachyi havkit. Kryk parovoza.
I zakmashyny, I zakvahony.
Fary I shpaly, psy I soldaty,
Reiky i pruttia, i zahoroda.
Vpaly – i khoda. Vstaly – i khoda.
V pleche shtovkhaiut nas avtomaty.
Kvadratne sertse – v kvadratnim koli.
V smertnim kare my pademo doly.
("Uzhe Sofiia vidstrumenila")*

The vocabulary of the temporal group plays a significant role in the realization of the poet's linguistic personality: the lyrical subject of his poems is characterized by a sharpened sense of time, which has power over man. This specificity of the temporal fragment of the linguistic picture of the world is formed due to the fact that the poet was imprisoned for political convictions. In the author's texts, noun syntaxes that indicate a person perform an object's function in action verbs of physical action. Verbal and figurative parallels represent time as a scriptor, and man as an instrument (compare: *Zhyttia tak tiazhko pyshe mnou*).

As part of the predicate-argument structures that function in the plane of the figurative stereotype time – man, noun syntaxes represent the semantics of time as subjects – carriers of the action feature, which determines the functioning of verbs to denote work (compare: *Zhyttia toboiu hraie*). The figurative parallel time – a close person is idiolectically marked:

*Yak ,skradaiuchys raptovo,
Zapoimty uv obimy,
V slid stupaiuchy osnovyi
Za smertelnoiu sestroi?
("Ty, moia malenka sestro ")*

B. Pasternak's artistic formula, which the poet admired (*sestra moia, zhyzn*), V. Stus, without anticipating his own lifetime liberation, transforms into a meaningful opposition to her smertelna sestra. The intimation of the temporal boundary is reflected in the parallels *smert – kokhana* and *smert – kokhanka*. The artist was not indifferent to time's worldview problem, which resulted in the creation of such cognitive-semantic parallels: *chas – zlodii, sknara; chas – ruinyvnyi vohon, chas – prirva, chas – alcohol; chas – zuzhytyi odiah abo savan, chas – rozbytyi posud*. Conceptualization of the temporal occurs mainly in terms of danger and destruction. The consequence of the projections of the features of animal realities on the lexical plane of time is the profiling of the semantics of the scale of experiences in the conditions of being in a borderline situation:

*Tozh khai krylom nas kryie lebedynia -
smert: motoroshna and useblaha.
("Shchabli zhyttia: vidslonennia dushi")*

As in the works of other existentialist poets (in particular those to whom repressive measures of power were applied), in the

texts of V. Stus there is a verbal series based on the vocabulary of the temporal group and words denoting alcohol:

*Tiuremnykh vechoriv smertelni alkoholi,
Tiuremnykh dosvitiv slipa, yak blyzna, rtut.
("Tiuremnykh vechoriv smertelni alkoholi")
Nekhai kypliat kryvavi alkoholi –
tse smert svoie vitkhnennia piznaie.
("Vzhe tsilyi svit – na kinchyku pera")*

In this way the semantic parallel time – poisonous drink is exposed. Distributed in the poetic texts of the twentieth century. figurative parallel time – clothing appears in the language of V. Stus due to the analogy of the temporal with the shroud. The desirability of death arises from the difficult conditions of imprisonment: "Nablyz mene, Bozhe, i v smert uhorny" ("Mizh kliatykh palyvod, iud I khrystiv").

Genitive metaphors, formed due to the semantic-syntactic connections of names of temporal content with the vocabulary to denote fire, burning and its products: *Korydory nochei obhorylykh i dniv* ("Voronna proleto v susidnim vikni ") have worldview weight in the picture of the poet's world. Such verbal images are based on archetypal ideas, revealing traces of the elements' collective ancestral memory. In this way, time appears as the fire of Adonai, destroying hopes for improvement.

4 Conclusion

In linguistic personality concepts, the creative component, which is reflected by aesthetically significant language creation, occupies a special place. V. Stus's texts demonstrate a specific phonosemantic organization created by paronymic attraction, leitmotif sound recording and other phenomena. The word-forming level of his texts testifies to the enrichment of a group of names, the core of which are emosemes and seven tenses [10]. Lexical-semantic level resources are provided for use as keywords of the components of the lexical-semantic group "suffering" and the actualization of passive vocabulary.

The writer's language creativity's semantic-syntactic level demonstrates a wide range of occasional compatibility of the vocabulary of emotional and temporal groups. The poet's linguistic and creative personality reveals an extraordinary figure of Ukrainian linguistic culture, which is formed by the following factors: national-patriotic position, familiarity with the European philosophical systems of the twentieth century – existentialism and phenomenology, the influence of stylistic features of modernist currents, in particular expressionism, as well as the uniqueness of his human individuality – scientist, esthete and Stoic.

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