

PHRASEMICS OF MYROSLAV DOCHYNETS' WORKS OF ART

Науковий вісник Ужгородського університету. Серія: Філологія.
 Випуск 2 (48)
 УДК 811.161.2'373.2' 423

DOI:10.24144/2663-6840/2022.2(48).204–213.

Яцьків М., Венжинович Н. Phrasemics of Myroslav Dochynets' works of art; кількість бібліографічних джерел – 26; мова англійська.

Abstract. The article outlines the results of studying the phraseological richness of works of art by the well-known Ukrainian writer at the beginning of the 21st century Myroslav Dochynets, being-born in the Transcarpathia. The relevance of the research theme to stipulate by the need for further elaboration of urgent issues about dialectal phraseology. A special unique has been developed for the analysis of the phrases. The selected factual material has been processed by means of using a descriptive method to distinguish phraseological thematic groups, artistic modes, the selection of general available language, transformed, and individual author's phraseological units. The method of contextual analysis has been used to ascertain the functional and stylistic potential of phrases in Myroslav Dochynets' prose. The descriptive method has made it possible to generalize the results of the study theoretically and systematize the selected material. For revealing the frequency of occurrence of generally accepted language, individual author's phrases, and transformed phraseological units, the quantitative analysis has been applied.

The selected phraseological units we represented in 8 thematic groups. We described the most typical individual author phrases and nationwide (traditional) phraseological units.

The most widespread thematic groups in M. Dochynets' works of art we found out to be: activities, deeds, the behavior of a human being; quality, sign, the condition of an object or phenomenon, the characteristics, properties and personal attributes, etc.

In the issue, a conclusion is drawn that phrases, functioning in play intensifying part, in particular. They appear as expressive representatives of traditions, customs, conditions of life, typical of the people in Ukraine. The author's modifications (structural, symbolic, and significative) broadly extend the functional domain of such expressions.

Keywords: phrasemics, phrases, phraseological units, Linguistic Culturology, nationwide (traditional) phraseology, modern Ukrainian writer M. Dochynets'.

Problem statement. The modern anthropocentric paradigm presupposes the application of the principle concerning the exclusive role of man in the development of language as a dynamic system, as a means of communication, and the peculiar significance of language units that reflect the personality. Therefore, the analysis of the language formation of any writer with his characteristic perception of reality is of great interest to researchers.

This fact encourages linguists to raise the question and take pains to get acquainted with a talent grander of such a writer. Myroslav Dochynets' is a modern Transcarpathian Ukrainian writer, a journalist, a member of the Association of Ukrainian writers (since 2003). The thematic scope of his works is original and deeply individual. His works not only portray community and a man in a new way but also philosophically interpret their interdependence. The writer points out that he doesn't write works in dialect. He accentuates that it is a lexicography in which the expedient words in their sense and figurative nests he organically laid. M. Dochynets' points out that his style is "the arrangement of words in such an order as to be able to view a phrase paragraph both from the side and from above – like a grape berry, streamlined, transparent, aromatic..." [Dochynets' 2013h, p. 87], in his works "Nature, Forest, River are living creatures. Because they are indeed living. – Created by a living maker. My characters in their fall-rise touch this magic of elements, ascend to making wonderful of everything real, without division into living and dead nature". [Dochynets' 2013h,

p. 128]. Dipping into the inherent world of characters is felt in the phrases used in the texts of his compositions.

The necessity of a detailed study of Myroslav Dochynets' phraseological units, which he repeatedly raised in the works of Ukrainians' phrase formation. This study will concluding about the peculiarities of the phraseological units of different levels and their fitness to any modifications, about the dynamic processes in the development of the phraseological fields of knowledge in particular and the whole language system in general, about the features of the writer's style, which are the indicators of his inward world, aesthetic tastes, social views, etc.

Research aim and objectives.

1. To record phrases in the fiction of the mentioned Transcarpathian-Ukrainian writer.
2. To single out traditional (national), transformed, commonly used (not fixed by dictionaries) and author's artistic phrases.
3. Perform semantic analysis of recorded phrases.
4. Consider phrases as specific language signs, storing and transmitting cultural information.

Analysis of the previous research. The questions connected with the study of phraseological units Ukrainian linguists repeatedly raised in their works, in particular: L. Avksentyev, V. Uzhchenko, M. Alefirenko, L. Skrypnyk, H. Udovychenko, V. Bilonozhenko, I. Hnatyuk, M. Dems'kyi, N. Shcherban', Zh. Koloiz, N. Venzhynovych, T. Sheridan, O. Vazhenina, and others. Another trend of phrase investigation is their analysis as a means of actualization in the diastyle of

any author, enabling us to see the author's guidance on the feasibility of using them, to trace the most frequently used varieties, and to find out the determinism of the semantic continuum of components in these varieties

The peculiarities of the author's phrases in the epistles by M. Kotsyubyns'ky (L. Davydenko, V. Boyko), in the prose of T. Shevchenko (H. Bardukov), V. Stefanyk (T. Yevtushina), M. Stel'makh (I. Hnatyuk, L. Avksentyev), Ostap Vyshnya (V. Uzhchenko), V. Drozd, Ye. Hutsalo (O. Vazhenina), O. Honchar (I. Hnatiuk, L. Shcherbachuk), P. Zahrebel'nyi (I. Hnatiuk), B. Lepkyi (T. Sverdun), Yu. Mushketyk (I. Hnatyuk), M. Mateos, (L. Nedbailo), M. Ponedilok (O. Kushlyk); in the poetic compositions by I. Franko (M. Yakym, O. Pilko), M. Ryl's'kyi (A. Suprun), L. Kostenko (O. Zanizdra); in journalistic texts (O. Serbens'ka, Yu. Pradid, S. Ptashnyk, N. Skyba, N. Khoroz, D. Syzonov, etc.).

