



# National Unique Features of The Country House Concept

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## Abstract

The article highlights peculiarities of verbalization and semantic content of the country house (KHATA) concept in the Ukrainian literature, in the works of Grigoriy and Grigir Tyutyunnyk in particular. It systematizes linguistic views on the nature of linguo-mental constructions, provides definitions of the main linguo-cognitive categories; *basic mentality concept* is brought to the fore, as a fixed in the dictionary notion, meaningful to a culture with ethnospecific semantic shade, which accumulates relatively stable ideas related to socio-historical experience and value orientations of the nation. The paper studies the correlations between linguistic and artistic concepts, actualizes linguistic and cultural aspects of realia that embody life, world-view, the Ukrainian countrymen' culture. Attention is paid to the configuration of lexical and phraseological units expressing the Ukrainian culture fundamental concepts and world perception of the word painters; their role in the figurative system and idiostyle paradigm, taking into account metaphorical expression, contextual surrounding, ethnocultural and peculiar authorial symbols is investigated. The specificity of the prose writing, which consists in the frequent use of archaic, colloquial, dialectal words and constructions, specifically Ukrainian phraseology and etiquette formulas that ethnically color the concept of KHATA, are pointed out. PAINTED STOVE, EMBROIDERED RUSHNYK, HOLY PICTURES, ASTERS and STORK NESTS on the roof are peculiar for the Ukrainian KHATA. For a COUNTRYMAN it was not just a living place, a place of initiation and ritualization, it was his BEGINNING, GENEALOGY, FATHERLAND.

**Keywords:** artistic concept, basic concept, country house concept, ethnoculture, idiostyle, mentalit.

## 1. Introduction

The national feature of every nation is their language, which accumulates the culture of its speakers, their mentality, customs, religion and history. Lexical and phraseological systems are extremely sensitive indicators of a nation's culture. The semantics of such language units, showing the mental world of a nation, becomes the basis for national connotations formation (the interpretative field), which leads to considering those language units as word-concepts.

Key concepts interpretation in the East Slavic linguistic tradition is characterized by existence of various definitions. Such a terminological symbiosis is another indicator of the subject coverage lack of the both in Ukrainian studies and in the world field of linguistic in general. A number of terms are used to denote culturally meaningful mental notions: *basic cultural concept*, *key cultural concept* (A. Vezhbytska), *mental concepts* (S. Nikitina), *mental-cultural concepts* (V. Kononenko), *ethno concept* (O. Selivanova), *ethnocultural concept* (V. Zhaivoronok), *culture constant* (I. Stepanov), *culturally meaningful concept* (V. Teliia, O. Levchenko, K. Holoborodko), *linguocultureme* (V. Vorobiov), *linguocultural concept* (S. Vorkachov, R. Kis). The mentioned culture concepts also have numerous names in linguistics: *key culture word* (N. Arutiunova, I. Holubovska), *language signs of (national) culture* (N. Zaichenko, K. Krasovska), *language-esthetic signs of national culture* (S. Yermolenko), *national-cultural units*, *culturemes* (S. Prokhorova), *words with national-cultural semantic component*, *logoepisteme* (I. Vereshchahin, V. Kostomarov) and others.

Among these various definitions *basic mentality concept* is the uppermost; it denotes a lexicalized notion, meaningful to a culture with ethnospecific semantic shade, which accumulates relatively stable ideas related to socio-historical experience and value orientations of the nation. The content of such concepts, according to linguists, can be studied taking into account the verbal representation in texts of writers, philosophers, scholars, in the ordinary speech of ordinary representatives of a certain ethnic group common representatives, as well as based on revealing of the inner form of lexemes, considering the archetypes of the collective unconscious. It should be noted that the role of connotations for concepts analysis in the text is important.

Writers, of course, take standard language codes as a basis, but at the same, time adjust and transform them. The depth and contents of artistic concepts are directly dependent on the writer's cultural and emotional experience, which, as a linguistic personality, is not just a generalized image of the bearer of national-cultural values (V. Karasyk, Y. Karaulov, I. Holubovska, Y. Stepanov, and M. Tolstoi), it reflects the peculiarities of the mental sphere to which it belongs (O. Vorobiova, S. Vorkachov, V. Krasnykh, N. Kriuchkova), and often creates new language elements and activates them.

