

AXIOSEMANTICS OF TIME IN THE POETIC LANGUAGE AND THINKING OF THE AVANT-GARDE

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Abstract: The article aims to identify the psycholinguistic factors relevant to the axiosemantic characteristics of the temporal layer of the poetic representation of the world by Ukrainian avant-garde poets of the 1920s – 1930s, as well as of the neo-avant-garde poets of the late 20th – early 21st centuries. Axiosemantics of time is an important characteristic of linguocultural phenomena, which makes this study highly relevant. To date, there has not been a comprehensive study of the axiological (evaluative) features of verbal images of time present in avant-garde discourse. The study relies on an integrative methodology that includes the semasiological procedure of field modeling, component analysis, distributive analysis, contextual analysis, cognitive-semantic analysis, and contextual-interpretative analysis. The authors have outlined an integrative theoretical basis for investigating the axiosemantics of verbal images of the time. The study identifies the donor zone of temporal metaphors constituted by vocabulary denoting machines and mechanisms, new sources of energy, de-aestheticized subjects, and objects, everyday objects, natural objects. The authors sketch an axiosemantic profile of the verbal images of time. The study argues that the temporal layer of the axiological representation of the world by poets of the avant-garde and neo-avant-garde is characterised by neologisation, occasional combinability of temporal vocabulary, transforming common names into proper names. The axiosemantics of verbal images of time within the avant-garde discourse is supported by the sociocultural and psychological context of writing conducive to poetic experiment and negation of the poetic tradition.

Keywords: Axiosemantics, Donor zone of the metaphor, Ideological evaluation, Poetic language and thinking, Sensory and aesthetic evaluation, Teleological evaluation, Temporal metaphor, Utilitarian evaluation.

1 Introduction

The anthropocentric episteme stimulates the study of discursive products in terms of the consequences transmitted in them knowledge of the valuable side of the universe. The worldview-informative depth of poetic texts covers the communicative programme of reference-evaluation orientation according to the categories of culture, one of which is time. Among the axiopragmatic resources, one of the priority places belongs to the images that accumulate the experience of historical, individual, natural and cosmic changes. The system of axiological standards, fixed for objectified and non-objectified realities, determines the verbal and artistic behaviour of representatives of artistic trends and currents, avant-garde in particular, as expressions of subcultural features. This creates space for research in which language creation is an organic component of cognitive activity.

The study of the problem of evaluative expression of the temporal fragment of the picture of the world in the Ukrainian poetic dictionary of the first half of the last century began in the work "Aesthetics of the word in the fiction of the '20s-the '30s of the twentieth century (system-functional aspect)". Stavyt'ska [24]. Yavorska emphasises evaluation as a factor in the conceptualisation of time [30, p. 49]. Other researchers place axiologically functional neologisms of temporal content, created by the avant-garde, in the system of stylistic neologisation of the twentieth century [27]. Selivanova notes the gestalt reinterpretation of time in poetic metaphorical structures, within which it "integrates with various subject areas and situations" [22, p. 354]. For the proposed research, it is also important to take into account the evaluative profiling of metaphors, which was carried out by Kravets [16]. A. Bondarenko's monograph shows the role in creating the evaluative connotation of temporal nominators of intrasystem synergetic factors (attractor and repellent) and a number of contextual indicators [8].

However, the axiologisation of time in the poetic discourse of the avant-garde has not yet been the subject of comprehensive consideration (an anthology of Ukrainian avant-garde poetry was published by Smolokyp Publishing House in 2018). It is noteworthy that the name of the literary group of the 90s of the twentieth century. "New Degeneration" and the collection of the

same name prepared by its members has a precedent motivation. A group of futurists from the 1920s and 1930s and the magazine where their works were published were called The New Generation. Axiosemantic resources of the temporal fragment of the picture of the world of avant-garde texts of the 20s – the 30s of the first half of the twentieth century and "neo-avant-garde" of the late 20th – 21st centuries show kinship. The **relevance** of the proposed research determines the need and importance of analysis of worldviews of significant linguistic and cultural phenomena, one of which is time.

The aim of the article is to identify the factors of axiosemantics of word-like components of the temporal fragment of the poetic picture of the avant-garde world, which is reflected in the performance of the following main tasks:

- To outline the integrative theoretical basis for the study of evaluation semantics of components of artistic text;
- To reconstruct the associative-semantic text field of word-forms of time;
- To determine the donor zone of temporal metaphors;
- To study the axiological profile of word forms of time;
- on the basis of conceptual operators to consider the correlation of specific estimates with the micro fields of the associative-semantic field of time;
- To characterise the contextual indicators of the evaluative connotation of the vocabulary of the temporal group.

