

EVOLUTION OF STYLISTIC NORMS IN XX CENTURY LITERARY AND ART DISCOURSE

^aHALYNA SIUTA, ^bLIUDMYLA M. MIALKOVSKA,
^cNADIYA BOBUKH, ^dIRYNA IVANENKO, ^eOLHA
SENKOVIYCH

^a*Department of Stylistics, Language Culture and Sociolinguistics, Institute of the Ukrainian Language of the National Academy of Sciences of Ukraine, Kyiv, Ukraine*

^b*Department of Foreign and Ukrainian Philology, Faculty of Digital, Educational and Social Technologies, Lutsk National Technical University, Lutsk, Ukraine*

^c*Department of Ukrainian, Foreign Languages and Translation of Higher Educational Establishment, Ukoopspilka "Poltava University of Economics and Trade", Poltava, Ukraine*

^d*Department of Ukrainian Studies, Bogomolets National Medical University, Kyiv, Ukraine*

^e*Department of Foreign Languages, National University "Lviv Polytechnic", Lviv, Ukraine*

email: ^asiutagalina@gmail.com, ^bmyalkovskaludmila@gmail.com,

^cbobukh2017@gmail.com, ^dolyak4me@ukr.net,

^eolyak4me@ukr.net

Abstract: Increased attention to evolutionary changes in literary language results from active attempts to fit the national language and culture into the world's cultural diversity. Ukrainian literary language is not only a synchronic and diachronic type of system, which demonstrates the constant development of art, intellect, and mentality, but in a broader sense, it is the basis for the formation of national consciousness. This article aims to establish the conceptual and temporal evolution of stylistic norms in the writings of Ukrainian authors of the XX century. The research methodology is based on an integrated approach: the comparative method and literary works analysis - to analyze the literary works by Ukrainian authors of the XX century; to determine the parameters and dynamics of changes in the stylistic artistic norm. The hypothesis is that the language norm is a cognitive reference point in the formation and functioning of the stylistic norm. According to the study results, it has been established that the dynamism of the stylistic artistic norm is caused by the ability of the literature as an art form to respond promptly to the development of speech consciousness and artistic concepts, author's thinking, and reader's visions. The dynamism of the stylistic artistic norm is rooted in the ability of the poetic word to constantly evolve in parallel with the evolution of authors' and readers' consciousness. In the future, we should investigate evolutionary changes in the stylistic system of the Ukrainian literary language, dictated by worldview and artistic shifts in the linguistic consciousness and philosophy of the artistic method of authors and their audiences.

Keywords: Linguistic norm, stylistic artistic norm poetic, language, postmodern discourse.

1 Introduction

Awareness of structural and functional features at the level of stylistic norms and categories has a heuristic nature, which is necessary for the study of the literary language system. Therefore, the type of stylistic norm is a methodologically important element of the linguistic research of the author's text. When defining the concept of "stylistic norm", many researchers point to differential characteristics, such as relevance, permanence, invariability, and acceptability. Such features are combined with the definitions presented by linguists (Stavitskaya, 2010), where the style is presented as a type of activity, speech thinking, and speech behavior, implemented in different situations of collective-conscious communication, compliance with the conditions of communication in different cultural scenarios (Yermolenko, 2007). This definition focuses on describing the essence of the linguistic nature of style.

Each style is characterized by its own set of norms and restrictions, particular, logical, and understandable within the field of use of this style. Each position is tested for reproducibility, stability, and combinability and must have a historical perspective and conceptual integrity in development. The interpretation of the stylistic norm as a topical issue of modern linguistics considers the norm as a regulatory principle that nominates the construction of the text in a particular functionally communicative (Edlichka, 1987) field. Yermolenko (2007) also notes that the stylistic norm regulates the rules of language units' use, having a specific functional and stylistic coloring, which may be characterized by additional expressive and emotional content within the stylistic system of literary language.