Knowledge of belles-lettres makes it possible to understand the nation, its psychomental characteristics. A. Banfi noted "The artists' world of knowledge – gained through their own experience, awareness of national folk traditions, as well as the laws of creation of defining universal human values – finds an adequate expression in a special word" [2, p. 41]. At the same time, for under-

standing a literary work, the person needs to possess significant ethno-cultural codes, with the help of which it was encrypted.

Writers not only convert and use the literary language existing elements, but also often create them, activate in the language. The language-text represents an individual world of an author, formation of new words and particular historical period expressions an epoch. In any case, we are dealing with features-markers, characteristic of the author's individuality in a text component, combined with the general cultural experience of an individual.

Nowadays conceptual studying is characterized by a considerable number of assets. In the national linguistics, studies have been carried out on the peculiarities of the following basic imaging of the Ukrainian mentality in writers' texts: sacred: GOD [5; 6], THE GOD'S MOTHER [5], individually centric: MOTHER [29], etc., teleonomic: SOUL [26], FREEDOM [15], CONSCIENCE [20; 14], DREAM, HOPE, LAUGH and others [14], LABOUR, WORK [21], floristic: OAK, WILLOW, ARROWWOOD, APPLE TREE, RYE, DITCH REED [28; 8], MINT [12], faunistic: STORK, CUCKOO, HORSE, COW, DOG, and others [8], EAGLE [19], artifact: LAND [6], KHATA (COUNTRY HOUSE), WATER [29], etc., spatial: RIVER, COUNTRY [32], STEPPE [10], etc. However, the peculiarities of the basic mentality concepts representation in the writings of Grigoriy and Grigir Tyutyunnyk remain unexplored.

The research aim is to determine the national specificity of the country house (KHATA) concept as a special mode of the writers-brothers' intention. The main task is to analyze lexical units, which manifest the concept, association patterns, idiolectal meaning of those structures.

## 2. Problem Search

Each nation has its own set of behavioral and psychological stereotypes, so language manifestation of one linguacultural concepts is ethnospecific in relation to another.

Basic concepts of Ukrainian mentality and spirituality, formed in hoary antiquity, are woven into the present, and revealing them through language facts "has a considerable social and political significance in modern Ukraine, which is trying to shift its civilizational development vector, become open to the European world, "learn the foreign" and not shy away from its own" [7, p. 92].

The literary activity of pen artists plays an important role in this process, as, according to linguists, the content of the concepts should be investigated not only through etymons (the etymological inner form) of key lexemes, taking into account the archetypes of the collective unconscious, but also by considering their verbal representation in ethno-texts of various authors [25, p. 413].

The representativeness of ethnospecific, mythopoetic and symbolic meanings of concepts in corresponding dictionaries, cognitive diversity, polysemantic nature, axiological markedness, coverage in ethno-texts of Ukrainian writers and folklore indicates their basic character. At the same time, it should be emphasized that *basic concepts* are not identical to ethnospecific, since in addition to specifically national concepts (ВЕРБА, ЗОЗУЛЯ, КАЛИНА, ЛЕЛЕКА, МАТИ, РУШНИК, СЕЛО, СТЕП, ТОПОЛЯ, ХАТА, ХЛІБ та ін.), they include general, universal human, but marked with national specificity connotations, associative links and semantics (БОГ, БОГОРОДИЦЯ, ВІЙНА, ВОГОНЬ, ВОДА, СОНЦЕ etc.). Revealing of a linguoculture key characteristic is not as important as "being able to tell something significant and specific about the culture" [4, p. 283].

Becoming a part of the artistic representation space of one or another writer, basic cultural concept not only synthesizes preserved by historical memory of a nation mental characteristics and phenomena, but also becomes more expressive, acquires various semantic shades.

Artefactual concept of the country house (KHATA) is very significant for the Ukrainian at all times agricultural and COUNTRY ethnicity. Traditionally correlating with the house of a Ukrainian

person, KHATA has ethnocultural specificity, which attracts the interest of scientists. Y. Areshenkov [1], V. Kononenko [13], T.Sverdan [23; 24], L. Savchenko, V. Titomir [22], N. Sovtys [29] and others studied functional-stylistic features of the KHATA concept.