Functioning of phraseological units in works of art and the problems of phraseology and national culture was the subject-matter of studying by V. Bilonozhenko, O. Vazhenina, N. Venzhynovych, I. Hnatiuk, T. Hryhorenko, L. Danylenko, S. Denysenko, O. Dekhtiarova, T. Yevtushyna, V. Zhaivoronok, V. Koval', etc. However, linguists preferably concentrate their attention on structural, semantic, functional, stylistic, phrase formation, comparative aspects phrase studies in works of art by T. Shevchenko, M. Kotsyubyns'kyi, M. Stel'makh, O. Vyshnia, O. Dovzhenko, M. Ryl's'kyi, I. Chennai, etc. Phrases reflecting national traditions, customs, and rituals of any ethnos, historical facts of its life are essential for academic analysis. N. Khoma opportunely indicated, that phraseology of each nation reflects its mentality, picturesqueness, and way of thinking. Therefore it is characterized with significant stability [Khoma 2011, p. 411–413]. It is a belles-lettres text that comes out of a particular world model and "is an inexhaustible source of information about the cultural and historical experience of a nation, the condensate of the cultural memory (tradition), that it deposited in the national consciousness. Just the phraseological level of the work of art that is the accumulative center, which realized the connection of language phenomena with the culture of a certain ethnic community" [Yevtushyna 2005, p. 29].

Phrases replenish literary language with new expressive means. The study of national and cultural origins of phraseological units testifies to the fact that it is the phraseology of belles-lettres texts, which is the exponent of diverse local lore, ethnocultural information. Any phrase, according to V. Maslova's opinion, "is the text, that is the keeper of cultural information. Text preserves information about the history, ethnography, national psychology, national behavior, that is about everything that comprises the contents of culture"¹ [Maslova 2001, p. 87].

In phrases native speakers reflect a peculiar world outlook in this or that situation. They used phrases to describe the environment, surroundings. They interpret, assess, and express the subjective attitude to everything encircles us. Words have a picturesque and symbolic

foundation and reflect extralinguistic reality. Phrase studies in the language of a particular writer, especially in the linguistic and cultural trend, enable revealing specific features of the world language model of the Ukrainian nation. The life of this separate community is stipulated by the peculiarities of world perception, the system of moral values, norms, and principles of upbringing revealed in the writers' style.

In Ukrainian linguistics, there are discrepancies between the notions of idiosyle and idiolect. Some scholars identify these notions. Some of them consider that they cannot be placed. "Idiosyle is an individual style in which expressively marked language means form a certain system; idiolect is language practice of an individual native speaker; the totality of formal and stylistic signs, distinguishing individual speech" [see: Morarash 2018, p. 33].

O. Kul'babs'ka and N. Shatilova point out that "individual writer's style is first of all connected with the peculiarities of language organization, compositions that distinguish one author from others; it is always a creative manifestation of national language" [quoted from Solohub 1991, p. 17].

A certain degree of individuality as an art feature is inherent in all the masters of pen, as literary language gives a writer unlimited possibilities of creative choice among language means, which each author served for some time in their way, creating a particular language world. However, individuality becomes more noticeable only then, when completed, the expressive and original use of national language means makes it more brilliant" (see: Kul'babs'ka 2016, pp. 27–28).

We agree with the opinions of scholars that "idiolect and diastyle are correlative notions. They connected with the manifestation of individual language peculiarities. However, they are not identical. Idiolect, reflecting the totality of original features that distinguish individual speech of its individual speaker, in our opinion, is interconnected with diastyle and is its constituent" [Kul'babs'ka 2016, p. 31].

Studying phraseology as a factor of forming art world prose and poetry, V. Kalashnyk affirms that "set word complexes are important form creating components of the writer's idiosyle and interest both from the point of view of an author's selection of phrases, which is defined using intralinguistic (semantic and stylistic properties of set phrases) and extralinguistic (world-view of the artist, the range of problems under consideration and others) factors, and from the point of view of the available amount of work to be done of these languages in belles-lettres context" [Kalashnyk 2011; 2015].

The linguist points out that "poetic phrase formation is not only a semantic process, but also a functional making of appropriate expressions". Herewith the indication on the extralinguistic reality that is basic in other spheres of communication is subordinated to realizing intralinguistic factors proper: in the form of a poetic phrase, all the constituents defined are significant, urgent, the language form here is self-sufficient and does not need to be supported by extralinguistic reality [Kalashnyk 2011, p. 312].

¹ The translation is ours.

The individual-art style of a writer is a system of language means, which arises as a result of selection and creative use of the lexical realia in a national language not only for putting some contents into words, but also for aesthetic influence on a reader. The individual category is formed with the help of the totality of language units, having a significant sense obligations (historical, philosophical, etc.), stipulated with context surroundings, plot lines, emotional and expressive filling. Phrases belong to such units [Morarash 2011, p. 312].

It is in the light of the author's artistic and picturesque worldview that the phrases come out in belles-lettres. They are an organic element of composition speech. Set phrases are an active figurative factor of the author's narration. Through them, the author communicates the attitude to the portrayed events, accentuated sense, and style positions of language means. Using phrases, it is easier to reveal the inward world, spirits, world outlook of characters, etc. The stylistic use of phraseological use by writers is a creative process. Phrases in belles-lettres is one of the inexhaustible sources of intensifying expressiveness, the extension of logical exposition. Therefore they acquire particular aesthetic significance [Zdikhov's'ka 2010, p. 40].

Many interesting scientific works of modern Ukrainian scientists appeared during the 21st century. They draw attention to the peculiarities of functioning and teaching phrasemes [see, for example, Banyoi, Petruyak 2020; Poluzhyn M., Poluzhyn I. 2020; Kharkivska 2020, etc.].

Methods and methodology. Unique developed for the analysis of the phrases. The selected factual material has been processed using a descriptive way to distinguish phraseological thematic groups, artistic modes, the selection of available language, transformed, and individual author phraseological units.

The method of contextual analysis used to ascertain functional and stylistic possibilities of phrases in the prose of Myroslav Dochynets'. The descriptive way made it possible to generalize the results of the study theoretically. The method of component analysis we used for making more precise the meaning of the phrases. Dominant common and individual signs of phraseology functioning in belles-lettres works of the Transcarpathian Ukrainian writers have been ascertained using the confrontation method. For revealing the frequency of occurrence of generally accepted language, individual author phrases, and transformed phraseological units, the quantitative analysis has been applied.