2 Materials and Methods

In the process of consideration, *the method of integrative analysis* is applied, directed on full aspect study of axiosemantics of time in poetic discourse. The *semasiological procedure of field modelling* was used in order to reconstruct the subsystem of word forms of time. *Component and distributive analyses* were used to identify the semantic structure of temporal metaphors. *Contextual analysis* is used to determine the conceptual operators of specific estimates, profiled in word images of the time. The *cognitive-semantic* method is aimed at determining the donor zone of temporal metaphors. The *contextual-interpretive analysis* is used to determine the interaction of linguistic and extra lingual factors in the formation of assessment. The material for exploration is about 400 verbal contexts, which contain the vocabulary of the temporal group, separated by a continuous sample of avant-garde texts of more than 35 writers.

3 Results and Discussion

The category of assessment is an interdisciplinary problem addressed by representatives of linguoculturology, psycholinguistics, linguocognitology and other areas of knowledge. In the process of research, we proceeded from the following psychological and psycholinguistic concepts:

1. The relationship between speech and thinking, which indicates semantics as a common plane of cognitive and speech activity and the relationship of linguistic and extra lingual factors (L. Vygotsky [29], P. Halperin [11], S. Katznelson [14], R. Jakobson [28] and others).
2. Cognitive metaphorical modelling (N. Arutyunova [1], E. Bartminsky [3], Lakoff, Johnson, 2008; [18], O. Selivanova [22] and others.). At the heart of this concept is a stereotypical model formed by planes:
 - a) Source (in other terms – donor zone (sphere), source sphere, significant zone);
 - b) New (recipient zone (sphere), target sphere, magnet sphere).

3. Dynamics, variability of the picture of the world, which is determined by the subject – object, subject – subject and object – object relations [4, 19, 26]:
 - a) The formation of the image of reality occurs not only in the course of creation but also the perception, the actualisation of impressions about reality through textual mediation;
 - b) The basis for sustainable assessments is the "criterion image of the world";
 - c) The assessment of time is determined by the cognitive and emotional characteristics of the subject.

Time does not have a material referent or a specialised body that perceives temporal motion, but man, based on the language code, is able to go beyond the direct sensory perception of the outside world, reflect external connections and relationships exhibits the assessment of time in the artistic language thinking of the avant-garde. The term "artistic linguistic thinking" is established in Ukrainian linguistic and cultural studies, linguistics of the text and reflects creative language activities, language behaviour in collectively conscious communicative situations [31, p.119]. The meaning of this term covers perception and understanding as creative processes; the asymmetry that occurs between the signified and the signifier; the programmability of verbal units for generalization [7, p. 13]. According to N. Bolotnova, the text is a product of the "primary communicative activity of the author (the one who speaks or writes) and the object of the secondary communicative activity of the addressee" [6, p. 63].

The temporal fragment of the poetic picture of the world is specified by specific assessments. The basis for his axiosemantic study is created by research on the theory of modality, axiopragsmatics and communicative stylistics of the text. According to the American researcher M. Ryan, axiological modality determines the world of values [21]. Axiosemantic research directs the search for verbal and mental mechanisms of attitude to reality and the place of man in it. N. Arutyunova and V. Telia substantiated the concept of a modal framework. According to conceptual operators, N. Arutyunov distinguishes between sensory, psychological, intellectual, emotional, aesthetic, ethical, utilitarian and teleological assessments [2, p. 198-199]. This classification also contains an extensive range of axiological conceptual markers. However, the question arises about the expediency of distinguishing psychological assessments as a separate type: all these varieties relate to mental activity. If N. Arutyunova distinguishes between rational and emotional assessments, then V. Telia points to their interaction: "This double modality creates an expressive colouring of the word" [25, p. 56]. In our opinion, the emotional does not merge with other assessments but accompanies them: specific sensory impressions cause the corresponding emotions.

Kosmeda in his work "Axiological aspects of pragmalinguistics: the formation and development of the category of evaluation" distinguishes between such types of evaluation as cultural-aesthetic, Christian-religious, anthropocentric, national-ethnographic and social [15]. We consider the Christian-religious assessment as an expression of the theocentric model of reality, and all the others – as anthropocentric: society, nation recognise and value the priority in the world for man.