In Tyutyunnyk brothers' writings, which we consider as a single metatext, there are 23 representations of the KHATA concept that can be classified according to:

– the purpose: *курінь (курінчик), насінниця, оселя, сторожка, хата, хата-госпіталь, хата-читальня, хата-штаб (від старою побитою громом вербою тулиться хата, вірніше не хата, а курінь о чотирьох стінах. Це і сторожка, і насінниця* (Gr. Tyutyunnyk, "Derevii");

– emotional connotation: diminutives: *хатина, хатинка, хатка, хатчина (...солом'яний дах на низенькій хатині* (Gr. Tyutyunnyk, "Hrushy z kopanky"); *...одинокі жила у своїй хатинці* (Gr. Tyutyunnyk, "Vyr"); *...вікна в хатках* (Gr. Tyutyunnyk, "Dyvak"); *...прибудованої до гаража хатчини* (Gr. Tyutyunnyk, "Azart");

– appellatives of immanent negative shade: *курінчик, хавіра, халабуда: ...побудувавши, приміром, нову добру хату, не хвалися, а краще побідкайся: "Та нап'яв курінчик"* (Gr. Tyutyunnyk, "U Kravchynu obidaiut"); *"Хавіру" він собі купив за гаражну покрівлю: померла баба Ганна, (...) – і її внука продав Степанові хату* (Gr. Tyutyunnyk, "Kizonka"); *На тобі, Юхиме, сто рублєй і зліпи собі халабуду* (Gr. Tyutyunnyk, "Kometa"). Among the nominations, *хавіра* is notable for having a contempt shade. We can notice typical for the Ukrainian-speaking picture syncretism of the meanings of the lexeme KHATA: "a building in general" and "a part of the interior, room".

V. Prysiazhniuk explains this tendency with the fact, that at first there were single-room homes, and then, after the appearance of additional rooms, the nomination for the whole building established – KHATA [20, p. 81–82]. The most common KHATA in Ukraine in the XIX–XX centuries was a three-part house, consisting of "siny" – outer entrance hall, with separated storeroom, clean house (the main khata, hall), kitchen or kitchen-bedroom (hatyna, vankir, alkir) [31, p. 18 – 19].

Cultural factors significantly influenced the implementation of the KHATA concept in the Ukrainian-speaking picture, which found expression in the so-called *attraction of synonyms* – the formation of a wide range of synonymous series related to notions that are of special significance to a particular nation [30, p. 50]. Inner living area – a room located on one side of the "siny", expressed with the nouns *хата, друга хата, велика хата, світлиця: вискочила в сіни. Але він знайшов її й там і (...) привів її назад у хату* (Gr. Tyutyunnyk, "Vyr"); *В другій хаті цюс заторжотило стільцем* (Same source); *Олена перевела дітей в хатину, а велику хату віддала гостеві; Юля увійшла до світлиці* (Same source). Such a range of synonyms, according to O. Maslo, indicates national thought orientation on the macro world, accumulated in the personal home" [18, p. 13]. The word-formative derivative *хатина* denotes a room of a smaller size: *У великій хаті також вкладалися спати... Оксен довго сопів, роззуваючись, потім одніс чоботи в хатину* (Gr. Tyutyunnyk, "Vyr"). Apart from the mentioned ones, factual meaning of the KHATA concept is expressed in the nouns *веранда, горлиця, комора, сіни*.

Note that the concept of KHATA in the Ukrainian-speaking tradition is endowed with ethnocultural symbols. In the COUNTRY-MEN consciousness, a certain symbolic role was played by the three tiers of their living space. A. Danyliuk notes that "the lower tier is the connection to the mother-land, the lower world of creation; the upper tier of the house is the connection to the sky, the higher sphere of world creation; the middle tier is the human environment that undergoes changes exploring the two neighboring tiers" [9, p. 18].

The lower tier of the KHATA is *долівка* (earthen floor): *швендяє юди-туди та зриває примазану долівку* (Gr. Tyutyunnyk, "Vyr"). The writers weave an interesting custom of Poltava resi-

dents into their literary works – strewing the *долівка* with greenery: *вони спали в сінях на долівці, встеленій луговою травою і полином* (Gr. Tyutyunnyk, “Vyr”); *клевчані святки в бабусиній хаті, примазаній ради празника і струшеній різучою осокою* (Gr. Tyutyunnyk, “Kholodna miata”).

