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## NON-EQUIVALENT VOCABULARY AS A STRONG POSITION IN THE COMPOSITION OF THE POETIC TEXT

**Summary.** The author of this article reveals the problem of non-equivalent lexical definition in modern Ukrainian language. Article describes non-equivalent lexical in the composition of the poetic text as the type of strong positions, which has been given in the content hierarchy through the whole text. The reasons for putting out the nationally marked lexical stock in the strong positions have been proposed. The functional peculiarities of non-equivalent lexical stock as a language sing are being researched too.

The article analyzes also the role of vocabulary with national-cultural semantics in the text. There were studied its identity contextual semantic relations with other nominative units. There was reviewed the problem of creating ethnolinguistic world view in the text. There was defined the specificity of reproduction of vocabulary with national cultural semantics in foreign language texts. The peculiarities of national character find expression in the micropolis of primordial linguistic formations on the designation of the most essential words-definitions for Ukrainians. Each of these nominations has an extensive system of primary and secondary values, characterized by broad associative connections, the ability to perform cognitive functions of metaphorization, personalization, enhanced ability to integrate into a variety of contexts, to form stable conversions. It was found that the non-equivalent vocabulary reflects national and cultural uniqueness of language at the lexical level, calls such concepts and phenomena in certain cultures that are not attached to any other. Thanks to this lexicon, as one of the important indicators of national and linguistic identity of the ethnic communities we observe not only the differences in naming fragments of reality, but also the culture in general, living conditions of native speakers. Vocabulary with national-cultural semantics vocabulary plays a key role in the semantic hierarchy. Image text occupies a strong position. Being a strong position – adequate transmission priority, but “transfer” of non-equivalent vocabulary is not always possible.

**Key words:** ethno-cultural meaning, poetic text, composition, non-equivalent vocabulary, strong position.

Every national language represents the linguistic consciousness of the people. The Ukrainian language performs a cultural function and creates a national and linguistic picture of the world of the Ukrainian ethnic group. Culture and language are in unity as two phenomena. This idea was advocated by W. von Humboldt, I. Baudouin de Courtenay, Ferdinand de Saussure, O. Potebnya and other scientists. The researchers believe that the national linguistic image of the world is manifested in a certain way at different linguistic levels: in the peculiarities of phonetic organization and euphonic means, the selection of morphological and word-formation units, etc. However, it is the most completely expressed in the lexical-semantic and syntactic systems of the language. A special unit that reflects the national and cultural uniqueness of the language at the lexical level is the *non-equivalent vocabulary* (hereinafter referred to as NEV).

In modern linguistic science, the term "non-equivalent vocabulary" is complex, and there is no unanimity in its interpretation, and sometimes even specificity, which prevents the definition of NEV as a category of linguistics. Linguists try to distinguish this term from others, or, comparing it with such concepts as "lacuna", "reality", "background vocabulary", "exoticism", "barbarism", "colour", "nationally marked vocabulary", "ethnographism", "localism" etc., to define NEV (L. Dyachenko, N. Zaichenko, O. Koval-Kostynska, T. Kosmeda, M. Kochergan, L. Mashurovska, O. Palamarchuk etc.). Based on the analyzing of the word-denotation relation, linguists try to answer the question about the existence of a distinctive ethno-cultural layer of vocabulary, but the peculiarities of functioning of nationally marked vocabulary in the text remain being insufficiently studied today.

The study of the compositional role of NEV helps to deepen ideas about nationally coloured vocabulary in general and the functional status of such lexical units in the text.

The semantic structure of each lexical item can be formed by several components, i.e., semas. The semantics of NEV is largely determined by the history, culture of the country, etc. One of the most important language function is manifested in NEV – the cumulative function, when a linguistic unit is included into a culture, and the culture into a language. The category of non-equivalence is defined only in relation to a particular language; it represents the ability of a language group to comprehend and record manifestations of reality and consciousness in a unique way.

NEV is a special unit that reflects the national and cultural language peculiarity at the lexical level, nominates such phenomena in the sphere of a certain culture that are not peculiar to others, as well as linguistic units that denote these phenomena. NEV is a component of the poetic text imagery that carries an emotionally expressive connotation associated with the ideoethnic component of meaning; it acts as a kind of functional and semantic text dominant.