The statement of basic material. In the course of the study, it has been ascertained that M. Dochynets' seldom uses traditional (nationwide) phrases, fixed in Ukrainian and English phraseological dictionaries: ukr. *nosytysia yak is pysankoyu* – [to put in the limelight (spotlight)]; ukr. *lasyi shmatochok* – [tit-bit]; ukr. *mokryi yak khliushch* – [wet to the skin].

For a more profound reproduction of characters' description, their state, and activities, the author applies wordplay very often, one of the modes of which are multiform phrase transformations (ukr. *kopytamy ver-*

sty – 'to die,' to perish). Describing death origin and for assigning local coloring of the Transcarpathian patois, the writer has transformed nationwide phrase employing component stock substitution, having inserted a dialectal word *versty* – 'to throw something into the phrase.'

In his works of art, the author, using traditional phrases, not only transforms them, but also gives another meaning, in particular: *as a birdie in a golden cage* – 'to live in riches, however at the same time to be as if imprisoned in a cage' (compare: *to hit as if a bird in a cage* – 'to live in hard financial difficulties, overcoming poverty, misery, etc. '; *to knock as* (as if, as though, etc.) *a bird in a cage* – 'to live in grave financial conditions, overcoming want, beggary, etc.')

Rich and multiform nationwide phraseology, both in structure and meaning, Myroslav Dochynets' represented in his writing. The author describes actions, deeds, performance of characters, the quality of the activities, state of the weather, etc., giving emotionality and expressiveness to his description.

1. *Most traditional phrases belong to the thematic group, designating actions, deeds, human behavior, relations with anybody, or anything. In this group, the following subgroups of traditional phrases are distinguished:*

1.1. The activities of a persons in their relations to anybody or anything.

Nosytysia yak is pysankoyu [to put in the limelight (spotlight)] – 'to be very thoughtfull of somebody (something).' In the text: "*Robota nurtuye v try zminy. Maistry nosiat'sia yak is pysankoyu*" [Dochynets' 2013v, p. 133] [The work irresistibly occurs in three shifts. The masters **put in the limelight (spotlight)**]. Compare: *to put in the limelight* – 'to draw excessive attention to something insignificant' [SFUM 2003, p. 441]; *to put in the spotlight* – 'to draw excessive attention to anybody, anything' [FSUM 1993, p. 558].

Obkhodyty desiatoyu dorohoyu [let a sleeping dog lie] – 'to go (all) round.' In the text: "*Po-pershe, vy pyshete zayavu pro zvil'nennia i budete obkhodyty chuzhykh ditey desiatoyu dorohoyu. Do kintiya zhyttia*" [Dochynets' 2013v, p. 239] [Firstly, you write a letter of resignation and will avoid somebody else's children **sleeping dog lie**. Till the end of your life]. Compare: *obmynaty (obkhodyty, obbihaty) / obmynuty (obiyty, obbihty desiatoyu dorohoyu vulytseyu)* – 'not to be somewhere, not to go in, not to call somewhere; avoid meeting anyone; to be afraid of someone, something' [FSUM 1993, p. 572; SFUM,2003, p. 454]; *obmynaty (obkhodyty) desiatoyu dorohoyu (vulytseyu)* – 'avoid meeting anyone or anything' [Uzhchenko 1998, p. 50]. Compare: *let a sleeping dog lie* – 'not to be anywhere, not to visit, not to drive anywhere; to avoid meeting with anybody; to be afraid of somebody, something' [FSUM 1993, p. 572; SFUM 2003, p. 454]; *let a sleeping do lie* – 'to avoid meeting with anybody' [Uzhchenko 1998, p. 50].

1.2. Human actions, deeds, behavior.

Pustytysia bereha [to break bed] – 'to violate generally recognized norms of social behavior,' In the text: "*Toy solomyanyi zhenykh yakis' try tyzhni trymavsya*

domu, a zatym pustyvsia bereha” [Dochynets’ 2014, p. 71] [That grass fiancé roughly three weeks kept at home, and then **broke bed**]. Compare: *puskatysia / pustytysia bereha* – ‘neglecting oneself, to violate generally accepted norms of social behavior; corrupt; lose calm, composure, balance from anxiety, fear, shame, etc.; do something in your way, according to your desire, understanding, preferences; to invent, to imagine what is not and was not [FSUM 1993, p. 721]; *puskatysia / pustytysia bereha* – ‘neglecting oneself, to violate generally accepted norms of morality, social behavior; lose calm, composure, balance from anxiety, fear, shame, etc.; do something in your own way, according to your own desire, understanding, preferences’ [SFUM 2003 p. 586]; *puskatysia / pustytysia bereha* – ‘to spoil, to do something in one’s way’ [Uzhchenko 1998, p. 10].

Braty hrikha na dushu [to break the commandments] – ‘to plead guilty.’ In the text: “*Ya shchoino z monastyrja i ne khochu braty novoho hrikha na dushu*” [Dochynets’ 2013v, p. 181] [I have just come from the abbey, and I don’t want to **break the commandments upon myself**]. Compare: *braty hrikha na dushu* ‘to act against one’s conscience, generally accepted moral norms; do something disapproving; to commit a crime, to kill someone; take moral responsibility for someone, for some one’s actions, deeds (joke)’ [FSUM 1993, p. 49; SFUM 2003, p. 39]; *braty hrikha na dushu* – ‘act against one’s conscience; do something disapproving’ [Uzhchenko 1998, p. 41].