The upper tier is the ceiling, which was held by longitudinal or cross bearers – tie beams (*сволоки*) [31, p. 23]: *Чути, як і мухи під сволоком гудуть* (Gr. Tyutyunnyk, “Vyr”). The upper tier of KHATA is also actualized by the nomen *горище* (attic), which explicates the cognitome СХОВИЩЕ (depository), as COUNTRYMEN stored their household articles and food supplies: *Горища тріщали від пшениці* (Gr. Tyutyunnyk, “Vyr”); *...зняв із горища вервечану колиску* (Same source). Moreover, *горище* has a sacral content, actualizing the meaning of “the place where supernatural beings are present”: *...нечисть завелася на горищі, спати не дає, жити завважає, змучила мене, заморочила, хоч із хати тікай* (Same source); *Цілу ніч на горищі щось гурчить, як ото на прядці пряде або на бубні бубонить* (Same source). It is the place where, according to the countrymen’s beliefs, the ДОМОВИК (house spirit) resides, the image of which is associated with KHATA and expresses such characteristic feature of a COUNTRYMAN as SUPERNATURALISM: *діди здіймали з горищ пряки та веретена, що десятки років лежали там на розвагу відьмам та домовикам* (Same source).

The middle tier – walls, doors, windows, was also illustrated in the writer’s literary works: *хати розбирали ретельно і обережно, намагались не пооббивати ні одвірків, ні дверей, ні віконних рам* (Same source); *Ось і хата. Мелькнули голубі віконниці* (Same source). Sometimes *чотири стіни* (four walls) is a contextual synonym for the KHATA lexeme: *доживай вік у чотирьох стінах* (Same source).

It is worth pointing out that Ukrainians chose a place for a new home assiduously. It was bound to be reflected in beliefs and customs of our nation. According to Y. Lebedenko, “the basis of the ritual actions of the Ukrainian countrymen (construction, housewarming, purification, etc.) is the mythological consciousness (...). The cult of khata as a sacred protective place is an element of paganism.” [17, p. 19]. In order to save the protective properties of KHATA, Ukrainians took certain measures. Some of them are described in the novel “Vyr”, such as the taboo on building houses on the place of a family’s estate, if there were drunkards, villains, fire victims: *люди вважали те місце, де була Силентієва садиба, проклятим, не поселялися* (Gr. Tyutyunnyk, “Vyr”); taboo on using wood for construction if the tree was struck by a lightning: *Построїла одна жінка хату, хрести на сволоках повпалювала, а жити – не вживе... Це, кажуть, у тебе прокляте місце... Потрапило десь у вашу хату громуве дерево* (Same source); laying coins into the house walls or chimney: *замазані в бовдур золоті червінці* (Same source). The remarkable thing is that people continue to lay coins under the first foundation stone by this tradition, so that there is always money in the house [31, p. 30]; using certain symbols. Chalked crosses served as protection from evil spirits [Same source, p. 31]: *Треба теє дерево знайти (...) прочитати біля нього молитву і написати на ньому крейдою хрест* (Gr. Tyutyunnyk, “Vyr”). Apart from that, a traditional protective object from evil spirits of KHATA was a *sock*, pictures of which were often used for decorating both the interior of the house (“*понамальовувала на грубі півників*” (Same source)) and the exterior. It took root in the linguistic consciousness of Ukrainians, so it was sporadically actualized in comparisons: *крутитися сюди та туди, як бляшаний півень на хаті* (Same source).

Specificity Ukrainian country microcosm is expressed by the nomen denoting elements of the house objects, which can be classified according to the KHATA interior zones. Working area is actualized by the nomen: *під (груба, грубка), мисник, прядка; household – жердка, колиска, комин, комода, косинець, лава, лежанка (припічок), ліжко, ослін, піл (примістка), скриня, sacred – покуть / покуття / куток, сволок: Під, грубка, скриня, лава, стіл, дерев’яне ліжко, великий мисник,*

*пофарбований у темно-зелене, як броньовик, – от і все, що було в Артемовій хаті* (Gr. Tyutyunnyk, “Zhytiti Artema Bezykonnoho”); *Ще в хаті були рушники роменські з червоними начосами, скриня, жердка, під, сволок жовтий і на ньому хрест, випалений дідусем* (Gr. Tyutyunnyk, “Obloha”).

Among representatives of the interior there are rare words, peculiar to the COUNTRYSIDE: *косинець* – “three-corner shelf or cupboard” [27, v.4, p. 305]: *пройшла по хаті і зупинилася біля косинця, де валялися заполоч, нитки та всяка всячина* (Gr. Tyutyunnyk, “Vyr”); *припічок (лежанка), примістка (піл)*. Apart from factual features, khata interior elements also have symbolic characteristics. Painted stoves (*комун, hruba*) were the attributes, which decorated the house and protected it from evil spirits: *Орися більше поралася в хаті: примазувала, чепурила, чистила, полоскала, понамальовувала на грубі півників* (Gr. Tyutyunnyk, “Vyr”).