Language units in a text are interesting for us as information bearers about objective reality and bearers of the author's artistic vision. But, in addition, linguistic units have another common feature – they occupy a certain place in the composition and have a number of intralinguistic features that make them unequal for the reader (perceiver) of a literary text. There are *strong positions* (hereinafter SPs) in the composition of a literary text.

We aim to study the role of NEV in the poetic works composition, to define NEV as a specific SP of a poetic text, to consider the peculiarity of its contextual semantic relations with other nominal units. This approach helps to reveal the specificity of the semantic and meaning structure of NEV included in the context. The relevance of the problem is based on an important task of the modern science of language – studying the functional and semantic qualities of NEV in the poetic text composition. The hierarchy of meaning elements that arises directly in the structure of poetic

works causes an interest. The linguistic literature has repeatedly emphasized that there are SPs in the composition of poetic texts, but the meaning of NEV as a SP in a poetic text has not been studied in a monographic form.

Researchers noticed a long time ago that the semantic structure of poetry is built on a hierarchical principle and the higher the place of a certain linguistic element in this hierarchy, the higher its textual significance [1, p. 120]. Poetry is a complicated meaning in terms of its structure. Moreover, elements that do not have a semantic load in the usual linguistic structure sometimes can acquire it. The difference between words can also be psychological, as each word in the text carries its own aesthetic force (reaction), which is possible within this system. Any text can be seen as a stimuli system deliberately organized to evoke an aesthetic response. The SP of a poetic work means a separate meaning that arises in the mind of the perceiver of the text; in their totality, the SPs form the hierarchical structure (meaning-content) of the entire poetic work. However, not every word in a poem has a separate meaning (meaning is the inner content, the value comprehended by the mind). The word, performing a nominative function, acts as a denotation of various phenomena and things in reality and is a carrier of meaning. Let's call it primary or nominative (i.e., meaning and sense are equal). But since a word cannot exist in isolation from other words, it enters into relations with other referents and acquires additional meanings. It forms an entire connotative plane with different semantic shades. There is also the phenomenon of asymmetrical dualism of a linguistic sign. That explains why the meaning of a word is often not equal to the sense, and the meaning of a text is not equal to the "sum of meanings", although the whole text (meaning-sense) consists of certain images-senses and is subordinated to them. By image-sense we mean a minimal text segment that contains such a structure that creates a reflection of extra-linguistic activity in the human mind and therefore represents a semantic unit of the text. Such minimal text segments can be individual words (dominants). Each author accumulates a certain "bank of dominant images" in the process of creativity. Dominant images are some kinds of symbols, archetypes that have their own history, origin, genesis, which goes back to ancient times" [2, p. 2]. A semantic field is formed around the dominant, within the boundaries of which various poetic images and situations arise, because this category is ambivalent. All the dominant images of a poetic text are multifunctional and polysemantic. They can be considered at different levels: lexical, syntactic, rhythmic and melodic, pictorial and expressive, in the system of tropes, as an element of composition, as an artistic detail. Thus, individual images-senses (poetic dominants) participate in the formation of the plot, become cross-cutting images for individual works, surround themselves with other images-senses, thereby forming the meaning-content of the entire work; L. Krasnova also mentions that "dominant images contribute to the compositional completeness of works, participate in the framing of stanzas and the text as a whole, in the anaphoric beginnings of stanzas and lines, give clarity and completeness to the development of the plot, and in some cases indicate the culmination; dominant images participate in the creation of a wide system of antithesis, oppositions, contrasts, clashes of different nature (for example, homeland – foreign country), as well as contrasting pairs of worldview: *day and night, thunder and silence, love and hate, sleep and awakening, etc.* A complex system of contradictions, antinomies of lexical, syntactic, compositional, semantic and spiritual nature emerge" [2, p. 3].