A critical component of the "style" concept is the stylistic artistic norm, which acts as a normative principle for the artistic style, a historically established functional variation of literary language (Gregoriou, 2020). The stylistic norm also determines the time, ideological and thematic content. From this perspective, conducting comparative studies of language-forming practices makes it possible to establish the changes in the stylistic norms system. From this angle, art language is presented as a heterogeneous linguistic and aesthetic phenomenon, where there are an aesthetic dominant and directions. Each direction is based on different creative standards and principles of text construction.

They are based on different creative standards and principles of text construction, compared with which it is possible to state the longevity of tradition or the development of new poetic norms. At the same time, they overlap in many aspects, creating a common space and general trends of vocabulary change, thematic expansion of the author's vocabulary, and syntactic diversity of texts. These parameters establish the non-discreteness of the stylistic artistic norm in a complex display.

2 Aims

This article aims to establish the conceptual and temporal evolution of stylistic norms in the works by Ukrainian authors of the XXth century. The research aim implies the solution to the following tasks:

- to establish the factors of stylistic norm dynamism of the postmodernist art language;
- to determine the features and semantic cores of neologisms' use in the author's poems;
- to elaborate specific features of imagery formation within the limits of the stylistic norm of artistic style.

3 Literature review

The literature review on the study of stylistic norms in the literary and artistic discourse of Ukraine in the XXth century takes place in many directions. Each research direction is based on different linguistic approaches, research objectives, methodological basis, and principles describing the text as linguistic data.

Several works study the categorical status of the stylistic art norm. Montes-Alcalá C. (2015) identified that the diversity, expressiveness, and rich imagery of literary language are created on the background of the rich and different writers' creativity. Thus, there is a constant interaction between linguistic resources and their literary embodiments. There is continuous work on the formation of the stylistics' terminological corpus. Such concepts as the poetic norm, aesthetic norm, functional norm, etc., are concretized (Tymochko, 2010). The operation of such concepts allows stating the development of poetic vocabulary norms, which includes investigations in the field of aesthetic, phraseological, phonological, and syntagmatic-syntax levels in the development of poetic vocabulary (SIUTA, 2017).

Some studies focus on the aesthetic essence of the art norm as linguistic data. It is revealed along with the accepted canons of the literary norm (Vokalchuk, 2008). The status of the artistic norm is exposed as a linguistic and aesthetic phenomenon on the background of similar aesthetic formations correlated to the linguistic norm. Speech norm becomes a cognitive reference point for parameterizing the style norm using linguistic positions.

Linguistic studies have also investigated the correlation of stylistic norms and literary norms from extra-linguistic positions: specificity, cultural patrimony, moral and value social priorities (Khoroshun, 2015; Gavins, 2012). The intralingual factors determining the style and directions of literary norms

development of artistic style also deserved attention: norms of word usage and the state of literary language development. In several studies, the category of the artistic norm has been presented as a changeable notion, a historical category, subject to changes under the transformations of literary tradition, currents, art schools, and individual styles (Yermolenko, 2006).

The research on the diachronic level was conducted through the analysis of lexical images and semantic plans, which chronologically preceded the aesthetics of certain artistic principles and figurative formations (Stamou, 2014). The notion of the “belles-lettres norm” is interesting from the position of specifying the artistic style norms. These are neutral norms linking the literary and art language.

4 Methods

A complex of methods was used for the effective conduction of the study. The research methodology is based on a complex approach: comparative method and literary works analysis – to analyze the literary works by Ukrainian authors of the XX century, their art, and cultural and ideological attitudes, which are embodied in the verbal forms.

Semantic-component analysis was used to determine the parameters and dynamics of changes in the stylistic artistic norm at the level of changes in semantics and representation of substantive and ideological shifts in postmodern poetry.

The descriptive method characterizes the central theoretical positions in modern stylistics, language theory, and literary studies. The aims and goals of the research imply the use of this method at the observation, interpretation, and classification stage of linguistic material to describe linguistic units to denote the semantics of the qualitative category. The descriptive method is supplemented with the elements of comparative analysis to determine the standard and distinctive features of the linguistic means of expressing the semantics of the qualitative category in synchronicity. The complex of logic and psychological methods in research of connection of linguistic units and categories contents with thinking units (correlation of word and concept), the system of semantic-component analysis methods (for determining structural components of verbal units meanings), functional method (for research of primary and secondary functions of all linguistic means of quality category semantics expression) have been used as well.