The icon corner (*pokuttia, pokut, kutok*) – “ritually was the most important part in the khata interior space, the building orientation, one part of which pointed to the east (the God side)” [11, p. 463]. In the Ukrainian consciousness, it was the house owner’s place, by bowing before the icon corner “people also do honour to God, because everything that happened in that part of the house had a symbolic meaning” (Same source). Thus, Grigoriy’s microtext *В чужій хаті питаються, чи можна сісти, а не лізуть на покуття по-свинячому* (Gr. Tyutyunnyk, “Vyr”) shows the guest’s disregard of the house owner. Worshipping the icon corner is a trace of idolatry, as earlier there was the guardian of the beautiful corner against evil spirits, house idol *покутній (покуть)* [11, p. 464]. It is not surprising that COUNTRYMEN place ICONS there as a symbol of PROTECTION, PRESENCE OF GOD, BLESSING: *покуття, де висіли дві віничальні ікони; ходив по хаті від дверей до ікони в кутку, почорнілої Варварівеликомучениці* (Gr. Tyutyunnyk, “Pomyalny Markiiana”). But more often the writers appeal to colloquial nominative variants of the lexeme – *образи, боги* (holy pictures): *хату нашу з образами на покуттях – мені чомусь найдужче запам’яталася федорівська пресвята богородиця з лагідними очима й дитинкою на руках* (Gr. Tyutyunnyk, “Obloha”); *миротворне с’яйво образів у кутку* (Same source); *не тільки люди, а й боги в хаті не вдержаться* (Gr. Tyutyunnyk, “Vyr”). These nominations as parts of KHATA interior confirm that COUNTRYMEN were RELIGIOUS and PIETISTIC people, and their homes were sacralized, became the symbol of existence moral basis, established during centuries. Moreover, EMBROIDERED TOWELS (RUSHNYK) and FAMILY PORTRAITS were permanent elements of the KHATA decoration: *дивився на рушники на стінах, вишивані, селянські... дивився на дядькові портрети, а їх була повна хата* (Gr. Tyutyunnyk, “Smikhota”); *Вуточка заходжувалася чепурити хату: (...) Тільки синових портретів, обіп’ятих вишиваними рушниками, та ще образів не чіпала* (Gr. Tyutyunnyk, “Vutochka”). Thus, KHATA has a symbolic meaning of GENEALOGY. Actualisator EMBROIDERED RUSHNYK from ROMNY expresses such attributive characteristic as POLTAVA REGION: *Ще в хаті були рушники роменські з червоними начосами* (Gr. Tyutyunnyk, “Obloha”); *роменські рушники в кутку на образах* (Gr. Tyutyunnyk, “Hvynt”).

We should also point out typical associative connections between the cultereme KHATA and anthropomorphical concepts. For the Ukrainian mentality it is typical that KHATA is not conceivable without a ГОСПОДИНЯ (goodwife), who puts things on order in the house (*Олена виявилася молодичею покірною, роботащою і принала старій, як кажуть, до хати; Після порання Орисі все в хаті покращало, поніженішал* (Same source)). The attributive characteristic of KHATA is connected with the WOMAN: CLEANNESS, COZINESS: *У світлиці було чисто й затишно, як буває тільки в хатах, де не сини, а дочки* (Gr. Tyutyunnyk, “Oddavaly Katriu”). Although Grigoriy Tyutyunnyk equally emphasizes the KHATA – MAN association (*Без мужичих рук хата валиться* (Gr. Tyutyunnyk, “Vyr”); *І коли буде в хаті*

чоловік – мовчатиме громове дерево (Same source)). Moreover, word combination *батьківська, батькова хата* (fatherly house) is traditional for the Ukrainian linguistic picture, which confirms the importance of the masculine beginning.

Difficult to imagine the KHATA concept without a STORK NEST and FLOWERS, representatives of which (*гайстри, калачики, півники, хвастунці*) manifest peculiar Ukrainian earthiness: *хату за триста карбованців, разом з мишами, лелечим гніздом з лелеками і квітами-гайстрами* попідвіконню (Gr. Tyutyunnyk, “Kizonka”); *В хаті було чисто і ясно від сонця, (...) та від червоних калачиків і хвастунців, що цвіли на лутках у кожному вікні* (Gr. Tyutyunnyk, “Klymko”); *Півники, півники... Скільки пам'ятає себе Санько, вони цовесни сходили біля хати під вікнами* (Gr. Tyutyunnyk, “Dykyi”).