1.3. Human labor activities.

U poti chola [in (by) the sweat of one’s brow] – ‘to be at the pains over smth.’ In the text: “*U poti chola dobuvatymesh khlib svii...*” [Dochynets’ 2012, p. 146] [With **sweat on your brow** shall you eat your bread]. Compare: *taking pains, strainedly, unselfishly*, etc. [FSUM 1993, p. 682]; ‘taking great pains, intensively, unselfishly’ [SFUM 2003, p. 550]; ‘taking pains, intensively’ [Uzhchenko 1998, p. 148]. *Zhyly rvaty* [to toil and moil] – ‘to do a difficult work’ In the text: “*Baba Yulyna pro rodycha: “Zmahavsia, zhyly rvav, stiahuvav kopiiku, hadav, shcho svit Perezhyve. A de, uzhe pivroku zemliu paryt...”* (Dochynets’ 2012, p. 100) [Granny Yulia about her relative: “Overtime, **toiled and moiled**, pulled together kopecks, thought that he would outlive the world. And where is he now?, already half a year has passed since he joined the majority...”]. Compare: *toil and moil* – ‘to work very hard, excessively’ [FSUM 1993, p. 737; SFUM 2003, p. 595]; *grind and moil* – ‘to work very hard’ [Uzhchenko 1998, p. 57].

1.4. Power (keenness) of observation, attentiveness, and vigilance of a person.

Niukhom chuty [to smell a rat, or subconsciously feel] – ‘to misgive, intuitively guess or suspect something.’ In the text: “*Takoho staryi Beilo niukhom chucie, takoho vin, yak ridnoho brata, zustrine*” [Dochynets’ 2013v, p. 195] [This person old Beilo **subconsciously feels**, he will meet him as his brother]. Compare: *to smell the nose (flat)* – ‘something subconsciously, intuitively anticipate something’ [FSUM 1993, p. 959]; *to scent* – ‘subconsciously guess or expect something’ [SFUM 2003, p. 773]; *to feel smell* – ‘to subconsciously guess or find out about anything’ [Uzhchenko 1998, p. 129].

Ochyma poyidaty [to devour with one’s eyes] – ‘very attentively, cautiously look at somebody or something, showing here with curiosity, certain interest, to watch somebody.’ In the text: “*Kusav svii khlibets, a ochyma poidav skeliu. Vin vyrys pid neiu, nastilky zvyksia z neiu, shcho zazvychai i ne pomichav out kamianu hromadu na tli dalekykh buzkovykh vershyn*” [Dochynets’ 2013b, p. 299] [Bit his bread and **devoured with his eyes** on the rock. He has grown up under it, got accustomed to it insomuch that usually did not take notice of that huge stony thing against the background of remote lilac tops]. Compare: *to eat (to eat up all, to glut, to reap, to devour) with one’s eyes, to keep an eye on* – ‘uninterruptedly, to stare at somebody, showing here with certain feelings (of love, enmity, hatred, etc.) (only to whom); very attentively, cautiously look at somebody, anything, showing herewith curiosity, certain interest, to watch somebody’ [FSUM 1993, p. 357–358; SFUM 2003, p. 282].

The thematic group counts approximately one hundred nationwide phrases, and this is the most numerous cluster under investigation. Several varieties of words we extracted in this thematic group, which designate: the activities of a persons in their relations with anybody or anything (to put in the limelight (spotlight)); actions, deeds, the behavior of a person (to break (violate) sanctuary); labor activities (in (by) the sweat of one’s brow); power (keenness) of observation, attentiveness, and vigilance of a person (to devour every word).

2. *The second, as far as the quantity of phrases is concerned, is the thematic group designating quality, sign, the state of an object, phenomenon, action, which we also divide into the following subgroups, namely:*

2.1. The state of an object, phenomenon.

Lasy shmatochok [tit-bit] – ‘something the best, attractive, tempting, profitable.’ In the text: “*Port buv zanaado lasym shmatochkom, shchob nym dilytysia z kymos*” [Dochynets’ 2013v, p. 95] [The port was too **tit-bit** to share it with somebody]. Compare: *tit-bit (plum) (piece, bit)* – ‘something the best, comfortable, attractive, tempting, tasty, etc.’ [FSUM 1993, p. 966]; *tit-bit (plum) (piece, bit)* – ‘something the best, comfortable, attractive, tempting, tasty, etc.’ SFUM 2003, p. 778]; *tit-bit (plum) (piece, bit)* – ‘something the best, comfortable, attractive, tempting, tasty, etc.’ [Uzhchenko 1998, p. 220].

Svityty dirkamy [to be an old wreck] – ‘to be very old, not fit for use.’ In the text: “*Sertse i okrasa tsentru – kolyshnii hotel-restoran “Chilloh”, a potim “Zirka” – svityv dirkamy, obsypavsia na trotuar*” [Dochynets’ 2011, p. 10] [The heart and adornment of the center-previous hotel-restaurant “Chillon,” and then “Zirka” – **old wreck**, crumbled on the pavement]. The exact definition recorded in other dictionaries [FSUM 1993, p. 786; SFUM 2003, p. 635].

2.2. The quality, sign of the action, the manner of the action.

Yak na pozhezu [like hell] – ‘very quickly.’ In the text: “*Vin prybih, yak na pozhezhu. Krychav, shcho za take ya ne tilky robotu vtrachu i matir z kliniky dodomu vidpravliat, a shche i matymu kupu problem*” [Dochy-

nets' 2013v, p. 110] [He ran **like hell**. I shouted that for this, I would not only lose my job and my mother would be sent home from the clinic, but I would also have a lot of problems]. Compare: *as* (*Asif, like*, etc.) *like hell* 'very quickly' [FSUM 1993, p. 660–661; SFUM 2003, p. 530; Uzhchenko 1998, p. 151].

Pro ludске око [for the sake of decency] – 'according to the people's norms of behavior.' In the text: "*Ta oskilky taka posada ne peredbachena, nazvaly mene pro liudске око "konsultantom"* [Dochynets', 2013v, p. 106] [But as far this post is not provided, persons called me a "consultant" **for the sake of** righteousness]. Compare: *for the sake of decency among strange people* – 'according to the norms of behavior, for decency and order, affectedly, for creating, maintaining a certain impression, necessary thought about anybody, anything; feigned, false' [FSUM 1993, p. 585; SFUM 2003, p. 465]; *for the sake of decency (among strange people)* – 'according to the norms of behavior, for decency and order' (Uzhchenko 1998, p. 135).