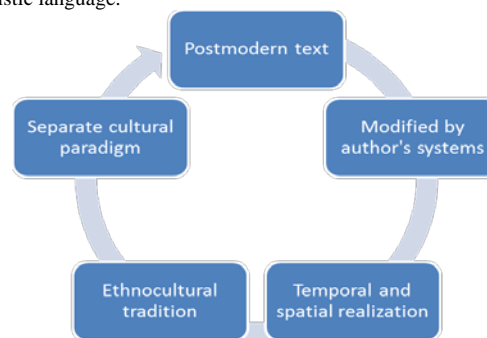
5 Result

The substantive basis of the language artistic style includes a conscious orientation to the creative assimilation of the “new experience” of texts. As for the artistic method of postmodernism, this experience was taken to assimilate and rework previous eras, cultures, authors, etc. Such a guide to postmodernism works’ aesthetics and stylistics (late XX century) were realized as an individual and fictional norm of artistic language. Radical expansion in the field of semantic and evaluative transformations as a principle of artistic creativity allowed a significant expansion of subjects, contents, forms, and linguistic experiments as references to the texts of previous cultures’ citations. That is why the dynamism of the stylistic artistic norm is so necessary for the postmodern era. It is possible to determine its stability level only by analyzing the levels of linguistic data existence.

It is also necessary to identify a special systematicity in the approaches of postmodernism to artistic works. It establishes a separate cultural paradigm and modifies due to the construction of authorial systems. It uses cultural tradition and presents temporal and spatial realization of the declared contents set.

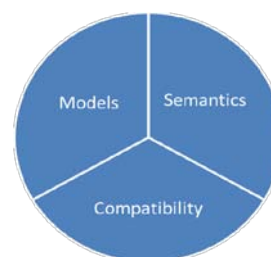
Stability and variability are also separate parameters of the stylistic art norm. It is the level of tradition and innovation intensity operating, the justification of this norm’s spatial and temporal indicators.

Figure 1: Factors of postmodernism stylistic norm dynamism of artistic language.



The criteria of norm variability can be seen in the actualization of universal concepts and precedent phenomena (archetypes, symbols, etalons, stereotypes) that can be used. For example, the representation of Ukraine as a homeland is, first of all, the archetype of agrarian mentality: the sun, water, trees, and land. Thus, semiotic oppositions of native – alien, true – false, good – evil are actualized. The dynamics of changes in the image systems nominating such positions, variability in combinability, systems of images and symbols, ways of their verbal embodiment and demonstrate the shift in the norm. The transformation of images describes configurations in stylistic norms.

Figure 2: Parameters of changes in the stylistic art norm.



In the XX century, due to the pluralistic nature of the postmodern artistic method, artistic images in their linguistic embodiment began to be modeled in different ways, used to define different semantics, represent different meanings, and artistic meanings to the system of traditional images in the national literature. For example, the use of ideological stereotypes, represented in metaphorical forms: mother Motherland; political party – sun/conscience. Equally used in Soviet Ukrainian poetry are expressions, stamps, clichés, and quotations (*to be a wheel and a cog; to learn, learn and learn again; we will go the other way; a spark will kindle a flame; a five-pointed star will set the fire*). The ideological bias of such a style is defined in Ukrainian Soviet poetry of that time: *For the new Prometheus / Thy fire is not extinguished in the haze / The five-pointed star / Sun shines on the earth* (Rylsky).

Shifts in the sociopolitical situation in the country have radically changed axiological messages at the level of stereotypes and precedent phenomena. The history of how the set of images and symbols accepted in society has changed is called the history of poetic language. Thus, the paradigmatic row: *sun, flame, conscience, stars* – radically changes its sound from political and propaganda attributes to intimate lyrics: *The nights were shining, the days became dark. Not once did fate swing the scales. The words like the sun went down inside of me. The untold remains untold* (Kostenko Lina); *The poet and the harlot walked between earth and heaven. He wore a tailcoat, and she wore a burlap skirt. And such dreams they saw that there were jealous of the stars* (Andrukhovych).