Attributives specify the image of KHATA as the Ukrainian culture symbol. They actualize the external characteristics of the KHATA concept: (size, colour, appearance etc.): *біла (біленька), вилазана, чистенька, чорна; рівна, перехняблена; низенька, маленька, велика, простора; нова, старенька; ціла, надбита, надгоріла, вирвана з корінням*; architectural and structural features: *глиняна, рублена, під соломою і черепицею, ушита соломою, під шифером*; emotional connotations: *батьківська, рідна, своя, чужа*; metaphorical, anthropomorphic features: *привітна, рідна, одинока, сліпа, сонна*. Set phrase *біла хата* (white khata) is symbolic for the Ukrainian mentality, as “it is characterized by narrow conceptual meaning, as it expresses a specific feature of the Ukrainian life – daubing country houses with whiting” [16, p. 13]: *із густих чагарів проступало білими хатами село Ступки* (Gr. Tyutyunnyk, “Vyr”); *Крейда розведена... Я й не туди, що мати сьогодні хату білила* (Same source).

Country house (KHATA) for the Tyutyunnyks is not just an object, but also a concept symbol, as it carries “information about social status, wealth, and the owner’s tastes” [3, p. 31]. KHATA UNDER AN IRON ROOF and a number of outbuildings including the following: *вітряк (млин), вулик, кагат, клуня, колодязь, конюшня (стайня), комора, копанка, кошара, криниця, курник, млин, повітка, погріб (льох), погрібник (погрібничок), саж, сарай, сіновал, стайня, хлів* represent the cogniteme WEALTH, PROSPERITY: *А жив цей куркуль багатю. Хата під залом, дві клуні, дві повітки* (Gr. Tyutyunnyk, “Vyr”). The opposite characteristic POVERTY is actualized by KHATA UNDER A THATCH ROOF: *Зійшлися на тому, щоб дах перекрити, бо ніде вже по селу хат під соломою не було. Виходило так, що Устим найбідніший од усіх...* (Gr. Tyutyunnyk, “Ustym ta Oliana”). KHATA, *вишта соломою* (under a thatch roof), is a symbol of UKRAINE, HOME, FATHERLAND. The same cognition is expressed by such attributives as *батьківська, рідна, своя*. FATHERLY KHATA is a mentasymbol of our nation: *після тяжких мандрів поцілує землю біля рідної хати* (Gr. Tyutyunnyk, “Vyr”).

KHATA is also a special indicator of the owner’s individuality and personality: *...хата немов згорбатіла... Устим сміявся...: “Хай так! Рівно постав, то подумують, що тут молоді живуть та здорові, а так видно: покидьки!”* (Gr. Tyutyunnyk, “Ustym ta Oliana”).

The analyzed cultureme in the Ukrainian consciousness expresses important HISTORICAL PERIODS of the nation: epochs of WAR (*хата-штаб, хата-госпіталь*) AND POSTWAR (*хата-читальня*). Attributives *вирвана з корінням, колишня, надбита, надгоріла, пуста, порожня, ціла* indicate sociocultural changes in the COUNTRYSIDE in the WAR and POSTWAR times: *А скільки старих печищ, вирв на місці колишніх хат, що полетіли у війну в небо, як от наша, вирвані з корінням* (Gr. Tyutyunnyk, “Korinnia”).

With the help of anthropomorphic attributives *вишуквані в ряд, привітна, одинока, сліпа, сонна* the writers animate, personify KHATA. In Grigoriy Tyutyunnyks’ texts there are the following metaphors: KHATA *загула, заgrimіла, кинулась назустріч,*

*присіла, пливе, притулилася, причаїлася, стоїть: Хата так і загула, так і заgrimіла* (Gr. Tyutyunnyk, “Vyr”); *назустріч кинулись хати* (Same source); *хатки в садах самі пливуть йому назустріч* (Same source).

In Grigir’s literary works KHATA *вмирає, горбиться, дихає, жде, живе, заляка в презирстві, красується, присідає, розуміє, світить ребрами, сідає, спохмурніє, старіє, стоїть, тупиться, ховається: їх ждуть натоплені хати* (Gr. Tyutyunnyk, “Pomynaly Markiiana”); *Прожили вони один вік: баба сто років, і хата сто років, баба згорбилась, і хата згорбилась* (Gr. Tyutyunnyk, “Obnova”); *Хата дихнула на мене теплом і димом* (Gr. Tyutyunnyk, “Obnova”).