2.3. Designation of measure, display of the sign, action.

Po vintsia [at full length] – 'completely, to the end, to the extreme boundary.' In the text: "*Plyn yoho besidy zacharovuvav, napovniuvav tebe po vintsia trunkom piznannia*" [Dochynets' 2013a, p. 258] [The flow of his conversation fascinated, filled you with a drink of perception **at full length**]. Compare: *at full size* – 'completely, to the end, till the deadline, very much' [FSUM 1993, p. 130; SFUM 2003, p. 110]; *up to Mary's belt* (synonym: *at full length* – 'to the strip at the goblet's end' [Uzhchenko 1998, p. 156].

Mokryi yak khliushch [wet to the skin] – 'very wet, steeped.' In the text: "*Nareshti, mokryi yak khliushch, zadkuiuchy, aby ne spalyty oblychchia, staryi rushyv do Burkuna*" [Dochynets' 2013b, p. 308] [At last, **wet to the skin**, moving backward, not to burn the face, the old man set out to the Burkun]. Compare: *as* (as if, as though, etc.) *cobbler* (cobblers) *very wet, steeped*; *very much, to a great extent, extremely* [FSUM 1993, p. 928]; *as* (as if, as though, etc.) *cobbler* – 'very wet, steeped // (quite, completely, though, to get soaked, etc.); *very much, unusually*' [SFUM 2003, p. 746]; *as a cobbler* – 'very wet, soaked' [Uzhchenko 1998, p. 211].

3. *The thematic group of traditional phrases designating descriptions, properties, and qualities of a person count 41 words, which we divided into the following subgroups:*

3.1. Properties and qualities of a person.

Hariacha holova [hotheaded] – 'the person of a hot-tempered character'. In the text: "*A nyny hariachi holovy ledve ne v shkolakh prorochat vykladaty relihiiu*" [Dochynets' 2011, p. 88] [And nowadays **hot-headed people** narrowly prophesy to teach religion at schools]. Compare: *a hot-tempered person* [FSUM 1993, p. 181; Uzhchenko 1998, p. 30].

Zoloti ruky [a handyman] – 'an expert (in his line), a capable man,' In the text: "*– Liza? Nai Hospod' yuiberezhe iyii zoloti ruky*" [Dochynets' 2013v, p. 80] [– Liza? Let God also take care of her as **a handy lady**]. Compare: 'a handyman; a skillful, crafty, capable per-

son; anyone can make, construct everything they undertake; somebody who is quick-witted, sharp in work; skill, adroitness in any job, quick-wittedness in trade, a high professional mastery' [FSUM 1993, pp. 768–769]; 'the one who knows his affair irreproachably, a professional; skillful, crafty, capable person; anybody that can make, construct everything he or she undertakes; somebody who is quick-witted, sharp in work; to be skillful, able in any work, to show quick wits in trade, a high professional mastery' (SFUM, 2003, p. 623); 'an expert (in his line), a capable person; can do everything' [Uzhchenko 1998, p. 172].

3.2. Positive description of people.

Zolote sertse [a heart of gold] – 'designation of positive human qualities: truthfulness, frankness, goodwill, cordiality' In the text: "*Dlia odnykh buv suddeiu i katom, a dlia inshykh – zolotym sertsem, zakhysnykom i nadiieiu*" [Dochynets' 2013b, p. 275] [For some people he was a judge and executioner, and for others – **a heart of gold**, a protector and hope]. Compare: *sincere* (worth they weight in gold) *soul*; the *sincere heart of gold person* used for designating positive qualities of a person: truthfulness, frankness, goodwill, cordiality, etc. // a truthful, frank, well-wishing, hearty person [FSUM 1993, pp. 282–283]; *sincere (heart of gold) soul*; *sincere (golden) heart* – 'an honest, frank, generous, well-wishing person // honestly, frankness, goodwill, cordiality' [SFUM 2003, p. 229].

Na vahu zolota [worth its weight in gold] – 'very valuable and important,' In the text: "*I todi taki liudy, yak my, khlopchyky, stanut na vahu zolota*" [Dochynets' 2013v, p. 234] [And then such people, as we, will be **worth their weight in gold**]. Compare: 'Having immediate importance, great value, significant;' *valuable* [FSUM 1993, p. 65]. 'Having the first-class significance, great value; significant; very dear, to be highly appreciated' (SFUM, 2003, p. 49). 'Extremely valuable, important' [Uzhchenko 1998, pp. 13–14].

3.3. Negative description of people.

Kyshka tonka [not to have the stomach to do] – 'somebody who is faint-hearted and cowardly.' In the text: "*I vrazhennia rizni: odnym tse pasuie, inshykh robyt zhaliuhidnymi, smishnymi, bo zh tytuly treba postii-no pidtverdzhuvaty, a kyshka tonka, intelekt ridenkyi...*" [Dochynets' 2013h, p. 5] [And impressions are different: this suits to some, others become pitiful, funny, the titles one must constantly confirm, but intellect is sparse...]. Compare: *small intestine* (short, weak, etc.) – 'someone who is faint-hearted, unreliable, irresolute, cowardly, etc. anybody who has not enough strength, capacity, etc. for something' [FSUM, 1993, p. 374]; *small intestine* (short, weak, etc.) – 'not enough strength, capabilities, skill, resolution for accomplishment, the realization of something' [SFUM 2003, p. 295]; *small intestine (weak)* – 'somebody who is faint-hearted, unreliable, irresolute' [Uzhchenko 1998, p. 74].

Nechystyi na ruku [light-fingered] – 'a person capable of swindling,' In the text: "*Yak I kozhen pravdoshukach, vin trishky nechystyi na ruku*" [Dochynets' 2012, p. 17] [As each lover of truth, he is a little **light-fingered**]. Compare: *light-fingered* – 'capable of

stealing, swindling' [FSUM 1993, p. 549; Uzhchenko 1998, p. 174]; *light-fingered* – 'inclined to steal, swindling, bribery, etc.' [SFUM 2003, p. 434].

3.4. The description of a person according to the appliance to anybody, anything or according to the place of disposition, a kind of activity.

Dytya pryrody [a kid of nature] – 'a person devoid of culture, civilization, upbringing.' In the text: "*Vichnyk – heroï dukhu, dytia pryrody, nosii humannoho ehoizmu*" [Dochynets' 2013h, p. 148] [Vichnyk is a hero of spirit, **a kind of nature**, a carrier of humane selfishness]. The exact definition we recorded in other dictionaries [FSUM, 1993, p. 239; SFUM 2003, p. 200].