In the poetic language as a field of active linguistic creativity, there is a development of the asymmetric dualism of the linguistic sign. That is, the meaning of a word, its grammatical form in a poetic text is transforming, complicating, deforming. The linguistic sign tries to master functions other than its own; it tries to express

itself by other methods. Poetic language is characterized by an asymmetry between word and image. Asymmetrical dualism is actively expressed in the poetic language in vocabulary, syntax, and in the functioning of grammatical categories and forms. Thus, the NEV in a poetic text demonstrates manifestations of asymmetric dualism, since its emotional and figurative "overload" of meaning extends to other images of the work that "interact" with the NEV, due to the compositional and structural features of the poetic text, for example: *Виростеш ти, сину, вирушиши в дорогу, Виростуть з тобою приспані тривоги. У хмільні смеркання мавки чорноброві Ждатимуть твоєї ніжності й любові (V. Сумonenko)*. We can observe an asymmetry: the *мавка* is a girl (a mythical creature, a forest nymph, beautiful and untouchable – the first love). *Горить суніцями поляна, Як запаска. Гуде бджола І так літає, наче п'яна... (D. Pavlychko)*. The image of a glade arises as a result of comparison and associations in terms of colour, size, etc. with the NEV "*zapaska*". A non-equivalent unit takes over great expressive and figurative possibilities, expanding the meaning of other images of the text. The reason for this expressive and figurative expansion is explained not only by the structure of the poetic text itself, but also by the peculiarities of the functioning of NEV within the text. This contributes to the fact that NEV in the poetic composition takes the place of SP, although there may be other reasons for the highlighting of nationally labeled vocabulary in the composition of a poetic work and the semantic hierarchy.

Analyzing the compositional role of NEV in a poetic text, we proceed from the fact that NEV is a linguistic sign, and it can be characterized in a multidimensional way, just like any other linguistic sign: 1) it can interact with other linguistic signs; 2) it defines something; 3) it means something; 3) it is capable of evoking a certain reaction in the person who perceives it [3, p. 12].

The NEV interacts with other elements of the text, which are highlighted by its semantic or structural-compositional significance. The NEV as a linguistic sign forms a connection with other signs of the group (text). In addition, in a poetic text, the connection of elements occurs not only according to the "linear principle", i.e., the NEV interacts not only with the elements that are located before or after it. A poetic text is also characterized by a superstructural ('vertical') relationship. The NEV evokes appropriate emotions in the reader's mind, as it denotes names or realities that are specific to a certain ethnoculture. Thus, the NEV acts as a direct factor that leads to an understanding of the text's belonging, determines its national and cultural specificity, etc. A language sign has not only a semantic function, but also a relative one. Finally, language signs are used by a person for a specific purpose, primarily to convey information (his/her thoughts, emotions, feelings, etc.) to another person. Therefore, any language sign serves a specific purpose, it is a means of communication. In order to achieve the desired goal, a person must use such language signs that would evoke a number of associations, emotions, impressions, etc. in the person who perceives this sign. A native speaker perceives a NEV in a text as a national and cultural component (assuming that the person understands the meaning of the NEV).

"The problem of national and cultural specificity in the meaning of a word in modern linguistics," according to L. Dyachenko, 'is highlighted in two main aspects: linguistic and translation studies. Linguistic and country studies are concerned with the study of language in terms of its relationship with culture. Research in linguistic studies is carried out in two interrelated areas: philological (linguistic) and linguo didactic (methodological)" [4, p. 7]. Exactly the linguistic aspect can be used as a basis for distinguishing non-equivalent units in the lexical system of a language, and the translation aspect can be used to identify semantic and compositional features of NEV of the modern Ukrainian literary language.

In general, the notion of non-equivalence of lexical units is quite relative, and there are many controversial points in its delimitation. The opinion of L. Dyachenko is noteworthy that the words "whose national-cultural component is outside the lexical concept, but potentially present in the mind and memory of the native speaker" are background words [4, p. 10], and NEV – the words that, on the one hand, "serve to denote objects or concepts not existing in other national cultures, or concepts related to them, and on the other hand, call denotations that were or are typical, characteristic, constituting an integral attribute of the spiritual or material culture of a particular people" [4, p. 9].

In our opinion, the NEV of the modern Ukrainian literary language primarily includes proper names, symbolic words and realities.

Therefore, proper names are primarily included in the NEV. Actually, in our opinion, referring proper names to NEV means that they must have their own semantics. "Some researchers," notes I. Zhelezniak, "recognise the existence of semantics in proper names. For example, A. Krytenko, using as a basis the thesis of the English linguist Alan Gardiner about the semantic content of onymes, divided proper names into two sharply delimited groups: names with rich or complete semantics and names with poor semantics" [5, p. 14]. The idea of the existence of semantics in proper names is also quite popular among some scholars who deal with philosophical problems of language. Of course, we cannot speak of the "full lexical meaning" of proper names, i.e., the fact that the content of onymes reflects a specific object, phenomenon or relation in the mind of the speaker is not always true, but the fact that proper names are nationally determined, coloured, etc. gives us grounds to define them as a special group of NEV.