Time belongs to traditional values, so the vocabulary of the temporal group in artistic speech is axiologically marked. The revision of the correlation of assessments with components of world-important layers of vocabulary attracts the attention of avant-garde artists with the perspective of stylistic experimentation: according to Mykhailo Semenko, Rethinking approaches to the stylistics of imagery, rejecting stereotypes of linguistic aesthetics, characterised by the categories of "beautiful" and "high", denying traditional verbal and artistic norms – these features have a set of directions (trends) that unite the term *avant-garde*. The socio-cultural context of the creation of most avant-garde texts of the first half of the twentieth century, including the manifesto of F.T. Marinetti, supports the trend of destruction of old traditional art and the absolutisation

of technical progress, which led to the formation of axiological standards of avant-garde artistic thinking. This program document was criticised by E. Fromm in "Anatomy of Destructiveness" for "mechanical, lifeless" direction, the transformation of man into an appendage to the machine and even related necrophiliac tendencies [9, p. 40].

Axiopragsmatic characteristics of the temporal fragment of the picture of the world in avant-garde poetic discourse are programmed by the intention to review established values. The artistic linguistic thinking of the avant-garde is characterised by the evaluative polarisation of figurative forms that verbalise the notion of socio-historical time: future, present and past. The donor zone of temporal metaphors, which form the first of these field formations, is formed by the names of machines, mechanisms, devices, new energy sources, which expresses the idea of positive industrial change, which hopes to renew society: *Tilky nam odkryto semafor v maibutnie (The semaphores for the future are opened only for us)* [Geo Shkurupiy "Semaphores"]. *Povze lokomotyv maibutnoho na skeliu odvichnykh mrii (The locomotive of the future will crawl on the rock of eternal dreams)* [Julian Shpol "Extinguish the lights"]. The analysed poetic forms are dialogised with cultural names of the time of creation. It is noteworthy that one of the futuristic publications was called "Semaphore to the Future" [12, p.10].

The metaphorical model of industrial progress is verbalised through the contextual convergence of the vocabulary of the temporal group, on the one hand, and words to denote the products of technological progress, on the other: *Maibutnie v ochi likhtariamy tyche, tyche sitkamy elektrovohniv (The future in the eyes of lanterns pokes, pokes nets of electric lights)*

[I. Malovichko "Salute"]. Futurist Mykhailo Semenko declares that "scientific technology becomes the axis of the cultural front that permeates the entire space of existence" [23, p. 303]. The temporal nominator of the *future* passes from the category of common to proper names accompanied by ideological connotations: *U retortakh, u kolbakh zaplodniuietsia Maibutnie (In retorts, in flasks the Future is fertilised)* [Oleksa Slisarenko "Princess of the Last"].

Avant-garde discourse realises the contextual conditions for linking temporal nominations with associations of taboo subjects in traditional culture, as a result of which a number of tokens of the temporal group are naturalised: *Trupamy abortovanykh dnev maibutnii chas uhnoiu (The corpses of aborted days are the future time of the fire)* [Oleksa Slisarenko "Stupid millennia"]. In this way, the poetic image of the avant-garde is aimed at "eliminating the naive emotionality of" magic sonnets" [10,

p. 362]. At the turn of the century, when worldviews were formed that the century did not live up to expectations, the artistic language thinking of "neo-avant-gardists" conveys a sense of a kind of "temporal disappointment": *A vse ne pochynaietsia maibutnie, a vse toi chas teperishnii tryva (And the future does not begin, but the present time continues)*

(O. Irvanets "On the question of the category of time").

The words of the time objectify the idealisation of the "electrified" future. They are immersed in the cultural environment, so they interact dialogically with the avant-garde declarations of the need for literary creativity "elimination of wildlife, replacement of the elements of sunlight with electricity" [10, p. 361]. The pious attitude to technical achievements is projected in the reinterpretation of the precedent name of *Elektra* (one of the galaxies of myths of ancient Greece), which enshrines the mental scenario of wandering in the sky like a comet. Its sound proximity to the word *elektryka* determines the use of this onym as an adverb to the word *day*, which forms the concept of "future": *Mriiu pro svitlu kokhanku – neperevozhu Elektru – neperevershenu dosi industrialnu dobu (The dream of a light mistress – the invincible Elektra – still unsurpassed industrial day)* [Leonid Chernov "End of the first series: the birth of Elektra"]. The assessment of "technical utopia" by activating light-shadow and euphoric impressions is supported by the

phrase *light mistress*. The exaggeration of the role of technical progress in social progress leads to the emergence of stylistic neologisms from the word *elektryka*, which exists in contextual interaction with the vocabulary of the temporal group: *Zaelektrylys dolyny vichnoho* (*The valleys of eternity were electrified*) [Julian Shpol "Extinguish the lights"].