KHATA represented the Universe for families in the country, its presence “took a person to a certain degree of public recognition; it implied that the person was hard-working and cared for the family’s well-being” [9, p. 7–8]: *Найлюбішою стала мені думка про хату. Сам складу, по деревині, по соломині вкрию (...). Доки ж ми в курені житимемо?* (Gr. Tyutyunnyk, “Vohnyk daleko v stepu”). In the COUNTRYSIDE, it was often a necessary CONDITION FOR MARRIAGE: *на хату стягайся. Спроможешся – віддам Тетянку* (Gr. Tyutyunnyk, “Kometa”). It is not surprising that the lexeme *безхатченко* (a homeless man) has a certain negative connotation: *А він – безхатченко. У землянці нидів* (Same source); *своя хата як дзвін стоїть, а ти, Степане, тиняйся глупої ночі лісом, як бездомний пес!* (Gr. Tyutyunnyk, “Kizonka”).

The writers’ texts also contain a symbolic ethnocultural code of the KHATA concept, which actualizes the cogniteme of Ukraine as such, expressed implicitly: *глянув на ті хати, і чимось рідним повіяло від них. Біля порога на кілку – глечик, металевий блискучий цидильник, з димаря соломяний дим* (Gr. Tyutyunnyk, “Vyr”). Moreover, KHATA is not just a living place, it is a PROTECTION, which gives a COUNTRYMAN the feeling of power and confidence: *в своїй рідній хаті й стіни допомагали, і він, здавалося, не боявся нікого в світі* (Same source). KHATA for a COUNTRYMAN is a SACRED PLACE, where arguing and saying curse words is forbidden: *Не кричи. Ти не в лісі* (Same source).

We can also notice typical for the Ukrainian-speaking picture metonymic transfer, where KHATA becomes a unit of measurement: *Гостей було – повна хата!; повна хата хуторян* (Gr. Tyutyunnyk, “Vyr”); *нашуткує повну хату* (Same source). In the Tyutyunnyks’ texts we can find phraseological units such as *піти з хати* which expresses the cogniteme “to marry someone”: *...моя як пішла з хати, то й місток за собою спалила* (Gr. Tyutyunnyk, “Vyr”). The same cognition is expressed by the phrase *прійти в хату* (*Не такий тепер час настав, що матері собі невісток вибирають. Самі вони в хату приходять* (Same source)) as well as the paroemia *тільки в хату – вже й своя* (Gr. Tyutyunnyk, “Syn pryiihav”).

Phraseme *піти – і півхати з собою потягти* actualizes an old custom in the COUNTRYSIDE: when a young woman got married, parents gave her a portion: some belongings and money: *Хлопчик – то прибуток на хазяйстві. А дівчина – катзна-що. Піде – і півхати з собою потягне* (Gr. Tyutyunnyk, “Vyr”).

We can also find such paroemias: *...яка хата – такий тин, який батько – такий син* (Same source), where KHATA concept acquires features of the GENEALOGY symbol. Mental characteristic HOSPITALITY is explicated by the expression *Гості в хату – могорич на стіл* (Same source). Metonymic identification of GOODWIFE with the KHATA is explicated in Grigoriy’s microtext: *у нього ключі од колгоспної комори. – Він, гад, цими ключами не одну хату, де підходяща молодиця є, одімкнув...* (Gr. Tyutyunnyk, “Ustym ta Oliana”).

In the writers’ creative work there are both neologisms (in Grigir’s in particular) and traditional metaphorical transfers (KHATA – РІДНЕ (БАТЬКІВСЬКЕ) ГНІЗДО ((FATHERLY) NEST), KHATA – НОРА (BURROW), KHATA – КУЗНЯ (SMITHY), KHATA – ЗАПІН (COTE): *вилітає з батьківського гнізда* (Gr. Tyutyunnyk, “Vyr”); *живемо ми в тій хаті, як у норі*

(Gr. Tyutyunnyk, "Vohnyk daleko v stepu"); *мов кузня, хата* (Gr. Tyutyunnyk, "Vyr"); *Хата була простора, як загін* (Gr. Tyutyunnyk, "Korinnia"). Based on exterior features, such association models were formed: КНАТА – ВУЛИК (BEEHIVE), КНАТА – КОПИЧКА (HEUSOCK), КНАТА – КРЕМ'ЯХ З НЕОБПАЛЕНОЇ ЦЕГЛИ (FLINT), КНАТА – ЧУЛАН (STOREROOM): *хатка (...) стоїть під самісінькою горою серед грушевого та черемхового цвіту, як вулик* (Gr. Tyutyunnyk, "Lisova storozhka"); *Хати на нагорбі, мов копички при місяці* (Gr. Tyutyunnyk, "Kometa"); *хатки, як розкладені дітьми крем'яхи з необпаленої цегли* (Gr. Tyutyunnyk, "Obloha"); *наша півхата – як чулан на березі річки* (Gr. Tyutyunnyk, "Vohnyk daleko v stepu"). The beauty, sophistication of country КНАТА is expressed by the metaphoric model КНАТА – МАДІСТКА: *Не хата стоїть, а мадістка* (Gr. Tyutyunnyk, "Kizonka").