Thus, onymes can have a special semantic load in the text, as they can also be seen as bearers of ethno-cultural information, for example: I am not looking for a path or a ford to you – *Не шукаю до тебе Ні стежки, ні броду – Ти у грудях моїх, У чолі і в руках. Упаду я зорею, Мій вічний народе, На трагічний і довгий Чумацький твій шлях* (V. Symonenko). There is no doubt that these units are also nationally determined. The Russian name of the Milky Way constellation has a Ukrainian equivalent – the Chumatsky Path. This is related to the peculiarities of the national worldview – the Chumaks used to navigate by these stars, which resemble a kind of path that stretches across the sky. The German name of this constellation is similar to the Russian one, as it is also associated with milk – Milchstrasse – literally "milk street". The name may have come about because of the large number of stars in this constellation, which resembles milk spilled in the sky. There are also national legends about the origin of names. Even the proper names of people have a national character; it is no coincidence that all Russians are called Ivan, and all Germans are called Hans.

In our opinion, the NEV of the modern Ukrainian language also includes words-symbols. The term "symbol" exists to denote a word that acquires a special "cultural meaning" in the general system of the language. A symbol appears first of all as a specifically national phenomenon. The system of symbols formed on a national basis creates a linguistic picture of the world, has a close connection with the national vision of the world and individual phenomena and manifests itself in the context of the relevant cultural, ritual, activist, artistic and linguistic systems. Important, key elements of culture become the object of symbolization, which semantics can be understood only in the context of traditions. The symbol, therefore, appears as a phenomenon associated with the thinking, consciousness, culture and language of a particular people, and therefore acts as a non-equivalent unit in comparison with a foreign language system. The decoding of a symbol depends on the ability of national culture speakers to interpret the figurative meaning of

a word, which emerges from the cultural and historical experience of the people and it is not always recorded in dictionaries. When interpreting a symbol, bearers of another culture may rely on common language meanings, figurative uses of the word recorded in explanatory dictionaries, but they are mostly unable to reproduce the "cultural" semantics based on sensory experience. O. Simovych notes that "at the same time, a word-symbol is a kind of "text" in terms of expression and content, i.e., it has a certain closed meaning. It is determined by the ability to store large plots that are recorded in people's memory in a condensed form" [6, p. 52]. Researchers define most of the word-symbols as archetypes or universal, as they exist in many cultures and have a similar meaning, but "the active functioning of such words in the texts of a particular national language system contributes to the formation of their own national "cultural" semantic component" [6, p. 56].

Words-realities deserve special attention. They arise in the language of every nation involuntarily and reflect national specificity. If the ethno-cultural component is represented as the entire volume of the word's meaning (100%), then it is said that the word means a reality that is absent in another culture. If the cultural component of the meaning is not represented in the word (0%), it means that a certain reality has an exact analogue (or is borrowed) in another culture: *Не хотілось в снігу, в лісі, Козацьку громаду З булавами, з бунчугами Збирать на пораду* (Taras Shevchenko). – *Wollte nicht in Schnee und Wälder Die Kosakenscharen Um die Fahnen, um den Buntschuk Zur Versammlung laden* (A. Kurella).

Evidence that NEV stays in a SP at a poetic text composition is that it can be retained in the translation. The determining factor is also the national coloring, which can be so obvious that it cannot be attributed to the peculiarities of another ethnoculture. The national coloring in the semantic composition of NEV encourages the expression of such units, the development of their contextual relations, and a wide range of associations and connotations [7].