3.5. Designation of mental activities.

Svitla holova [bright intellect, bright spirit, lucid mind] – 'to be intelligent, logically think,' In the text: "*Khochesh maty hostryi zir, svițlu holovu i kripke sertse – chastishe dyvysia na zelen', navodu i na krasnykh zhinok*" [Dochynets' 2013a, p. 161] [If you want to have sharp eyesight, **bright intellect**, and a strong heart – more often look at greenery, water and beautiful women]. Compare: *bright (lucid) mind* – 'a knowledgeable person; somebody, who dearly, logically thinks' [FSUM 1993, p. 184]. *Bright (rational) mind* – 'somebody, who dearly, logically thinks' [SFUM, 2003, p. 158].

3.6. Age peculiarities of a person.

Do syvoho volossya [to live to a ripe old age] – 'till old age,' In the text: "*Vlasne tsym vin zaimatymetsia v riznykh kutkakh planety do syvoho volossia*" [Dochynets' 2011, p. 86] [It is with this, he will deal with in different corners of the planet **to a ripe old age**]. Compare: *to a ripe (white) old age* – 'till old age' [FSUM 1993, p. 145; SFUM 2003, p. 123].

4. The thematic group is designating speech and mental activities.

The phrases of this group are a significant constituent of fiction texts by M. Dochynets,' In the process of study, they are divided into two subgroups.

4.1. Designating speech activities.

Zahovoriuvaty zuby [to distract somebody with smooth talk] – 'to distract anybody's attention with talks, to mislead,' In the text: "... – *Ni, ya vnochi zahovoryv kul'i*". – *Ovva! A teper zahovoriuiesh nam zuby... Zvidky ty rodom, shcho tak smishno hovorysh?*" [Dochynets' 2013b, p. 156] [No, by night I distracted bullets. – Oh! And now you **distract us with smooth talk**. Where are you from that you speak so funny?]. Compare: to distract (have distracted) somebody with smooth talk – to distract anybody's attention from something, to change the topic; to lead astray, to deceive somebody [FSUM 1993, p. 313; SFUM 2003, p. 249]; *to baffle /have baffed somebody* (synonyms: *to stuff one's head with triflers, to distract somebody with smooth talk*) – 'to divert somebody's attention with talks; to take somebody for a ride' [Uzhchenko 1998, p. 8].

Krasne slivtse [witticism, catchword] – 'remark counted on strong impression, creating a certain effect,' In the text: "– *Krasne pys'menstvo. Krasne slivtse. Prekrasne movchannia*" [Dochynets' 2013h, p. 3] [Krasne pys'menstvo, witticism. Beautiful silence]. Compare: *witticism* (iron.) – remark, counted

on a strong impression, creating effect [SFUM 2003, p. 663]; *witticism* – 'effective remark, curly public address, etc.' [Uzhchenko, 1998, p. 190].

4.2. Designation of mental activities.

Perebyratu podumky [go /turn over in one's mind] – 'to revolve (in mind) something, recollecting everything or a lot of things,' In the text: "*Stupaly movchky, kozhen u sobi hnityv, perebyrav podumky pryhodu*" (Dochynets,' 2013b, p. 259) [They stepped silently, everybody was depressed, mentally going through the adventure]. Compare: to go (to turn over, to shake over, etc.) to have gone over (to have turned over, to have shaken over, etc.) in mind (in the head, in thought) – 'to consider something, to recollecting or imagining everybody or a lot of things in exact succession' [FSUM 1993, p. 612; SFUM 2003, p. 489].

Lovyty sebe na dumtsi [to take somebody at his thought] – 'to realize, understand something,' In the text: "*Ya lovliu sebe na dumtsi, shcho meni tse ne-priemno*" [Dochynets' 2012, p. 117] [I am **taking myself at the thought**, that this is unpleasant for me]. Compare: to take somebody / to have taken (seldom to have caught, etc.) oneself at their thought to recognize, understand something [FSUM, 1993, p. 445].

5. *The thematic group designates the physical and emotional state of a person*

In this group, the author describes more emotional state of a persons, which they often accompanied by the physical state of a character. Based on the conducted study, the following three subgroups have been extracted, namely:

5.1. Physical and emotional state of a person, with the help of whom the writer points out both positive and negative emotions that he accompanied by a physical phenomenon.

Rvaty kyshky zo smikhu [to laugh boisterously] – 'to laugh noisily,' In the text: "*Hosti rvaly kyshky zo smikhu, nakhvalialy opovidacha*" (Dochynets,' 2012, p. 93) [The guests **laughed boisterously**, praised the storyteller]. Compare: *to split one's sides* with laughter, *to laugh out* – 'to roar with laughter' [FSUM 1993, p. 732]; *to laugh boisterously* – 'to laugh very much, to exhaustion, to impotence' [SFUM 2003, p. 595]; *to laugh boisterously (because of laughter, roar)* – 'to laugh very much' [Uzhchenko, 1998, p. 74].

Pustyty sliozu [to shed a tear] – '(to begin) to cry, to weep,' In the text: "*Koly cherez shistdesiat rokov potrapyv do yoho muzeiu na bat'kivshchyni, to zaplavav. Tak zhodom pustyv sliozu i yoho starshyi syn, koly navchavsia v Kharkivskii Politekhniiti*" [Dochynets,' 2011, p. 259] [When in sixty years he got into his museum in his mother country, then he **shed into tears**. Likewise, after a while, his elder son also *burst into tears*, when he studied at Kharkiv Polytechnic University]. Compare: *to burst into tears* – 'to cry, complain to anybody, exciting compassion to oneself' [FSUM 1993, pp. 720–721; SFUM 2003, p. 586].

5.2. Emotional state of a person.

In this group, the subgroups are extracted according to functional and semantic criteria of emotion expression: phrases conveying positive feeling/emotion (joy, high spirit), words showing negative charge (fear),

and also phrases designating feeling, love, affection, sympathy, etc.