Mukarzhovsky expressed the belief that "the purpose of poetic linguistic expression is the creation of super personal and permanent values" [20, p. 77]. However, the worldview and aesthetic guidelines of the subculture of avant-garde are centred around discrediting the past, emphasising the paucity of civilizational achievements. History is generally considered to be a symbolic capital, but the verbal and artistic organisation of avant-garde texts attests to its axiological "revision."

V. Khmelyuk in an arbitrary, chaotic sequence has phrases to denote significant time periods (17 centuries, 20 centuries), precedent names written in lower case (anthroponyms *sviatopolk*, *yaroslav*, toponyms *teshin*, *krakiv*, *washington*), as well as syntactic structures which includes everyday life written in capital letters (*sklep Ovochiv*, *sklep Mishanykh tovariv*, *hrechka blakyma*): *17 centuries / 20 centuries / kniaz variakyyi / sviatoslav / yaropolk / hrechka blakyma* [V. Khmelyuk "My story"].

The guideline for the subjective interpretation of historical heritage is underlined by the strong position of the text – its title, in which the phrase *my story* expresses possessive attitudes. Homogeneous members of a sentence appear as dominant components of heterogeneous reference planes, which results in a metaphor, based on coherent connections and associated with the creation of axiological unity of components of the poetic fragment. Significant time periods and names of historical figures are interpreted as existential, worldview insignificant - like household goods. In this way, a semantic configuration of historical time markers is created, whose ideological and teleological assessments become ambivalent.

One of the dominant parallels *istoriia – liudyna* (*history – human*) is based on detailed metaphors, which profile the semantics of painful insolvency, weakness: thus levelled, devalued historical achievements: *Vazhko travyt kataralniy shlunok istorii kaminnia suchasnosti* (*It is difficult to poison the catarrhal stomach of the history of modern stones*) [Oleksa Slisarenko "Poem of contempt"]. Negative sensory-aesthetic evaluation is produced by genitive metaphorical formations, within which the nominators *istoriia*, *mynule* (*history*, *past*) are combined with the words *smitnyk*, *gnosvuyce*, *brud* (*garbage*, *manure*, *dirt*) etc.: *Letily na smitnyk istorii brudni dokumenty tradytsii* (*Dirty documents of tradition flew to the dump of history*) [V. Gadzinsky "Einstein"]. The crude-naturalistic depiction of cultural and civilizational achievements is connected with the intention of outrageous demarcation, purification from historical heritage: *Stavliu mynulomu klizmu* (*I put an enema to the past*) [Oleksa Slisarenko "I praise abrupt mechanisms"].

According to our observations, the associative-semantic field of socio-historical time of poetic texts of the twentieth century forms a synergistic interference of mostly negative assessments: social, ideological, sensory-aesthetic, rational, moral-ethical, etc. [8, p. 385]. However, the axiosemantics of the future social time in the verbal image of the avant-garde contrasts with the general picture of artistic linguistics. This phenomenon is explained by the psychological guidelines for the positivisation of the future, supported by the aesthetic program of avant-garde.

The verbal and artistic expression of the temporal is imprinted by the ideological and aesthetic platform of the avant-garde, in which the leading place belongs to the "m-triad" of *mashyna*, *misto*, *masa* (*car*, *city*, *mass*). Stable associations of time with the products of machine production reflect a passion for movement, speed, which explains the metapoetic forms: *Slavliu prudki mekhanizmy, shcho pluiut na syvynu chasu* (*I praise the swift mechanisms that spit on the grey of time*) (Oleksa Slisarenko "Glory to the swift mechanisms"). Aesthetics of

technical urbanism leads to the formation of visual images of modernity with a temporal nominator *den* (*day*): *Navantazhenyi sonsem den, nache midiany poizd* (*A sun-drenched day is like a copper train*) (V. Gavrilyuk "Landscape"). The phonosemantic organisation of poetic fragments, based on the words of the temporal group, used in the role of sound imitators, objectifies the mental attitude to a positive assessment of the actual urban space-time: *Den! Den! Den! Tse vahonovozhatyi na tramvai tak kazhe: den! den! den! Misto nadzvychaino vrodlyve* (*Day! Day! Day! This tram driver on the tram says: day! day! day! The city is extremely beautiful*) [Geo Kolyada "Beauty of the City"].