A poetic text as a hierarchical meaning construction consists of many components. The meaning organization proceeds on the basis of key images, which, being in a relationship of comparisons and contrasts, form the content of the poetic text as an entire unit. Although individual words, phrases and sentences express a certain meaning, in real speech they are only elements for building more complex linguistic formations, which we define as text units, the whole text. Moreover, the content of a poetic text is often formed not directly from words, phrases or sentences, but from semantic units that make up a certain set. This is related, for example, with the fact that speech not only informs about something, but also the content of this message is unfolding, being realized, i.e., additional messages are united around one semantic centre. This centre, in our opinion, is the SP. This is the reason why a word in a poetic text loses its "primary", dictionary lexical meaning and acquires additional ones. The phenomenon of asymmetric dualism can be observed. In these connections, a certain element that does not exist in the ordinary linguistic structure acquires a semantic load.

The SP is determined by the following objective factors: 1) the place in the composition of the poetic text; 2) the meaning of the text unit. Thus, the SPs contain the main structural elements of the composition of a poetic text, which are highlighted by their location, and semantic units that carry an emotionally expressive, figurative load, provoke associations, and create a subtext. Both of these factors (place in the composition and the meaning) influence the perception of a certain textual unit as a key unit (SP). BL formally belongs to the second group of SPs, i.e., it is highlighted in the hierarchy of the poetic text's content as a semantic unit capable of carrying a certain emotional and figurative load, creating ethno-cultural associations, etc. [8].

Thus, the NEV in the poetic text composition is moved to the SP. The text's content includes the seme "national" – associative

connections with certain historical events, persons; unique symbols characterizing the peculiarities of ethnic culture; the subject world unknown to native speakers of another language, etc. The same "national" extends to the whole text, since all elements of a poetic work that are in the SP (including the NEV) enter into superstructural correlations, including paradigmatic, vertical, sound, etc. This can be easily seen in translations of poetry. It is enough for one equivalent unit to appear in the composition of a poetic work, and the recipient is able to determine the ethno-cultural affiliation of the text. When the semantics of the NEV is unknown, there is a violation that requires the recipient's efforts to overcome it – this also leads to the highlighting of the NEV in the SP. The SP of non-equivalent units can also be significantly "amplified" by being in key positions in the structure – in fact, the semantic SP can be amplified by compositional factors: NEV as a title of the work, NEV at the beginning or at the end of the text, NEV as a lexical repetition, NEV as an epigraph, NEV rhyming with other key meanings, etc.

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#### **Тупиця О. Безеквівалентна лексика як сильна позиція у композиції поетичного тексту**

**Анотація.** Автор статті визначає проблему ідентифікації безеквівалентної лексики в сучасній українській мові. У статті описано безеквівалентну лексику як один із видів сильних позицій смислової ієрархії поетичного тексту. Розглянуто причини висунення національно маркованої лексики в сильну позицію. Досліджено також функціональні особливості безеквівалентної лексики як одиниці мови.

У статті проаналізовано також композиційну роль лексики з національно-культурною семантикою. Досліджено її контекстно-семантичні зв'язки з іншими номінативними одиницями. Розглянуто проблему формування етнолінгвістичного коду в тексті. Визначено специфіку відтворення лексики з національно-культурною семантикою в іншомовних текстах. Автор переконаний, що особливості національного характеру знаходять своє вираження в системі безеквівалентних лексичних одиниць на позначення найважливіших для українців символів. Кожна така номінація має розгалужену систему первинних і вторинних значень, із широкими асоціативними зв'язками та здатністю виконувати когнітивні функції метафоризації, персоналізації, здатністю інтегруватися в різноманітні контексти, формувати стійкі образи тощо.

Виявлено, що безеквівалентна лексика відображає національно-культурну своєрідність мови на лексичному рівні, називає такі поняття та явища в певних культурах, які не притаманні іншим. Завдяки цій лексиці, як одному з важливих показників національно-мовної ідентичності етнічних спільнот, ми спостерігаємо не лише відмінності в найменуванні дійсності, умов життя носіїв різних мов, а й культур загалом. Лексика з національно-культурною семантикою відіграє ключову роль у семантичній ієрархії побудови змісту цілого тексту. Безеквівалентна лексика посідає сильну позицію у композиції поетичного тексту.

Сильна позиція – ключова одиниця для поетичного перекладу, але «передача» безеквівалентної лексики не завжди можлива. Зіставлення текстів доводить, що безеквівалентна лексика відіграє провідну роль у смисловій організації змісту цілого твору, вона формує широке коло асоціацій та підтексту.

**Ключові слова:** етнокультурне значення, поетичний текст, композиція, безеквівалентна лексика, сильна позиція.