U dobrotu humoru [in good humor] – ‘to be in high spirits; joyous, gay,’ In the text: “*Vinbuv u dobro-mu humoru i ne dumav zaraz pro te, shcho bereh, na yakomu stoiav, maie yoho rukam ystaty shche odnoiu horoiu*” [Dochynets’ 2013b, p. 269] [He was **in a good humour** and did not think now about the fact, that the bank, on which he was standing, must become one more hill with his hands]. Compare: *in a good humor* – ‘in high spirits, smiling, joyous, gay, etc.’ [SFUM, 2003, p. 174].

Holovu popelom posypaty [to sprinkle ashes upon one’s head] – ‘to manifest grief or repentance, to grieve, to sorrow, to be sad,’ In the text: “– *Tak my shyplom medu vkhopyly. Z chym pishly, z tym pryshly, – miako vsmikhaietsia Marusia. – Shcho tut holovu popelom posypaty. Znaishov – ne raduisia, a zahubyv – ne revy*” [Dochynets’ 2013v, p. 141] [“So, we got nothing for our pains. With what we left, with the same we have come back,” – Marusia is gently smiling. “What for **to make a rod here for our own back**. If you have found – don’t rejoice, and if you have lost – don’t cry”]. Compare: *to make a rod for one’s own back* – ‘to bring to grief, to lose heart, hope’ [FSUM 1993, p. 680]; *to make a rod for one’s own back* – ‘to bring to grief, to drive to despair, to lose heart, hope; to reproach oneself, to grieve very much’ [SFUM, 2003, p. 547].

5.3. Physical state of a person is a thematic subgroup of traditional phrasemes, which the author uses most often to describe characters’ death or their severe disease.

Na smertnomu odri [on death bed] – ‘to be hopelessly sick; to be dying,’ In the text: “*Prykmetno, shcho na smertnomu odri liudy zdebilshoho zhalkuiut’ za odnym I tym zhe: shcho zanadto prystosuvalysia do ob-stavyn ta inshykh liudei, ne realizuvaly svoi mrii i ba-zhannia; shcho zanadto bahato pratshuvaly, I robota tsia bula odnomaniitnoiu, dobuvanniam zasobiv dlia zhyttia; shcho soromylysia vyslovliuvaty svoje pochuttia; shcho rozhubyly druziv; shcho ne dozvolily sobi buty bilshsh chaslyvymy*” [Dochynets’ 2013h, p. 41] [It is noteworthy that **on death bed** people mainly regret the same thing: that they adapted too much to the circumstances and other people, did not realize their dreams and wishes; that they worked too much, and this work was monotonous, earning means of subsistence; that they felt ashamed to express their feelings; that they lost their friends; that they did not allow themselves to be happier]. Compare: *to lie on death bed* – ‘to be in the distressful situation; to be doing’ [FSUM 1993, p. 420]; *to lie on death bed* – ‘to be hopelessly sick, to be dying’ [SFUM, 2003, p. 331]; *on death bed* – ‘before the very death, doing; the dead’ [Uzhchenko, 1998, p. 101].

6. *The thematic group of phrases designating a period, place, distance, and quality counts 19 traditional phrases, fixed in phraseological dictionaries of the Ukrainian language. These phrases mainly concern the period of time, place, and the direction of action. The thematic subgroups are the following:*

6.1. Time.

Na nosi [before long] – ‘just around the corner,’

In the text: “*Tse yikhni mistsevi viiny, politychni zamutky. Vybory zh na nosi*” [Dochynets’ 2013v, p. 192] [They are their local wars, political making madly. The election is **just around the corner (before long)**]. Compare: *by and by, soon* [FSUM 1993, pp. 558–559; SFUM 2003, p. 441; Uzhchenko 1998, p. 122].

Vid zori do zori [from dawn till sunset] – ‘from early morning till late evening,’ In the text: “*A ruka zalizna. Vdoma v maisterni vid zori do zori kleple*” [Dochynets’ 2012, p. 173] [And the hand is iron. At home, in his workshop, he rivets **from sunrise till dusk**]. Compare: *from sunrise till dusk* – ‘from early morning till late evening’ [FSUM 1993, p. 344; SFUM 2003, p. 271; Uzhchenko 1998, p. 64].

6.2. Place, the direction of the action.

Prosto neba [in the open (air)] – ‘not in the lodging, outdoors, without any roof,’ In the text: “*Bil’she buvaite prosto neba chy khocha b huliaite pered snom*” [Dochynets’ 2013a, p. 256] [Be more **in the open air** or at least walk before sleep]. The definition we recorded in some dictionaries [FSUM, 1993, p. 538].

Harycha tochka [hot spot] – ‘the place of a dangerous situation (mainly military, which needs immediate regulating),’ In the text: “*Tukhlyi provadyv zahalnyi nahliad i opyniavsia zavzhdy v hariachii tochtsi berehovoho frontu*” [Dochynets’ 2013v, p. 97] [Tukhyi conducted general supervision and always found himself in the **hot spot** of the coastal front]. The definition we recorded in some dictionaries [SFUM, 2003, p. 718].

7. *The thematic group designating man’s place in society and relationship among people counts traditional phrases.*

Using nationwide words, the author vividly expresses the place of his characters in society, their taking to this or that family or contrariwise loneliness, solitude.

Bila vorona [rara avis] – ‘the one, which is distinguished among others with something extraordinary, quite unlike others,’ In the text: “*U molodi roky yoho spravdi nazyvaly Biloiu voronoiu cherez dyvatsku vdachu*» [Dochynets’ 2012, p. 43] [In childhood, the persons called him **Rara Avis** because of queer temper]. The definition we recorded in some dictionaries [FSUM 1993, pp. 145–146; SFUM 2003, p. 125; Uzhchenko 1998, p. 24].