We should note that the terminologization of the “stylistic artistic norm” concept will allow us to determine the breadth of its boundaries and carry out a detailed description of its levels in

the linguistic and stylistic system. Thus, we get a complete picture of Ukrainian literary language history.

Let us consider one of the significant levels of such a system – the creation of individual style (idiostyle) is an essential norm of the characteristics of XX century poetic discourse. The synthesis of the formal-pragmatic and semantic aspects in a single lexeme creates a neo-lexeme, creative, intensive, and individual formation. But, first, it is the result of creative searches of respective authors, who use new stylistic resources of poetry to create unique contents and universal word-formation models.

Occasional nomination is an unusual, expressively and evaluatively colored word accompanied by the violation of word-formation laws and linguistic norms.

Occasionalism within art literature determines the authors' focus on the features and originality of speech expression. It is the work with the inner form of words, the creation of new semantics, semantic and grammatical shades of meaning.

The enrichment of Ukrainian literary language vocabulary of the XX century also took place at the expense of standard and actual for poetic word-formation morphological models and ways of derivation: suffixless way, affixation, compiling words, bases, etc. For example, the poetic vocabulary of the Sixtiers is actively enriched by neo-lexes that use the prefixal mode of word formation: *will splash with leaves wildly on the brushwood; Autumn winds are hungry hounds* (Pavlychko <https://md-eksperiment.org/ru/post/20200603-moya-lyubov-usohla-derevina>); *and we, exalted by the Lord's palm, as if we had broken away from the fall, ascend into the exaltation of the darkness, which will not fail us, will not scold us, and will not extinguish the barn candle* (V. Stus, litmisto.org.ua/?p=27369). As can be seen from the texts, neo-lexes are formed in a prefixed way with the help of po-, nad-, vi-, pa-, pro-. Additionally, the transition to other language parts above (*adverbialization*), and hungry (*verbalization*) can be used. Such approaches to neologization as a stylistic device significantly distinguish the artistic style from other functional styles of the Ukrainian language. Word creation for individual style in poetry is an indicator of compliance/non-compliance with word-formation, stylistic and aesthetic norms, priority in a given literary current at the moment of the development of literary thinking, and the language system as a whole.

Noun word formation is also actively used in poetic discourse, where literary and stylistic norms are introduced. For example, the use of foreign parts of the word quasi, anti, micro-: *Micro-Sodom, a curtained Gomorrah, Wake up, people, do you hear, it's trouble!* (Kostenko Lina); *This I know, and I bow down my head. In the anti-World, I'm a star, In the anti-people I love my people* (Kostenko Lina). Neo-lects can also use the not- (prefix not-) and verbalization in order to create new contents: *their unsatisfied ones hurt just as much as unsatisfied they should run away to the uninhabited sands with naked prairie* (Andrakhovych, 2012); *My paths are not measured, my mountains are not weighed, my beasts are not reliable, my waters are not carried* (Osmachka, T.).

No less productive is word formation with the use of composing words and bases. For example: *by dark velvet shades of violet and cinnamon* (Volk, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *as if quietly plotting on round-eyed blueness* (Koverko, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); word combination, turning into a compound word and creating new colors, spatial adjectives.

Also, no less effective is the phonemic spelling of words, for example: *extracting extracts from machines; j just a moment more – and the cellophane storm / Will turn on the living body* (Andievs'ka, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy).

The creation of the neologic corpus also occurs through the transition of words to different parts of speech or the creation of

new words. For example, neutral nouns with the ending -ia. They can be used for the purpose of temporal and spatial parameterization, accentuated by idiostyle expression, for example: D. Pavlychko (abroad, tile, wings); L. Kostenko (blackness, black brow); I. Drach (hundred wings, shackles, clouds), M. Wingarowski (snow, flight, beads). For example: *The last fluctuations/Washes and drains the heavy rain* (Irvanets).