Rich in odors is country КНАТА pictured in the Tyutyunnyks' texts by such associative pairs: КНАТА – ЗАПАХ БОЛОТЯНОГО ДУШКУ (marshy smell) (*Орися нажала біля Ташані осоки, потрусила в сінях і в світлиці – всюди запахло гіркуватим болотяним душком* (Gr. Tyutyunnyk, "Vyr")), КНАТА – БОЛОТНИЙ ДУХ ЛЕПЕХИ (marshy smell of sweet flag) (*На нього вінуло хатнім присмерком (віконниці були зачинені) і в'ялим болотним духом лепехи, якою була встелена долівка* (Same source)); КНАТА – ЗАПАХ ХМЕЛІЮ, КАПУСТЯНОГО ЛИСТОЧКА (the smell of hop, cabbage leaf): *в цій сільській хаті, де пахне сухим хмелем і капустяним листочком* (Same source); *пахне йому рідною оселею, застоляним духом запареного хмелю* (Same source); КНАТА – ЗАПАХ ВАСИЛЬКІВ, ПОЛІНУ (the smell of cornflowers, wormwood): *В хаті пахло засохлими васильками і гіркуватим душком полину* (Same source); КНАТА – ЗАПАХ ЖИТНЬОЇ СОЛОМИ, ЗАПАРИ ДЛЯ ТІСТА (the smell of rye haulm, bread dough): *В хаті зробилося темно, пахло свіжим духом житньої соломи і не то хмелем, не то запарою для тіста* (Same source); КНАТА – ЗАПАХ ХЛІБА (the smell of bread): *Орися торохтить у хатині кочергами, звідки пахне підпаленим свіжовипеченим хлібом* (Same source); КНАТА – ЗАПАХ БОРОШНА, ВЛЕЖАНИХ ЯБЛУК (the smell of flour, apples, kept for seasoning): *...хатні двері відчинені. Пахне борошном і влєжаними яблуками* (Same source); КНАТА – ДУХ ПРАДІДІВСЬКИХ ЯБЛУК "ПАЛЯНИШНИЦЬ" (an old scent of "palianyshnytsia" apples): *...у першій хаті, де стояв давній дух прадідівських яблук "паланишниць"* (Gr. Tyutyunnyk, "Zhytite Artema Bezvikonnoho"); КНАТА – ЗАПАХ МОЛОКА, ХЛІБА, НАТОПЛЕНОЇ ЛЕЖАНКИ (the smell of milk, heated stove bench): *У ній пахло молоком, житнім хлібом і натопленою лежанкою. Але найдужче – молоком* ((Gr. Tyutyunnyk, "Vohnyk daleko v stepu").

### 3. Conclusions

In the linguistic realization system a literary text concept takes a specific place. Accumulating various types of information concerning history, ethnos national stereotypes of behavior, the text not only illustrates the culture, but also is a consequence of its development in a certain period. Literary texts show specifics of life and customs of a nation or an ethnos described by the author, while artistic space pictures peculiarities of linguocultural center to which the writer belongs.

КНАТА concept is one of the brightest representations of the COUNTRYSIDE frame, as for ages this peculiar Ukrainian topos (and our nation was always agricultural, COUNTRY) was characterized by KHATAS, not houses. Typical features of the Ukrainian КНАТА were WHITENING, PAINTED STOVE, EMBROIDERED RUSHNYK, HOLY PICTURES, ASTERS, COCKS and STORK NESTS on the roof. For a COUNTRYMAN it was not just a living place, but also a place of initiation, ritualization, associated with WARMTH, COZINESS, POWER,

PROTECTION, THE SMELLS OF HERBS, BREAD, APPLES, MILK; it was his GENEALOGY, FATHERLAND. Studying other basic concepts, found in the literary works of Ukrainian writers, Grigoriy and Grigir Tyutyunnyk in particular, is one of the perspective directions of their creative heritage further research.

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