Yak palets [solitary, lonesome] – ‘lonely, without near relations,’ In the text: “*Sam, yak palets, u prostori i chasi, is vlasnoiu svitobudovoju, tet-a-tet*” [Dochynets’ 2011, p. 193] [**Lonesome** by himself in space and time with one’s creation, tete-a-tete]. Compare: *as (as if, as though, etc.) solitary (finger)* – ‘without family, without relations, without close friends, etc.; is seldom used for the expression of strengthening some negative sign, quality, etc.; quite’ [FSUM 1993, p. 604]; *lonesome (finger)* – ‘without family, without relations, without close friends, etc.’ [Uzhchenko 1998, p. 139].

Sama po sobi [alone (by herself)] – ‘to be apart, to be one,’ In the text: “*U Simy mudrist vrodzhena, yak i v kozhnoi kishky, shcho khodyt i dumaie sama po sobi*” [Dochynets’ 2014, p. 152] [Sima has inborn wisdom as every cat that walks and thinks **alone (by herself)**]. Compare: *lonesome* – ‘apart, regardless of anybody’s

will; involuntary; property; in one's understanding of this word' [FSUM 1993, p. 779; SFUM 2003, p. 629].

8. The thematic group designating phrases-expressions of biblical origin counts three nationwide phrases (the total number: 36 words).

Sil' zemli [the salt of the earth] – 'people, who can earn money' (a very good and honest person). In the text: "*Tsiliudy – si'l zemli. Yakby takykh bilshist, my b ne upovaly slipo na investysii, ne vklonialysia humanitarkam*" (Dochynets, 2011, p. 269) [These people are **the salt of the earth**. If we had most of them, we would not sue for humanitarian help]. Compare: the best, the most prominent representatives of people; selected part of a specific community [FSUM 1993, p. 809; SFUM 2003, p. 650]; 'the best, the most outstanding representatives of mankind' [Uzhchenko 1998, p. 171].

Iskra Bozha [divine spark talent, outstanding capacity] – 'natural gifts, endowments, cleverness,' In the text: "*Dekomu zdavalosia, shcho tse iskra Bozha, malo khto, krim nei, znay, shcho vechory vin provodyt' u morzi, operuie leheni ta sertsia...*" [Dochynets' 2014, p. 54] [One would think that this is a **divine spark**, few besides her, knew, that evenings he spends in the morgue, operates on lungs and hearts]. Compare: talent, *outstanding capacities, natural gifts*; the sense of noble passion; high aspirations [FSUM 1993, p. 351; SFUM 2003, p. 276]; talent, *outstanding capacities, high aspirations* [Uzhchenko, 1998, p. 67].

Ternovyi vinok [crown of thorns] – 'the symbol of martyrdom and suffering,' In the text: "*Ivan Murani zalyshyv po sobi trokh donok, yakykh vyvchyv na vchyteliok, ta syna, kotryi pishov bohoslovskoiu stezhynoi u svoikh vidomykh predkiv i pryinia vvid doli ternovyi*

vinok" [Dochynets' 2014, p. 41] [Ivan Murani left after his death three daughters, whom he had taught to become teachers and the son, who took a theological path of his well-known ancestors and accepted the **crown of thorns** from his fate]. Compare: *torments, sufferings* [FSUM 1993, p. 130; SFUM, 2003, p. 110]; *the height of thorns (chaplet)* – 'the symbol of martyrdom, torments, sufferings' [Uzhchenko 1998, p. 18].

The study of phrases in M. Dochynets' compositions enabled plunging into his inward world for grasping grandeur of the author's talent, to catch sight of the penetration with which he depicts his characters. The author created carefully each artistic image.

Conclusions. Dialectal phrases, used by the author, organically in the outline of the prosaic composition, and he used both in characters' speech, and in the author's description of them. The author also uses dialectal phrases for designating different fields of human activities, physical and emotional state of characters, their descriptions, actions, and deeds: *studenyi otets; yak by divka vishcha, to ne ishla by v rishcha; zhyty yak potia*, etc.

In nationwide phrases, the most extensive thematic groups designating actions, deeds, human behavior, activities in relations with anybody, anything, qualities, signs, state of an object, action, characteristics, properties and qualities of people, physical, and emotional state of a person. The author reproduces human relations and behavior, the form of objects and phenomena, most completely revealing the whole palette of personal feelings. M. Dochynets' is interested not only in the outward appearance of a human being but also the inward world of the characters described.

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ФРАЗЕМІКА ХУДОЖНІХ ТВОРІВ МИРОСЛАВА ДОЧИНЦЯ

Анотація. У статті викладено результати дослідження фраземіки художніх творів відомого українського письменника ХХ–початку ХХІ століття Мирослава Дочинця, уродженця Закарпаття. Актуальність теми зумовлена необхідністю подальшої розробки назрілих проблем вивчення діалектних фразеологізмів, якими густо пересипане мовлення персонажів художніх творів зnanого митця слова.

Для аналізу фразем розроблено спеціальний опис. Опрацьовано відібраний фактичний матеріал за допомогою описового методу для виділення фразеологічних тематичних груп, а також для виокремлення загальнонародних, трансформованих та індивідуальних авторських фразеологізмів.

Методом контекстуального аналізу з’ясовано функційно-стилістичний потенціал фразем у прозі Мирослава Дочинця. Описовий метод дав змогу теоретично узагальнити результати дослідження та систематизувати відібраний матеріал. Для виявлення частоти вживання загальнонародних, індивідуальних авторських фразем, трансформованих фразеологізмів застосовано елементи кількісного аналізу.

Відібрані фразеологічні одиниці представлено у восьми тематичних групах. Охарактеризовано найбільш типові індивідуально-авторські фразеологізми та загальнонаціональні (традиційні) фразеологізми.

Найбільш наповненими тематичними групами в художніх творах М. Дочинця є такі: на позначення діяльності, вчинків, поведінки людини; якості, ознаки, стану предмета чи явища.

Зроблено висновок про те, що фразеосполуки функціонують, зокрема, у підсилювальній ролі. Вони постають як виразні репрезентанти традицій, звичаїв, умов життя, характерних для українців. Авторські модифікації (структурні, символічні та сигніфікативні) розширюють функційне навантаження таких висловів.

Ключові слова: фраземіка, фразеологізм, фразеологічні одиниці, лінгвокультурологія, загальнонародна (традиційна) фразеологія, сучасний український письменник М. Дочинець.

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