Neologic forms are also created by means of word formation with affixes that form the comparison degrees of adjectives and adverbs, and affixes of subjective evaluation of various semantics are also often used. For example: *Oh, the snow has fallen on the Brovary bogs, the branches are bent down; I dreamed of a strange bazaar: under the sky in a clear field* (Kostenko, Lina, b); *I go out into the garden, it is black and thin, it has no dreams about even an apple* (Kostenko, Lina, b); *Every second some little boy opens you for himself* (Drach, 2019).

Regarding the comparison degree, the neologism forms additional intense shades in the emotionality of the figurative structure of the poetry. For example: *the weak deceitful, it has a devious power, in the forms of various dimensions flowing, for everything as deeper, as the slightest is the movement* (Andievs'ka, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *that much less of that appearance* (Boichuk, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy).

The normativity of postmodern literature also implies experimentation with the word, actively used by young poets of the XX and XXI centuries. A characteristic stylistic feature is the constant and creative use of neo-lexes. Their large number is also connected with the maximum productivity of composing words, bases, and complex abbreviations. It allows saturating of new lexical units with new semantic and expressive shades. For example, in the Ukrainian language, long-known and new adjectives are often used in which both color and abstraction of feeling express subjective evaluation: *I will still go to the destination of the blue-wine morning* (Rubchak, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy).

The successful combination of artistic style renewal processes, stability in the ratio of literary norm and neologic formations allows to create composites of color, spatial, sound and form-creative shades. Innovation can be seen in the search for color names, achromatism, complex visual effects. For example: *chernostav, chernokrylya, chernovodya, belousto* (Stus); *white-flowered, black-winged* (Wingarowski).

Complex words contain a combination of names of colors in one line, for example: *raspberry-violet food* (Revakovich, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *the snorting wings of an angel in red-blue-yellow stripes* (Tamavsky, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *nor a toadstool squinting on light-shadow edges* (Rubchak, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy).

Spectral color adjectives are also the basis of visual characteristics for postmodern art language.

These are aesthetically expressive and figurative characteristics of the author's poetry figuratively. They denote emotions, characters, abstractions, objects, personalities, and feelings precisely because they have a plastic semantic structure. Long-known and new adjectives are used, in which both color and feeling abstraction express the subjective evaluation: *I will still go to the destination of a blue-wine morning* (Rubchak, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy). The neo-lects define the saturation level and the color intensity; they do not name a particular color: *the night is flattened by a dirty spot* (Kolomiets, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *the earth has taken on darker colors* (Baboval, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy), *a dark barbarian with black eyes* (Kilina, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *it is possible, being like that, to live, earn your bread and get married, and even to be happy with*

pale, and naive happiness (Tarnavsky, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *the day was gray and ashy* (Baboval, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy). There are also epithets that, with the semantics of indefinite color, indicate the general coloring of life realities, the character of the author's sensations, and complex fantasy images: *you are a catcher of colored souls* (Revakovich, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy), *you are a satrap of colorful devils; in a whirlpool of shimmering pearls of purple neons* (Koverko, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy); *thundering with their pruned giggles* (Andievs'ka, Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy).

The idiostylistic level can also be better represented by analyzing the works of V. Stus, where neo-lexes are often used as hyperbolized images. For example, to actualize the theme of suffering: The red pain from the whip in his eyes spread like wildfire; a hundred voices of white lips; groans surround the world; a hundred-year-old cry, you are a hand of a hundred foreheads' prayer.

The figurative component of the shown formations prevails over their informative content. The basis for the function of the neologic is the hyperbolization of sensations, the contents embedded in the images' core.

The innovations in the development of Ukrainian contemporary poetry artistic style presented for consideration presuppose close research attention to the transformation of norms for changes in the vocabulary component of the language.

6 Discussion

The studies of stylistic norms' evolution in the art and stylistic discourse of the XX century are presented in several papers (Murphy et al., 2020). Researchers have determined (Stavitskaya, 2010) that the clarification of semantic, derivational, and functional-pragmatic parameters of innovative and occasional components of artistic style norms complement the idea of the main trends and regularities of national poetic vocabulary updating in a broad historical context. Moreover, the ideological precepts of the post-modern era provide an opportunity to start an overall experiment with images and quotations from past works of literature of different tensions, ideological content, and historical periods.