Avant-garde artists of the 1920s and 1930s of 20th century were people of the post-revolutionary era, full of ideological commitment and hopes for positive change. The idea of socio-cultural breakthrough, which means revolution, is projected into graphic neolexes: *RRRevolutsiiu pysaty treba z trioma rry-rry!* (*RRRevolution must be written with three rry-rry!*) [Edward Strikha "RRrevolution"]. Axiological nomination is stimulated by outrageous neglect of established verbal forms. Stylistic neologisms have been formed from the token *doba* (*era*) used to denote modernity with the help of suffixes of pejorativeness –

-ische, -yuka, which verbalise the notion of the scale of social transformations (cf. *dobyshe*, *dobyuka*): *Tse yakas nezvychaina doba. Ba?! Doba?! Shcho doba!? Bery trokhy vyshche! Tse yakes nezvychaine dobyshche* (*This is an unusual era. Ba?! Era?! What era!? Take it a little higher! This is an unusual achievement*) [M. Gasko "Unusual Age"]. Avant-garde artists see the present as a step towards a technical future, so word-formations to denote the current social time is characterised mostly by positive assessment.

In contrast to the avant-garde, the artistic language thinking of the "neo-avant-garde" in the late twentieth – in the twenty-first century signals dissatisfaction with modernity, devoid of the dynamics of change, as evidenced by the conceptual operators of negative social, teleological and utilitarian assessments, produced by fragments that actualise philosophical associations: *Doby zadushlyve bezchassia* (*Days of suffocating timelessness*) [P. Volvach "Progress thickens despair"].

As it is known, the concept of "the end of history" by

F. Fukuyama emphasises that the expectations placed on social progress did not come true. Within the framework of temporal metaphors, the signs of "nespravzhnist" (invalidity), "nesvoboda" (no freedom) are exhibited, which are given to the characteristics of modernity. This is based on the contextual interaction of the vocabulary of the temporal group with words (derived from them) to denote premises for theatrical performances or prison space: *U nashu balahannu epokhu* (*In our troubled era*) [V. Neborak "Cold Marble Education"]. *The common space of the era* (P. Volvach "You say you just got free"). L. Stavytka fixes the following meaning of the word *obschak*: "Prison Colony of the general regime" [24, p. 242].

The verbal and artistic system of avant-garde is sensitive to the axiosemantics not only of social values but also of individual existence. Among the universally recognised values, linear time traditionally occupies a proper place. The associative-semantic field of avant-garde images of individual existence demonstrates an alternative view of vitalistic values, exposing the concept of inferiority (disability, inability) of existence: *Zhyttia mliavyi kastrat* (*Life sluggish castrate*) [Oleksa Slisarenko "Poem of contempt"]. Temporal metaphors produce utilitarian assessments that express the attitude to urban regulation, devitalisation of individual life: *Zhyttia stysnute suvoroiiu dystyplinou mista* (*Life is compressed by the strict discipline of the city*) [Leonid Zimny "On the topic – Kharkiv"]. *V protokoli zhyttia tse zh zovsim zvychaina podiia* (*In the protocol of life, this is a very common event*) [Julian Shpol "According to the geographical map"].

In the linguistic usage of phraseology *to pay* (*forfeit*) *with life*, *sacrifice life*, etc. express the idea of the value of existence. The revision of vitalistic values affects the connotation of the words