In studies on word-formation innovations as an integral part of post-modern stylistics and art method (Twose, 2008), the productivity of aesthetically oriented word-formation, genre, and stylistic diversity of Ukrainian artistic language of the XX century have been established. The author has noted the innovative nature of post-modern ideas embodied in the verbal forms. It is a valuable and successful experience for authors to actualize the expressive potential of the word. The full-fledged artistic image is achieved through the realization of evaluation through the image (pragma-evaluation function) and nomination (nominative function).

M. Stavitskaya (2010) considers the idiostyle aspect of the artistic norm, represented by the idiostyle artistic norm, which finds a direct presentation through the systemic expression of creative expression means, methods of concrete and sensual description of reality. Each author's position and the world's picture presented in the work are relevant and original. Textual units are projected on normative categories and enrich the language with new resources. We have found that changes in phonological, lexical, and grammatical norms are essential for the post-modern period's creativity. Their systematic description will allow us to create a picture of the development and intensification of new components' creation of artistic style by projecting on the requirements of genre, direction, aesthetics, etc.

7 Conclusion

The conducted research indicates that the lexical norm of the artistic style in the second half of the XX century should be defined as thematic expansion, publicity, the introduction of a set of industry terms, and the enrichment of the author's vocabulary – all these are changes at the lexical and semantic level. Moreover, this is related to the modern trend of entering the high-tech era, where science, technology, and intellectual practices are a sign of the times and are actualized in the language as a social topic. The striking representatives of this national artistic style are writers of the 80s (O. Zabuzhko, Yu. Andrukhovych, I. Malkovych, I. Rymaruk) and 90s (Yu. Andrusyak, Irvanets) generation, as well as representatives of the XXI century (S. Zhadan, V. Neborak, Yu. Lyubka).

We will represent the concept of a stylistic artistic norm as a concept of historical stylistics' theory, where we can categorize the idea of the norm. Altogether, studying the neologic norm in the XX century poetic language has revealed the productive nature of authorial neo-lects of the postmodern artistic method. Their contextual pragmatics is determined by the semantic and trophic needs of the poetic text.

A broad and complete study of artistic style history should be carried out, considering the dynamics of stylistic artistic norms as one of the key parameters of linguistic dimensions. Determination of idiostylistic, temporal, and spatial characteristics of stylistic norms presents typological and historical trends in the formation of state languages' styles. It allows us to show the systematic connections of literary norms and, in general, the overall picture of state artistic style. The dynamics of the development of stylistic artistic norm is related to the ability of poetic language to respond to the development of linguistic and artistic consciousness, speech activity, and creative thinking of both the author and his audience.

In the future, we should consider on diachronic and synchronic levels the most significant changes, artistic trends, and phenomena in the development of poetic language, the reactions of the language system to the demands of society, and the authors' individual needs.

Literature:

1. Andrukhovych, Yu., Retrieved from URL <https://www.ukrinform.ua/rubric-culture/3189438-12-poezij-pro-kohanna-aki-vrazaut.html> (in Ukrainian).
2. Edlichka, A. (1987). Types of norms of language communication. In: *New in Foreign Linguistics*. Issue. 20: *Theory of Literary Language in the Works of Scientists of Czechoslovakia*, pp. 37–41.
3. Gavins, J. (2012). Leda and the stylisticians. *Language and Literature*, 21 (4), 345–362. DOI: 10.1177/0963947012444959.
4. Gregoriou, C. (2020). Schematic incongruity, conversational power play and criminal mind style in Thomas Harris' *Silence of the Lambs*. *Language and Literature*. 29 (4), 373–388. DOI: 10.1177/0963947020968663.
5. Drach, I. (2019). Retrieved from URL <https://fakty.com.ua/ru/ukraine/20180619-8-najpopulyarnishyh-virshiv-ivana-dracha/> (in Ukrainian).
6. Irvanets, O. Retrieved from URL <https://www.ukrinform.ua/rubric-culture/3189438-12-poezij-pro-kohanna-aki-vrazaut.html> (in Ukrainian).
7. Khoroshun, O. (2015). *Leksychna verbalizatsiya kontseptu "DZHYKHAD" u dyskursi amerykan'skykh ZMI Science and Education a New Dimension*. *Philology*, III (11), 56, www.seanewdim.com s. 86–88 (in Ukrainian).
8. Kostenko, L., (2012). Retrieved from URL <https://www.ukrinform.ua/rubric-culture/3189438-12-poezij-pro-kohanna-aki-vrazaut.html> (in Ukrainian).
9. Kostenko, L. (a), Retrieved from URL <https://vezha.ua/lyud-yam-treba-chuty-ukrayynsku-movu-u-vinnytsi-chytaly-virshi-ta-konstytutsiyu-v-den-nezalezhnosti/> (in Ukrainian).

10. Kostenko, L. (b). Retrieved from URL <https://poety.com.ua/virsh-lini-kostenko-ne-znav-ne-znav-zvizdar-gostroborodij/> (in Ukrainian).
11. Montes-Alcalá, C. (2015). Code-switching in US Latino literature: The role of biculturalism. *Language and Literature*, 24 (3), 264–281. DOI: 10.1177/0963947015585224.
12. Murphy, S., Archer, D., Demmen, J. (2020). Mapping the links between gender, status and genre in Shakespeare's plays. *Language and Literature*, 29 (3), 223–245. DOI: 10.1177/0963947020949438.
13. Osmachka, T. Retrieved from URL https://www.youtube.com/watch/517768_dvete-lica-na-istanbul-epizod502-cyal-epizod-s-bg-audio (in Ukrainian).
14. Pavlychko, D. Retrieved from URL <https://md-eksperiment.org/ru/post/20200603-moya-lyubov-usohla-derevina> (in Ukrainian).
15. Rylsky, M. Retrieved from URL "Hymn of Labor and Sun", <https://www.ukrlib.com.ua/books/printit.php?tid=177> (in Ukrainian).
16. Siuta, G. (2017). *Quotation Thesaurus of the Ukrainian Poetic Language of the Twentieth Century*. (in Ukrainian).
17. Stavitskaya, L. (2010). Sociolinguistic research at the Institute of Ukrainian Language. *Bulletin of the Taras Shevchenko Lviv National University*, 20 (207), 129–135. (in Ukrainian).
18. Stamou, A. G. (2014). A literature review on the mediation of sociolinguistic style in television and cinematic fiction: Sustaining the ideology of authenticity. *Language and Literature*, 23 (2), 118–140. DOI: 10.1177/0963947013519551.
19. Stus, V. Retrieved from URL litmisto.org.ua/?p=27369 (in Ukrainian).
20. Tymochko, O. B. (2010). *Slovnnyk avtors'kykh leksychnykh novotvoriv poetiv-dysydentiv 60–70-kh rokiv*, 4, 155–491. (in Ukrainian).
21. Twose, G. (2008). What's in a clause?: Milton's participial style revisited. *Language and Literature*, 2, 17 (1), 77–96. DOI: 10.1177/0963947007085056.
22. Vokalchuk, G. (2008). *Word Formation of Ukrainian Poets of the Twentieth Century*. Ostrog: Nat. Ostroh Academy University. (in Ukrainian).
23. Yermolenko, S. (2006). *Movne modelyuvannya diysnosti i znakova struktura movnykh odynyts'*. (in Ukrainian).
24. Yermolenko, S. (2007). *Linguistic Stylistics of the XX–Beginning of the XXI Century: System of Concepts and Bibliographic Sources*. (in Ukrainian).
25. Virtual'na antolohiya poeziyi N'yu-Yorks'koyi hrupy. – Rezhym dostupu: <http://users.belgacom.net/babowal/indexnyg.htm>. (in Ukrainian).

Primary Paper Section: A

Secondary Paper Section: AI