zhytia, zhyzn (life, life) which causes the erosion of the ideological opposition of *buttia – pobut (being – life)*. The notion of the unattractiveness of individual existence is projected into its analogy with narrow things, which stimulates the deontic modality of text fragments, which are based on the vocabulary of the temporal group: *U popil vykynte dokurenu zhyttia tsyharku (Throw away the smoked cigarette in the ashes)* [Julian Shpol "Put out the lights"]. At the end of the twentieth century the equating of life with non-necessity is also manifested in the poetics of the "neo-avant-garde" (due to existential disappointments that are exacerbated at the turn of the century): *A buvaie, zhyttia yak tseberka, povna styhlykh vchorashnikh pomyiv (And sometimes, life is like a bucket, full of ripe yesterday's slop)* [I. Bondar-Tereshchenko "Party"]. The deaestheticisation of individual-being time is determined by the semantic-syntactic relations of the vocabulary of the temporal group with the words of odorative semantics: Stinky life digests the mole (V. Neborak "Voice"). In the XXI century causality of existence and its temporal limit axiologizes the parallel of *life – a dangerous disease: Zhyttie ta prantsy i zghura (Life is syphilis and zgura)* [T. Grigorchuk "Suppression"]; *prantsy – "deputy., ed. Syphilis "[22, VII, p. 516]. In this way, the concept of existence loses its pathetic halo and is devalued.*

The texts created by neo-avant-garde artists are not only expressions of existential pessimism, but also translators of laughter culture, which indicates a positive attitude to the worldview. The correlation of the token life with sensory evaluation stimulated with the help of sensory associations forms reduced stylistic registers (cf : *life is tasteless*): *Yakas vona, Tarase Hryhorovychu, tsia nasha zhyzn nevkusna – sutsilni tobi Riepniny ta Polusmakovy (Somehow, Taras Hryhorovych, this life of ours is tasteless - Repnins and Polusmakovs are full of you)* [O. Irvanets "Letter to Taras Shevchenko"]. The axiologization of individual time is formed by the motivational connection of the precedent onyms Repnin and Polusmak with common names: *ripa (turnip) – "2. Collection. Edible sweet-tasting roots of this plant"* [5, VIII, p. 575].

The idea of the insignificance of existence is actualized by the word-images of time, in which utilitarian assessments are expressed by everyday life: *Zhyttia velyke, yak baton (Life is as big as a loaf of bread)* [M. Rozumnyi "Days"]. In the given example we observe the enantiosemy of the adjective big, connected with the temporal nominator, which determines the evaluative connotation of the latter and its transfer to the reduced stylistic registers. There is a blurring of the ideological opposition of *buttia – pobut (being – life): Buttia – mattia – myttia (Being – having – washing)* (V. Tsibulko "Angelica").

Avant-garde artists experiment with the semantics of the word death, creating contextual conditions for the development of its intentional. The verbal and artistic structure of Mykhailo Semenko's poetry "Patagonia" reveals an outrageous rethinking of the causality of the end of life: *Ya ne umru vid smerty – ya umru vid zhyttia (I will not die of death – I will die of life)* (Mykhailo Semenko "Patagonia").

As the key word of the poetic text, the temporal nominator death is contextually adapted in the plane of vocabulary to denote exotic space (in the spirit of futuristic aesthetics). The chronotope of death is constructed using the toponym-exotic *Patagonia*. In the regulatory textual structures, the word-stimulus death due to interaction with textual reactions-associates is at the centre of the semantic parallel *smert – chas perebuvannia v ekzotychnomu prostori: ia umru, umru v Patagonii dykii, bo nalezhu ohniu y zemli (death – time in an exotic space (I will die, die in Patagonia wild, because I belong to fire and earth).* In this way there is a kind of romanticisation of the end of existence.

Changing the hierarchy of values, which includes understanding the end of existence and absolute time (eternity), in the late twentieth century stimulates the outrageous burlesque-buffoonery verbal image of contempt for time: *Zihraiesh virsh yakoho vart potrapysh v rai (chy na monmartr) BU smerti i bezsmertiu BU (You play a poem worth getting to heaven (or*

Montmartre) BU death and immortality BU) [V. Neborak "Bubon"]. As it is known, in the linguistic and cultural tradition, the concept of "death" stereotypes the mythical idea of ugly old woman holding a murder weapon (scythe). Neo-avant-gardeists direct the recoding of the token death, profiling in temporal metaphors a positive aesthetic assessment: *Death – a long-legged beauty* (S. Pantyuk "Cauldron of the Moon has reached"). As part of the figurative parallel death – a woman at the end of existence undergoes an evaluative revision due to the actualization of the concept of "community service". Due to this, the considered temporal nominator appears in the light of a positive social and moral-ethical connotation: *Smert – vona yak otsia providnytsia – dlia nei tse prosto chesna robota (Death - she is like this leader – for her it's just honest work)* [S. Zhadan "South-Western Railway"].

In the axiosemantic system of the avant-garde, the linguistic signs of natural and cosmic time are also undergoing an evaluative transformation. In the system of figurative paradigms of the twentieth century, built on the vocabulary of the temporal group, innovative and axiologically marked, according to our observations, there are also verbal and figurative parallels *autumn – urban mad and autumn – bandit*. The metaphors created with the help of anthropomorphised appendages include sensory-aesthetic, rational and teleological assessments (relevant conceptual operators "ugly", "stupid", "unfavorable"): *Idiotku-osin v perukarni holiat (The idiot-autumn is shaved in the barbershop)* [Oleksa Vlyzko "Dissonance"]; *Strilamy strily my bandytku-osin (We have met bandit-autumn with the arrows)* [Sava Golovanivsky "Autumn"].

Figurative parallel *autumn – a woman* who in the poetic texts of the twentieth century formed metaphors, which are profiled mainly by a positive assessment [Bondarenko, 2017: 387], transformed on the basis of actualisation of ideas about the features of the elderly: *Osin stara karha (Autumn is an old woman)* (Mikhail Semenko "Autumn"). The reverse of the negative vector of verbal images of natural and cosmic time is also observed in the texts created at the end of the 20th – 21st centuries, which belong to the representatives of the "neo-avant-garde": *I kvlyt navzdohin stara paraska osin (And the old Paraska autumn is howling after them)* [I. Andrusyak "Return to the East"], associated with the revision of the established system of aesthetic values. The negative connotation of the word *autumn* is accompanied by the transition of the anthroponym *Paraska* (appendices to the specified temporal nominator) to the category of common names.

The instruction to deny the traditions of artistic writing causes a stylistic decline of the poetics of the temporal group. The names of the seasons and parts of the day are in semantic-syntactic connection with the words *sobaka, pes (dog, dog)*, which are verbal signs of "naturalistic truth" of the Ukrainian urban space and expressions of negative sensory and aesthetic impressions: *Den mov sparshyviyi pes (A day is like a greedy dog)*

[V. Khmelyuk "And when the day"]. Deromanticization of the night (fixed in the poetic tradition of the time of love and creativity) and depoetization of the day appears in poetic texts based on placing this word in verbal contexts with vocabulary denoting repulsive realities: *Nich, yak trup na shybenytsi, terpne (Night, like a corpse on the gallows, suffers)* [Nick Bazhan "Night Moment"]. *I den, nache vishalnyk, vysne, vysolopyshy yazyk (And the day, like a hanger, hangs, sticking out his tongue)* [S. Pantyuk "The cauldron of the moon has cooled down"].

Axiological marking of temporal nominations, which are within the micro field of verbal images of natural and cosmic time, is specific in the artistic language thinking of avant-garde and "neo-avant-garde" due to negative evaluation. In the poetic discourse of the twentieth century components of the analysed micro field produce mainly positive sensory-aesthetic and emotional evaluation [8, p. 385].

4 Conclusion

The theoretical basis for the study of axiosemantics of literary texts is created by works on linguaculturology, communicative stylistics, as well as pragmalinguistics, cognitive semantics and others. The artistic linguistic thinking of the avant-garde demonstrates axiological recoding (compared to the established assessment) of vocabulary to denote socio-historical, individual-being and natural-space time. The associative-semantic field of word-forms of time, created in the texts of avant-garde artists, reveals the evaluative correlation of micro fields and their components.

The axiological profile of the considered word-shaped structures is created by negative sensory-aesthetic and utilitarian assessments of the past socio-historical, as well as individual-being and natural-space time; positive ideological, teleological - the future of social time. The donor zone of temporal metaphors is formed by linguistic signs of industrialisation, technicalisation of society; words of naturalistic semantics; vocabulary to denote diseases; verbal units with the semantics of socially marginal and deaestheticised subjects; zoonyms; lexical associations of socially taboo topics, etc.

The condition of the alternative traditional axiologisation of time is the actualisation of concrete-sensory impressions, in particular chiaroscuro, odorative, gustatory. Speech mechanisms of denoted processes are created by axiological neologisation, the transition of common names into proper ones, expansion of semantic-syntactic connections of temporal group vocabulary, taking into account occasional connectivity. The outlined phenomena are dialogised with the psychological, socio-cultural contexts of artistic creativity, they are determined by the guidelines for outrage, revision of artistic traditions that determine the deaestheticisation, devaluation of time. We see the prospect of further research in the study of axiological features of vocabulary not only temporal but also other groups, which are assigned to the appropriate system of assessments.

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